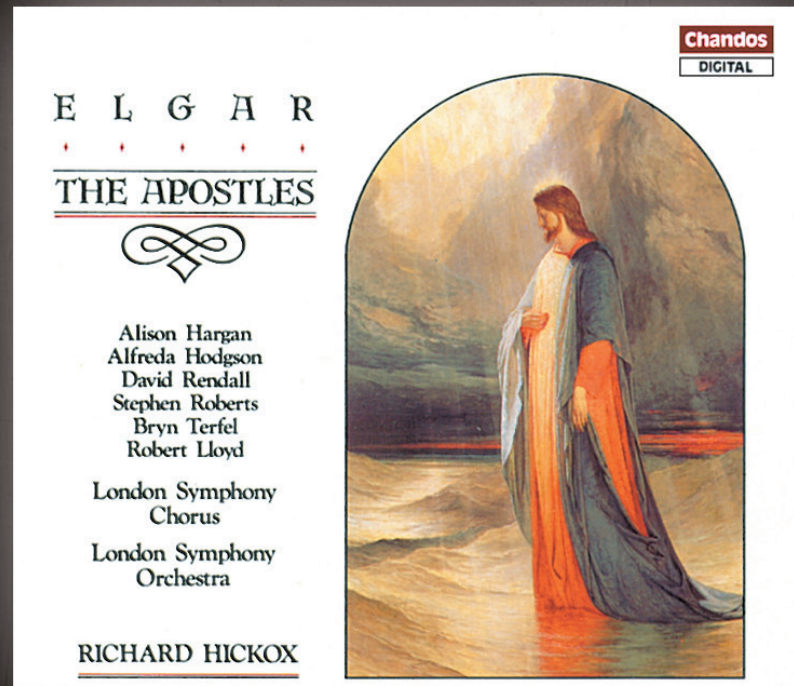


# ELGAR

## THE APOSTLES



**Alison Hargan** soprano  
**Alfreda Hodgson** contralto  
**David Rendall** tenor  
**Bryn Terfel** bass  
**Stephen Roberts** bass  
**Robert Lloyd** bass

**London Symphony Chorus**  
**London Symphony Orchestra**  
**Richard Hickox**





Greg Barrett

**Richard Hickox**  
(1948 – 2008)

## **Sir Edward Elgar** (1857–1934)

### **The Apostles, Op. 49**

Oratorio in Two Parts

**The Blessed Virgin, The Angel Gabriel** ..... **Alison Hargan** soprano  
**Mary Magdalene** ..... **Alfreda Hodgson** contralto  
**St John** ..... **David Rendall** tenor  
**St Peter** ..... **Bryn Terfel** bass  
**Jesus** ..... **Stephen Roberts** bass  
**Judas** ..... **Robert Lloyd** bass

**London Symphony Chorus**  
**London Symphony Orchestra**  
Roderick Elms organ  
Richard Hickox

COMPACT DISC ONE

1	Prologue Chorus: 'The Spirit of the Lord is upon me'	7:33
<b>Part I</b>		
<b>I The Calling of the Apostles</b>		
2	Recitative. Tenor: 'And it came to pass in those days...' –	2:46
In the Mountain. Night		
3	The Angel Gabriel: 'The voice of Thy watchman!' –	5:38
The Dawn		
4	Sound of the shofar – The Watchers: 'It shines!' –	1:34
Morning Psalm		
5	The Singers: 'It is a good thing to give thanks unto the Lord' –	4:08
6	Recitative. Tenor: 'And when it was day, He called unto Him His disciples'	9:23
<b>II By the Wayside</b>		
7	Jesus: 'Blessed are the poor in spirit'	7:56

<b>III By the Sea of Galilee</b>		
8	Recitative. Tenor: 'And straightway Jesus constrained his disciples to get into a ship' –	1:50
In the Tower of Magdala		
9	Mary Magdalene: 'O Lord Almighty, God of Israel' –	5:56
10	Mary Magdalene: "'This shall ye have of Mine hand'" –	8:29
In Cæsarea Philippi		
11	Recitative. Tenor: 'When Jesus came into the parts of Cæsarea Philippi' –	5:20
In Capernaum		
12	Mary Magdalene: 'Thy face, Lord, will I seek' –	5:12
13	Chorus: 'Turn you to the stronghold, ye prisoners of hope' –	7:55
		<b>TT 73:49</b>

COMPACT DISC TWO

<b>Part II</b>		
1	Orchestral Introduction	4:21
<b>IV The Betrayal</b>		
2	Recitative. Tenor: 'And it came to pass that He went throughout every city and village' –	1:50
3	Recitative. Chorus: 'Then gathered the chief Priests and Pharisees a council' –	3:19

4	In Gethsemane Judas: 'Hail, Master!' –	2:16
5	In the Palace of the High Priest Servants: 'Thou also wast with Jesus of Nazareth' –	3:21
6	The Temple Recitative. Contralto: 'Then Judas, which had betrayed Him' –	3:39
7	Without the Temple Judas: 'Whither shall I go from Thy Spirit?' –	9:12
V	<b>Golgotha</b>	
8	Chorus: 'Truly this was the Son of God' –	4:36
VI	<b>At the Sepulchre</b>	
9	Recitative. Contralto: 'And very early in the morning they came unto the sepulchre...' –	4:32
VII	<b>The Ascension</b>	
10	The Apostles: 'We trusted that it had been He which should have redeemed Israel' –	4:21
11	Recitative. Contralto: 'And when He had spoken these things' –	11:32
		<b>TT 53:04</b>

## Elgar: The Apostles

I have been thinking it out since boyhood,  
and have been selecting the words for  
years, many years.

Thus Elgar, after the first performance of  
*The Apostles*, in 1903. In fact, the boyhood  
inspiration had come from a master at Elgar's  
school, who said:

The Apostles were poor men, young men  
at the time of their calling; perhaps... not  
cleverer than some of you here.

Notes jotted in a New Testament dated  
1882 testify to his continuing fascination;  
but Elgar was more immediately concerned  
with establishing himself as a composer  
(with such works as *Scenes from the Saga of  
King Olaf*, *Caractacus*, and *The Black Knight*,  
as well as a host of smaller pieces), and  
with what was not at all the same thing,  
earning his living: helping in his father's  
music shop, teaching the violin, playing in  
local orchestras. His status as a composer  
of national importance was established  
by the success of the 'Enigma' Variations  
in 1899; and the commissioning of a work  
for the 1900 Birmingham Musical Festival  
seemed to give Elgar the opportunity to fulfil  
his long-cherished project. In a letter to his

friend Jaeger at Novello's in November 1899  
he wrote: 'Here's Judas, and a scrap', giving  
a musical theme. He soon realised, however,  
that there was not time both to compile his  
libretto and to set it to music, so he turned to  
Newman's *The Dream of Gerontius*, in which  
his 'Judas scrap' became the music of the  
Angel of the Agony.

A further commission from Birmingham,  
for the 1903 Festival, finally gave Elgar his  
opportunity. Perhaps as a result of a visit to  
Bayreuth in the summer of 1902, where he  
saw *Der Ring des Nibelungen* and *Parsifal*, his  
conception was now of a trilogy, ending with  
the Last Judgement, as the consummation of  
the Church's work on earth, which had begun  
with the Apostles' mission.

For the Birmingham commission Elgar set  
to work at the end of 1902 on the first part  
of this trilogy, which was to finish with the  
conversion of the Gentiles at Antioch. By  
28 June 1903, however, it had become clear  
that the work as he conceived it would not be  
ready in time, and he wrote to Novello's:

I have been seeing my London doctor  
and my eyes are again in trouble – he  
forbids more work: now I propose to the

Birmingham people that they produce Parts I and II of the Apostles – this portion is complete in itself and may well stand alone... The concluding portion of the work – much of which was written first – you can have anytime later.

The 'concluding portion' in fact became *The Kingdom*, produced in Birmingham in 1906.

Nothing concrete came of the rest of his grand scheme; Elgar toyed with ideas and made sketches throughout the rest of his life. But after *The Kingdom* he turned to symphonic composition, and the sketches for the rest of the trilogy found a place in the Third Symphony, though that also was left unfinished.

By 1903, every premiere of a work by Elgar was an event of major importance: *Cockaigne*, the first two *Pomp and Circumstance* marches, the *Introduction and Allegro*, the *Coronation Ode* had all consolidated the position won by the Variations. Performances of *The Dream of Gerontius* in Düsseldorf had established Elgar as a major European composer. So *The Apostles* was eagerly awaited: analyses of the music (by Jaeger) and of the words (by Canon Gorton) had been published by Novello's. The whole musical world converged on Birmingham; it was not disappointed:

At the conclusion... the audience remained for a few moments as if spell-bound, and unwilling to mar the devotional effect of such a masterpiece by applause... Then the enthusiasm was not to be restrained.

And the *Manchester Guardian* wrote:

He is one of the great originals in the musical world of today.

Elgar's friend Jaeger had already written:

*The Apostles* is certainly your maturest and greatest work; the certainty of touch and style displayed throughout is wonderful.

It is difficult not to agree.

Elgar compiled the libretto himself from the New Testament and the Apocrypha, and it testifies to his deep concern for theological truth, his considerable literary awareness, and his keen sense of the dramatic. But it was written, in detail at least, *with* rather than before the music, and

the music by use of leitmotives makes much allusion etc. clear which must escape when the words are read only... The music explains much of the 'interdependence' of the words,

as Elgar explained to Canon Gorton, whom he consulted on points of scriptural detail.

And again:

I first of all read everything I can lay my hands on which bears on the subject..., meditating on all that I have sifted out as



likely to serve my purpose, and blending it with my musical conceptions. Every personality appears to me in a musical dress. I suppose all who read novels form mental pictures of the characters. So with me: ...I do not seek for character-motives: they come, in all places, in all seasons.

The music of *The Apostles* is a network of such leitmotives, which it would not be helpful to label exhaustively (though I have pointed out a few below), since the attentive listener will soon recognise them and find that they acquire their own significance and resonances.

Musical responses were provoked in Elgar not only by people, as is shewn most characteristically by the 'Enigma' Variations, but also by scenery and places. He usually carried a notebook in his pocket on his country walks and bicycle rides, in which he jotted down ideas as they came to him. The overriding impression conveyed by *The Apostles* is that of *place*: each episode happens in a particular place with its own vividly portrayed atmosphere. Even so apparently 'neutral' an event as the choosing of the Apostles clearly takes place in the early morning, after the blazing dawn of the previous scene, and so one senses a correlation between that dawn and the proclamation of the Gospel. In such ways does the unerring dramatic sense of Elgar

further his religious theme. His first and lasting interest was in the Apostles as *people*:

My wish was to look on things more from the poor man's (fisherfolk etc.) point of view.

So Jesus, though in one sense omnipresent, is not the most important character, and the Crucifixion and Resurrection are not portrayed, as might have been expected.

His conception of the work as drama is shewn by the fact that Elgar was much exercised over the choice of singers for it. He had a low opinion of English singers ('*where are their brains?*') and wanted the leading Wagnerians Anton van Rooy, Ludwig Wüllner, and Johannes Messchaert, as being best able to realise his dramatic ideas. In the event none of them was available.

\* \* \* \* \*

The Prologue introduces the principal motives of the work, beginning with the 'Spirit of the Lord' theme. It is striking how Elgar seizes the attention at the very outset with an orchestral sonority. Then at 'anointed me' the 'Man of Sorrows' theme is heard, followed by that for the Gospel. The broad tune at 'For as the earth' represents the foundation of the Church.

Section I begins with one of music's most evocative night scenes, conveying the utter stillness, the remoteness of the mountain-top and the intensity of prayer. The Angel Gabriel watches over the scene. Notice how, just before 'a bruised reed', there is a shiver in the orchestra, as of the first stirrings of a dawn breeze. Soon the sound of the shofar, the Jewish ritual trumpet, is heard, as dawn breaks and the sun rises on the morning prayers in the temple. There follows the choosing of the Apostles, which culminates in the first great ensemble of the work.

Section II, 'By the Wayside', is concerned with Jesus' teaching. It has the character of an intermezzo, as is suggested by the opening theme, which evokes both the gentleness of the Beatitudes and also Jesus and his disciples as they walk through the countryside.

Section III centres upon Mary Magdalene, the repentant sinner who is to find faith. This is another night scene, but a stormy one. The setting of Mary in the Tower, whence she can observe the scene on the sea, derives from Longfellow's poem 'The Divine Tragedy', though Wagner's *Kundry* must also have played a part in Elgar's conception. The storm itself is a masterly orchestral picture, full of vivid touches, such as the tossing of a ship (at 'I see a ship') and the howling wind (at

'One cometh unto it'). The Apostles' reaction to the miracle on the sea ('Thou art the Son of God') is confirmed in the first section of 'In Caesarea Philippi'. Notice the realistic setting of 'Some say John the Baptist'. By now Mary Magdalene has sought out Jesus, and her conversion is movingly portrayed. (There is a sharply perceived vignette at 'This Man, if He were a Prophet', the words being given to a gaggle of malicious gossips.) Here Part I originally ended; but Elgar, thinking that the choir needed more to sing, brought in his choral epilogue 'Turn you to the stronghold'. If some commentators have found it superfluous, that may be because it lacks that sense of place and dramatic setting which is so conspicuous a characteristic of the oratorio as a whole.

The Introduction to Part II sets a dark tone of foreboding and suffering, though it will lead to the founding of the Church. Section IV is concerned with Judas, the Apostle who first engaged Elgar's attention. Here he contrasts with Mary Magdalene in Part I, as the man who lost his faith. Elgar's conception of the character followed Archbishop Whateley: that Judas betrayed Jesus to force him to a manifestation of divine power, and so to establish his Kingdom on earth. But his sin is not treachery, of which he could have repented, as Peter does of his denial in the

middle of this section; it is despair (to which Elgar himself was chronically prone). He is the most complex and subtly drawn of Elgar's characters, and his descent from guilt and remorse into final despair is among the greatest tragic scenes in music.

Sections V and VI function as interludes, in a sense; but 'Golgotha' has an extraordinarily concentrated poignancy, while 'At the Sepulchre', by contrast, breathes an equally miraculous air of spring-like, angelic bliss. In Section VII the Ascension itself is portrayed almost incidentally; the chief matters are the promise which Jesus makes to his Apostles, and the marvellous conclusion in which the Apostles, on earth, though looking up to heaven (tenors and basses), join with the Angels, in heaven (sopranos and contraltos). It is a miracle of radiant vocal scoring. And in the inevitability and sureness of the symphonic sweep with which it draws together so many threads from the whole work, this is a conclusion to rival even that of *Götterdämmerung*.

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At the time of his untimely death at the age of sixty in November 2008, **Richard Hickox** CBE, one of the most gifted and versatile British conductors of his generation, was Music

Director of Opera Australia, having served as Principal Conductor of the BBC National Orchestra of Wales from 2000 until 2006 when he became Conductor Emeritus. He founded the City of London Sinfonia, of which he was Music Director, in 1971. He was also Associate Guest Conductor of the London Symphony Orchestra, Conductor Emeritus of the Northern Sinfonia, and co-founder of Collegium Musicum 90.

He regularly conducted the major orchestras in the UK and appeared many times at the BBC Proms and at the Aldeburgh, Bath, and Cheltenham festivals, among others. With the London Symphony Orchestra at the Barbican Centre he conducted a number of semi-staged operas, including *Billy Budd*, *Hänsel und Gretel*, and *Salome*. With the Bournemouth Symphony Orchestra he gave the first ever complete cycle of Vaughan Williams's symphonies in London. In the course of an ongoing relationship with the Philharmonia Orchestra he conducted Elgar, Walton, and Britten festivals at the South Bank and a semi-staged performance of *Gloriana* at the Aldeburgh Festival.

Apart from his activities at the Sydney Opera House, he enjoyed recent engagements with The Royal Opera, Covent Garden, English National Opera, Vienna State Opera, and Washington Opera, among others. He guest

conducted such world-renowned orchestras as the Pittsburgh Symphony Orchestra, Orchestre de Paris, Bavarian Radio Symphony Orchestra, and New York Philharmonic.

His phenomenal success in the recording studio resulted in more than 280 recordings, including most recently cycles of orchestral works by Sir Lennox and Michael Berkeley and Frank Bridge with the BBC National Orchestra of Wales, the symphonies by Vaughan Williams with the London Symphony Orchestra, and

a series of operas by Britten with the City of London Sinfonia. He received a Grammy (for *Peter Grimes*) and five *Gramophone* Awards. Richard Hickox was awarded a CBE in the Queen's Jubilee Honours List in 2002, and was the recipient of many other awards, including two Music Awards of the Royal Philharmonic Society, the first ever Sir Charles Groves Award, the *Evening Standard* Opera Award, and the Award of the Association of British Orchestras.



Alison Hargan



Alfreda Hodgson

## The Apostles

COMPACT DISC ONE

### Prologue

#### Chorus and Orchestra

[1] The Spirit of the Lord is upon me, because  
He hath anointed me to preach the Gospel  
to the poor:

He hath sent me to heal the broken-hearted,  
to preach deliverance to the captives and  
recovering of sight to the blind, – to preach  
the acceptable year of the Lord,

To give unto them that mourn a garland for  
ashes, the oil of joy for mourning, the  
garment of praise for the spirit of  
heaviness;

That they might be called trees of  
righteousness, the planting of the Lord,  
that He might be glorified.

For as the earth bringeth forth her bud, and  
as the garden causeth the things that are  
sown in it to spring forth;

So the Lord God will cause righteousness  
and praise to spring forth before all the  
nations.

The Spirit of the Lord is upon me, because He  
hath anointed me to preach the Gospel.

## Part I

### I. The Calling of the Apostles

#### Recitative

##### Tenor

[2] And it came to pass in those days that  
Jesus went out into a mountain to pray,  
and continued all night in prayer to God.

#### Orchestra

##### In the Mountain. Night

##### The Angel Gabriel

[3] The voice of Thy watchman!

The Lord returneth to Zion, – break forth  
into joy, sing together ye waste places of  
Jerusalem: for the Lord hath comforted His  
people.

#### Orchestra

##### The Angel

'Behold My servant, Whom I have chosen; My  
beloved, in Whom My soul is well pleased:  
He shall not strive, nor cry aloud: neither  
shall anyone hear His voice in the streets:  
a bruised reed shall He not break, the  
dimly burning wick shall He not quench,  
and in His name shall the Gentiles hope.'

The voice of Thy watchman!

**The Dawn**

**4** **Shofar** (*distant*)

**The Watchers** (*on the Temple roof*)  
It shines!

(*clang of the Gates*)

**Shofar**

**The Watchers**  
The face of all the East is now ablaze with  
light, the Dawn reacheth even unto Hebron!

**Morning Psalm**

**The Singers** (*within the Temple*)

**5** It is a good thing to give thanks unto the  
Lord, and to sing praises unto Thy name,  
O Most High:

To shew forth Thy lovingkindness in the  
morning, and Thy faithfulness every night,

Upon the psaltery; upon the harp with a  
solemn sound.

For Thou, Lord, hast made me glad through  
Thy work: I will triumph in the works of Thy  
hands.

For, lo, Thine enemies, O Lord, shall perish: all  
the workers of iniquity shall be scattered.

The righteous shall flourish like the palm  
tree: he shall grow like a cedar in Lebanon.

**Shofar and Orchestra**

**Recitative**

**Tenor**

**6** And when it was day, He called unto Him  
His disciples: and of them He chose  
twelve, whom also He named Apostles,  
that they should be with Him, and that He  
might send them forth to preach.

**Chorus**

The Lord hath chosen them to stand before  
Him, to serve Him.

He hath chosen the weak to confound the  
mighty;

He will direct their work in truth.

Behold! God exalteth by His power, who  
teacheth like Him?

The meek will He guide in judgment, and the  
meek will He teach His way.

He will direct their work in truth, for out of  
Zion shall go forth the law.

**John, Peter, and Judas**

We are the servants of the Lord.

**Peter**

Thou wilt shew us the path of life; in Thy light  
shall we see light.  
Let Thy work appear unto Thy servants.

**John**

O blessed are they which love Thee, for they  
shall rejoice in Thy peace: and shall be  
filled with the law.

**Judas**

We shall eat of the riches of the Gentiles, and  
in their glory shall we boast ourselves.

**John, Peter, and Judas**

For out of Zion shall go forth the law, and the  
word of the Lord from Jerusalem.

**Chorus**

The Lord hath chosen them, they shall be  
named the Priests of the Lord, men shall  
call them the Ministers of our God.

**John**

O blessed are they which love Thee.

**Peter**

In Thy light shall we see light.

**Judas**

God exalteth by His power.

**Chorus**

He will direct their work; they are the  
servants of the Lord.

**The Angel and Chorus**

Thy watchmen shall lift up the voice; with  
the voice together shall they sing: for  
they shall see eye to eye, when the Lord  
shall bring again Zion.

**John, Peter, and Judas**

Come ye, and let us walk in the light of the  
Lord.

**Jesus**

Behold, I send you forth.

He that receiveth you, receiveth Me; and he  
that receiveth Me, receiveth Him that  
sent Me.

**John, Peter, and Judas**

We are the servants of the Lord.

**The Angel**

Look down from heaven, O God, and behold,  
and visit this vine.

**Chorus**

Amen.

## **II. By the Wayside**

### **Jesus**

**7** Blessed are the poor in spirit: for theirs is  
the kingdom of heaven.

**Mary (The Blessed Virgin), John, and Peter**  
(He setteth the poor on high from affliction:

### **Judas**

He poureth contempt upon princes.)

### **Jesus**

Blessed are they that mourn: for they shall  
be comforted.

### **John**

(The Lord shall give them rest from their  
sorrow,

### **Peter**

and will turn their mourning into joy,

### **Mary and John**

and will comfort them: –

### **Women**

Weeping may endure for a night,

### **Men**

but joy cometh in the morning.)

### **Jesus**

Blessed are the meek: for they shall inherit  
the earth.

### **The People**

(The meek also shall increase their joy –

### **Mary, John, and Peter**

in the Lord;

### **The People**

and the poor among men shall rejoice –

### **Mary, John, and Peter**

in the Holy One of Israel.)

### **Jesus**

Blessed are they which do hunger and thirst  
after righteousness: for they shall be filled.

### **Mary, John, Peter, and Judas**

(Mercy and truth are met together:  
righteousness and peace have kissed  
each other.

### **The People**

Sow to yourselves in righteousness, –)

### **Jesus**

Blessed are the merciful: for they shall  
obtain mercy.

### **The People**

(Reap in mercy.

### **Mary, John, and Peter**

He that hath mercy on the poor, happy is he.



**Judas**

The poor is hated even of his own neighbour:  
the rich hath many friends.

**The People**

Draw out thy soul to the hungry,

**John**

and satisfy the afflicted soul;

**Peter**

then shall thy light rise in obscurity.)

**Jesus**

Blessed are the pure in heart: for they shall  
see God.

**Mary**

(Thou art of purer eyes than to behold evil.

**John**

Blessed are the undefiled.

**Peter**

Who can say, I have made my heart clean?

**Judas**

The stars are not pure in his sight,

**The People**

how much less man.)

**Jesus**

Blessed are the peacemakers: for they shall  
be called the children of God.

**The People**

(The work of righteousness shall be peace.)

**Jesus**

Blessed are they which are persecuted for  
righteousness' sake: for theirs is the  
kingdom of heaven.

Rejoice, and be exceeding glad; for great is  
your reward in heaven: for so persecuted  
they the prophets which were before you.

**Soli and Chorus**

Blessed are they which have been sorrowful  
for all Thy scourges, for they shall rejoice  
for Thee, when they have seen all Thy  
glory, and shall be glad for ever.

**III. By the Sea of Galilee**

**Recitative**

**Tenor**

8 And straightway Jesus constrained His  
disciples to get into a ship, and to go  
before Him unto the other side: and He  
went up into a mountain to pray: and  
when the evening was come, He was  
there alone.

And His disciples went over the sea toward  
Capernaum.

**In the Tower of Magdala**

**Mary Magdalene**

- 9 O Lord Almighty, God of Israel, the soul in  
anguish, the troubled spirit, crieth unto  
Thee.  
Hear and have mercy; for Thou art merciful:  
have pity upon me, because I have sinned  
before Thee.  
Hear the voice of the forlorn, and deliver me  
out of my fear.  
Help me, desolate woman, which have no  
helper but Thee:  
  
Woe is me! for I am as when they have  
gathered the summer fruits – as the grape-  
gleanings of the vintage.  
Have pity upon me, because I have sinned  
before Thee.  
My tears run down like a river day and night.  
  
Whatsoever mine eyes desired I kept not  
from them, I withheld not my heart from  
any joy.

**Chorus**

**Fantasy**

- Let us fill ourselves with costly wine and  
ointments, and let no flower of the spring  
pass by us.  
Let us crown ourselves with rosebuds before  
they be withered.

**Mary Magdalene**

- 'Ye that kindle a fire, walk in the flame of your  
fire, and among the brands that ye have  
kindled.  
This shall ye have of Mine hand.'

The mirth of tabrets ceaseth; the noise of  
them that rejoice endeth, – our dance is  
turned into mourning.

- 10 'This shall ye have of Mine hand; ye shall  
lie down in sorrow.'  
Hear and have mercy, for Thou art merciful.

*(There arose a great tempest in the sea.)*

**Mary Magdalene**

Is Thy wrath against the sea?

The voice of Thy thunder is in the heavens!  
Deep calleth unto deep at the noise of Thy  
cataracts.

I see a ship in the midst of the sea, distressed  
with waves: and One cometh unto it,  
walking on the sea!... and they that are in  
the ship, toiling in rowing, are troubled  
and cry out for fear.

**The Apostles** *(in the ship)*

It is a spirit!

**Jesus**

Be of good cheer; It is I, be not afraid.

**Peter**

Lord, if it be Thou, bid me come unto Thee  
upon the waters.

**Jesus**

Come!

**The Apostles**

He walketh on the waters.

**Judas**

Fearfulness and trembling are come upon  
him, and an horrible dread hath  
overwhelmed him.

**Peter**

Lord, save me; I perish!

**Mary Magdalene**

He stretcheth forth His hand.

**Jesus**

O thou of little faith; wherefore didst thou  
doubt?

**Mary Magdalene**

The wind ceaseth, and they worship Him.

**The Apostles**

Of a truth Thou art the Son of God.

**Peter, John, and Judas**

The Lord hath his way in the whirlwind and  
in the storm.

**Mary Magdalene**

Who stilleth the raging of the sea, –  
Who maketh the storm a calm?

Thy providence, O Father, governeth it:

for Thou hast made a way in the sea,

and a safe path in the waves:

shewing that Thou canst save from all danger.

Thy face, Lord, will I seek.

Thou hast not forsaken them that seek Thee.

My soul followeth hard after Thee:

Thy right hand upholdeth me.

**In Cæsarea Philippi**

**Recitative**

**Tenor**

11 When Jesus came into the parts of Cæsarea  
Philippi, He asked His disciples, saying:

**Jesus**

Whom do men say that I, the Son of man, am?

**The Apostles**

Some say John the Baptist; some, Elias; and

others, Jeremias, or one of the prophets.

**Jesus**

But whom say ye that I am?

**Peter**  
Thou art the Christ, the Son of the living God.

**Jesus**  
Blessed art thou, Simon Bar-Jona: for flesh  
and blood hath not revealed it unto thee,  
but My Father Which is in heaven.  
Thou art Peter, – and upon this rock I will build  
My church; and the gates of hell shall  
not prevail against it.

**Soli and Chorus**  
Proclaim unto them that dwell on the earth,  
and unto every nation, and kindred, and  
tongue, the everlasting Gospel.

**Jesus**  
And I will give unto thee the keys of the  
kingdom of heaven: and whatsoever  
thou shalt bind on earth shall be bound  
in heaven: and whatsoever thou shalt  
loose on earth shall be loosed in heaven.

**In Capernaum**  
**Mary Magdalene**

<sup>12</sup> Thy face, Lord, will I seek; my soul followeth  
hard after Thee; help me, desolate woman.

**Mary**  
Hearken, O daughter: –  
When thou art in tribulation, if thou turn to  
the Lord thy God, and shall be obedient  
unto His voice, He will not forsake thee.

Hearken, O daughter; –  
Come thou, for there is peace to thee.

**Recitative**

**Tenor**  
She stood at His feet weeping, and began to  
wash His feet with tears, and did wipe  
them with the hairs of her head, and  
kissed His feet, and anointed them with  
the ointment.

**Chorus**  
**Women**

This Man, if He were a Prophet, would have  
known who and what manner of woman  
this is that toucheth Him: for she is a sinner.

**Mary Magdalene**

Hide not Thy face far from me: put not Thy  
servant away in anger.

**Jesus**  
Thy sins are forgiven; thy faith hath saved  
thee; – Go in peace.

**Soli and Chorus**

<sup>13</sup> Turn you to the stronghold, ye prisoners  
of hope.

To the Lord our God belong mercies and  
forgivenesses, though we have rebelled  
against Him.

Turn you to the stronghold, ye prisoners of  
hope.

The fear of the Lord is a crown of wisdom,  
making peace and perfect health to  
flourish; both which are the gifts of God:  
and it enlargeth their rejoicing that love  
Him.

Turn you to the stronghold, ye prisoners of  
hope.

Thou art a God of the afflicted,  
Thou art an helper of the oppressed,  
Thou art an upholder of the weak,  
Thou art a protector of the forlorn.  
A Saviour of them that are without hope.

Turn you to the stronghold, ye prisoners of  
hope.

Blessed is he who is not fallen from his hope  
in the Lord.  
For He will forgive their iniquity, and He will  
remember their sin no more.

COMPACT DISC TWO

## Part II

### **[1]** Orchestral Introduction

#### **IV. The Betrayal** **Recitative** **Tenor**

**[2]** And it came to pass that He went throughout  
every city and village, preaching and

shewing the glad tidings of the Kingdom  
of God: and the Twelve were with Him;

And He began to teach them, that the Son  
of man must suffer many things, and be  
rejected, and be killed.

#### **Chorus**

'I will smite the Shepherd, and the sheep of  
the flock shall be scattered abroad.'

#### **Peter**

Be it far from Thee, Lord, this shall never be  
unto Thee.

Though all men shall be offended because of  
Thee, yet will I never be offended.

#### **The Apostles**

Though we should die with Thee, yet will we  
not deny Thee.

#### **Choral Recitative**

##### **Tenors and Basses**

**[3]** Then gathered the chief Priests and Pharisees  
a council, and said: –

'What do we?

For this Man doeth many miracles.'

So from that day forth they took counsel that  
they might put Him to death.

Then entered Satan into Judas, and he went  
his way, and communed with the chief  
Priests and Captains.

**Judas**

What are ye willing to give me, and I will  
deliver Him unto you?

**Chorus**

**Tenors and Basses**

And they weighed unto him thirty pieces  
of silver.

Judas then, having received a band of men  
and officers, cometh with lanterns and  
torches and weapons.

**Judas**

(Let Him make speed, and hasten His work,  
that we may see it; He shall bear the glory,  
and shall sit and rule upon His throne, the  
great King, – the Lord of the whole earth.)

Whomsoever I shall kiss, that same is He:  
hold Him fast.

**In Gethsemane**

**Judas**

**4** Hail, Master!

**Jesus**

Whom seek ye?

**The People**

Jesus of Nazareth.

**Jesus**

I am He: if therefore ye seek Me, let these go  
their way.

**Recitative**

**Contralto**

And they all forsook Him and fled; but Peter  
followed Him afar off, to see the end.

**Choral Recitative**

**Tenors and Basses**

And they that had laid hands on Jesus, led  
Him away to the High Priest.

**In the Palace of the High Priest**

**Servants**

**5** Thou also wast with Jesus of Nazareth; this  
man was also with Him.

**Peter**

I know not what thou sayest.

**Servants**

Art not thou also one of His disciples?

**Peter**

As thy soul liveth, I am not.

**Servants**

Did not we see thee in the garden with Him?  
Surely thou also art one of them.

**Peter**

I swear by the Lord, I know not this Man of  
Whom ye speak.

**Chorus**

**Sopranos and Contraltos**

Then led they Jesus unto the hall of judgment.  
And the Lord turned and looked upon Peter,  
and he went out, and wept bitterly.

**The Temple**

**Recitative**

**Contralto**

6 Then Judas, which had betrayed Him,  
when he saw that He was condemned,  
repented himself, and brought again the  
thirty pieces of silver to the chief Priests  
and Elders.

**The Singers** (*within the Temple*)

O Lord God, to Whom vengeance belongeth,  
lift up Thyself, Thou Judge of the earth.

O Lord God, to Whom vengeance belongeth,  
render a reward to the proud.

Lord, how long shall the wicked, how long  
shall the wicked triumph?

**Judas**

My punishment is greater than I can bear.

**The Singers**

How long shall they utter and speak hard  
things? and all the workers of iniquity  
boast themselves?

They break in pieces Thy people, O Lord, and  
afflict Thine heritage.

**Judas**

Mine iniquity is greater than can be forgiven.

**The Priests**

A voice of trembling, – of fear,  
Why art thou so grieved in thy mind?

**Judas**

I have sinned in that I have betrayed the  
innocent blood.

**The Priests**

What is that to us? See thou to that.

**Judas**

I have sinned, – I have betrayed the innocent –

**The Priests**

Selah!

**Recitative**

**Contralto**

And he cast down the pieces of silver and  
departed.

**The Singers**

Lord, how long shall the wicked triumph?  
Yes they say, The Lord shall not see;

He that planted the ear, shall He not hear?  
He that formed the eye, shall He not see?

**Without the Temple**

**Judas**

**7** Whither shall I go from Thy Spirit?  
Or whither shall I flee from Thy presence?

If I say, Peradventure the darkness shall  
cover me, then shall my night be turned to  
day; – yea, the darkness is no darkness  
with Thee, but the night is as clear as the  
day.

Sheol is naked before Thee, and Abaddon  
hath no covering.

**The Singers** (*within the Temple*)

Blessed is the man whom Thou chastenest,  
that Thou mayest give him rest from the  
days of adversity, –

**Judas**

'Rest from the days of adversity,' –

Never man spake like this Man;  
He satisfied the longing soul; and filled the  
hungry soul with goodness.

**The Singers**

– until the pit be digged for the wicked.

**Judas**

Our life is short and tedious, and in the death  
of a man there is no remedy; neither was  
there any man known to have returned  
from the grave.

For we are born at all adventure, and we shall  
be hereafter as though we had never been;  
for the breath in our nostrils is as smoke,  
and a little spark in the moving of our  
heart, which being extinguished, our body  
shall be turned into ashes, and our spirit  
shall vanish as the soft air, and our name  
shall be forgotten in time, and no man have  
our work in remembrance; and our life shall  
pass away as the trace of a cloud, and  
shall be dispersed as a mist, that is driven  
away with the beams of the sun, and  
overcome with the heat thereof.

**The Singers**

The Lord knoweth the thoughts of man, that  
they are vanity.

**Judas**

'The Lord knoweth the thoughts of man', –

My hope is like dust that is blown away with  
the wind; it is not possible to escape  
Thine hand, – a sudden fear, and not  
looked for, comes upon me.

**The People** (*remote*)

Crucify Him!



**Judas**

They gather themselves together and condemn  
the innocent blood.

**The People**

Crucify Him!

**Judas**

Mine end is come, – the measure of my  
covetousness; over me is spread an  
heavy night, an image of that darkness  
which shall afterward receive me; yet am I  
unto myself more grievous than the  
darkness.

**The Singers** (*within the Temple*)

He shall bring upon them their own iniquity.

**V. Golgotha**

'Eli, Eli, lama sabachthani?'

**Chorus**

**[8]** Truly this was the Son of God.

**Mary**

The sword hath pierced through mine own  
soul.

**Mary and John**

Thou hast trodden the winepress alone, and  
of Thy people there was none with Thee.  
They shall look upon Him Whom they have  
pierced, and they shall mourn for Him, as  
one mourneth for his only son,

And shall be in bitterness for Him, as one that  
is in bitterness for his firstborn.

**Mary**

The sword hath pierced through mine own  
soul.

**VI. At the Sepulchre**

**Recitative**

**Contralto**

**[9]** And very early in the morning they came  
unto the sepulchre at the rising of the sun;  
and they entered in, and found not the  
body of the Lord Jesus.

**The Watchers** (*on the Temple roof*)

The face of all the East is now ablaze with  
light; the Dawn reacheth even unto Hebron!

**Chorus (Angels)**

**Sopranos and Contraltos**

Alleluia!

Why seek ye the living among the dead?

He is not here, but is risen.

Behold the place where they laid Him.

Go, tell His disciples and Peter that He goeth  
before you into Galilee: there shall ye see  
Him, as He said unto you.

Alleluia!

## VII. The Ascension

### The Apostles

**10** We trusted that it had been He which should  
have redeemed Israel.

### Jesus

Peace be unto you.  
Behold, I send the promise of My Father upon  
you: but tarry ye in the city of Jerusalem,  
until ye be endued with power from on high.

### The Apostles

Lord, wilt Thou at this time restore again the  
kingdom to Israel?

### Jesus

It is not for you to know the times or the  
seasons, which the Father hath put in His  
own power.  
But ye shall receive power, when the Holy  
Ghost is come upon you.  
Go ye therefore, and teach all nations,  
baptising them in the name of the Father,  
and of the Son, and of the Holy Ghost;  
and, lo, I am with you alway, even unto the  
end of the world.

### Recitative

### Contralto

**11** And when He had spoken these things –  
while He blessed them – He was taken up;  
and a cloud received Him out of their  
sight; and they looked stedfastly toward  
heaven.

### The Apostles

Give us one heart, and one way: in Thy light  
shall we see light;  
Thou wilt shew us the path of life.

### Mystic Chorus (*in Heaven*)

Alleluia!

### Mary, Mary Magdalene, John, and Peter

Give us one heart, and one way.

### Mary

My soul doth magnify the Lord: and my spirit  
hath rejoiced in God my Saviour.

### Mary Magdalene

Thou drewest near in the day that I called  
upon Thee:  
Thou saidst, Fear not.

### Peter

For He hath not despised nor abhorred the  
affliction of the afflicted; neither hath He  
hid His face from him;

### The Apostles and the Holy Women

but when he cried unto Him, He heard.

### Mystic Chorus

Alleluia!

'Holy Father, keep through Thine own name  
those whom Thou hast given Me, that  
they may be one, as We are.'

**The Apostles and the Holy Women**

All the ends of the world shall remember and  
turn unto the Lord: and all the kindreds of  
the nations shall worship before Thee,  
for the kingdom is the Lord's: and He is the  
Governor among the nations.

**Mystic Chorus**

Alleluia!

'I have done Thy commandment.  
I have finished the work which Thou gavest  
Me to do:  
I laid down My Life for the sheep.'

**The Apostles**

'In the world ye shall have tribulation:  
but be of good cheer:  
I have overcome the world.'

**Mystic Chorus**

'What are these wounds in Thine hands?'

'Those with which I was wounded in the  
house of My friends.'

They platted a crown of thorns,  
and put it about His head, –  
they mocked Him, –  
they spat upon Him, –  
they smote Him with a reed, –  
they crucified Him.

Alleluia!

**The Apostles and the Holy Women**

They shall come, and shall declare His  
righteousness unto a people that shall be  
born, that He hath done this.

**Mystic Chorus**

'Now I am no more in the world, but these are  
in the world, and I come to Thee.'

**The Apostles and the Holy Women**

The kingdom is the Lord's: and He is the  
Governor among the nations.

**Mystic Chorus**

From henceforth shall the Son of man be  
seated at the right hand of the power of God.

**Mary, Mary Magdalene, John, and Peter**

In His love and in His pity He redeemed them.

**Tutti**

Alleluia!

A.J. Jaeger: 'Analytical and Descriptive Notes'  
(London, 1903)



The premature death of Richard Hickox on 23 November 2008, at the age of just sixty, deprived the musical world of one of its greatest conductors. The depth and breadth of his musical achievements were astonishing, not least in his remarkable work on behalf of British composers. An inspiring figure, and a guiding light to his friends and colleagues, he had a generosity of spirit and a wonderful quality of empathy for others.

For someone of his musical achievements, he was never arrogant, never pompous. Indeed there was a degree of humility about Richard that was as endearing as it was unexpected. He was light-hearted and, above all, incredibly enthusiastic about those causes which he held dear. His determination to make things happen for these passions was astonishing – without this energy and focus his achievements could not have been as great as they were. He was able to take others with him on his crusades, and all in the pursuit of great music.

Richard was a completely rounded musician with a patience, kindness, and charisma that endeared him to players and singers alike. His enthusiasm bred its own energy and this, in turn, inspired performers. He was superb at marshalling

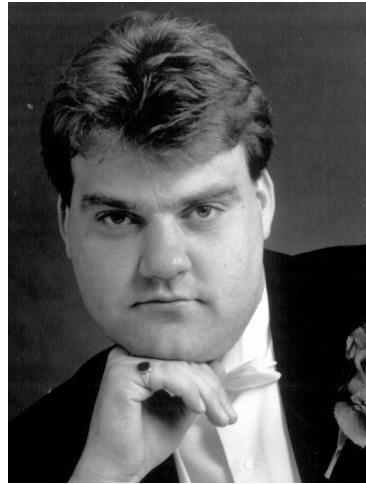
large forces. He cared about the development of the artists with whom he worked and they repaid this loyalty by giving of their best for him.

An unassuming man who was always a delight to meet, Richard was a tireless musical explorer who was able to create a wonderful sense of spirituality, which lifted performances to become special, memorable events. For these reasons, Richard was loved as well as respected.

The Richard Hickox Legacy is a celebration of the enormously fruitful, long-standing collaboration between Richard Hickox and Chandos, which reached more than 280 recordings. This large discography will remain a testament to his musical energy and exceptional gifts for years to come. The series of re-issues now underway captures all aspects of his art. It demonstrates his commitment to an extraordinarily wide range of music, both vocal and orchestral, from the past three centuries. Through these recordings we can continue to marvel at the consistently high level of his interpretations whilst wondering what more he might have achieved had he lived longer.



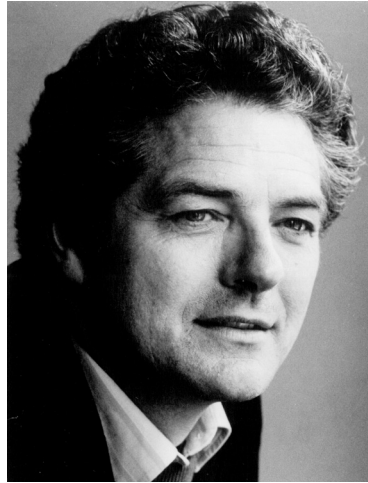
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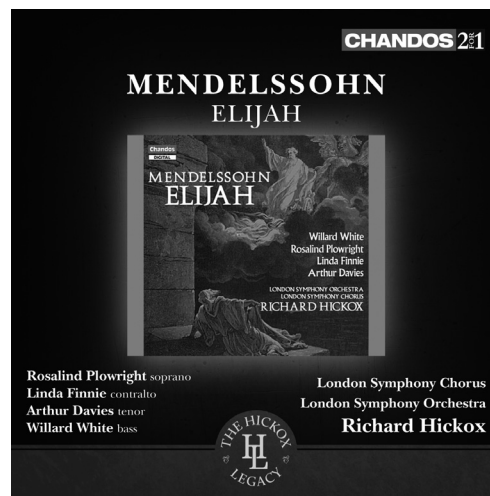
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Fritz Curzon

Recording 'The Apostles' at St Jude's Church, London

ELGAR: THE APOSTLES – Soloists / LSC / LSO / HICKOX

CHANDOS  
CHAN 241-49

**CHANDOS** DIGITAL

2-disc set **CHAN 241-49**

**Sir Edward Elgar** (1857–1934)

**The Apostles, Op. 49**

Oratorio in Two Parts

**The Blessed Virgin, The Angel Gabriel**..... **Alison Hargan** soprano  
**Mary Magdalene** ..... **Alfreda Hodgson** contralto  
**St John**..... **David Rendall** tenor  
**St Peter** ..... **Bryn Terfel** bass  
**Jesus** ..... **Stephen Roberts** bass  
**Judas**..... **Robert Lloyd** bass

**London Symphony Chorus**  
**London Symphony Orchestra**  
**Roderick Elms** organ  
**Richard Hickox**

**COMPACT DISC ONE**  
1–13 Prologue–Part I  
TT 73:49

**COMPACT DISC TWO**  
1–11 Part II  
TT 53:04

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