

HALLÉ  
ELGAR  
THE KINGDOM  
SIR MARK ELDER



# EDWARD ELGAR (1857-1934)

## THE KINGDOM, OP.51

### CD1

1:	Prelude.....	9.31
	I In the Upper Room	
2:	Seek first the Kingdom of God (chorus).....	8.08
3:	Men and brethren (Peter).....	5.31
4:	O ye priests (chorus) .....	4.01
	II At the Beautiful Gate	
5:	The singers are before the altar (Mary).....	5.10
	III Pentecost	
6:	And when the day of Pentecost (tenor).....	5.09
7:	And suddenly there came from heaven (contralto) .....	4.42
8:	I have prayed for thee (Peter).....	9.40
9:	Repent and be baptized (Peter).....	5.55
	TOTAL TIMING.....	57.49

### CD2

	IV The Sign of Healing	
1:	Then they that gladly received his word (contralto) .....	6.30
2:	Unto you that fear his name (John).....	2.51
3:	And as they spake (contralto).....	1.05
4:	The sun goeth down (Mary).....	8.54
	V The Upper Room	
5:	The voice of Joy (chorus).....	6.02
6:	Thou, Almighty Lord (chorus).....	5.36
7:	Our Father (chorus).....	5.28
	TOTAL TIMING.....	36.28

Sir Mark Elder conductor  
Claire Rutter soprano The Blessed Virgin Mary  
Susan Bickley mezzo-soprano Mary Magdalene  
John Hudson tenor St. John  
Iain Paterson baritone St. Peter  
Hallé Choir (Tom Seligman Guest Choral Director)

## EDWARD ELGAR (1857-1934)

### THE KINGDOM, OP.51

The Kingdom, the last of Elgar's oratorios, is the sequel to The Apostles (first performed in 1903) and shares several themes with it. A projected third part, The Last Judgement, intended to make a trilogy, was abandoned. Work began on The Kingdom in 1901–02 when it and The Apostles were conceived as one work, but most of the oratorio as we know it was composed in 1905–06, a period during which Elgar came close to suffering a nervous breakdown. It was performed for the first time at the Birmingham Festival on 3 October 1906, with Elgar conducting.

Elgar compiled his own texts for both The Apostles and The Kingdom, with Bach's Passions as his model. The former deals with the choosing of the disciples by Christ and their reactions to his death while The Kingdom is concerned with their work for the Church in Jerusalem. 'The whole thing is intentionally less mystic than The Apostles', Elgar wrote to his friend A.J. Jaeger ('Nimrod'). 'The men are alive and working and the atmosphere is meant to be more direct and simple.' The music is less complex and more consistent in style than that of its predecessor with much use made of representative themes or leitmotifs. There are signs in The Kingdom of growing personal introspection, of the autobiographical clamour which was to find musical expression in the outpourings of the two symphonies and the Violin Concerto.

The Kingdom is episodic, by design or intention, and its impact is inevitably less sensational than that of The Dream of Gerontius because its subject-matter is less dramatic. But the choral writing is even finer than in the earlier work, playing a more significant role in the design of the oratorio. The expressive range of Elgar's writing for voices in The Kingdom is perhaps its greatest glory even to the extent of overshadowing the marvellously apt orchestral writing which is so good as to be unobtrusive. The choral passages have the strength and sweetness which were Elgar's hallmark and which lift him above his contemporaries. Only the most die-hard anti-Elgarian could be unmoved by the Mystic Chorus's 'When the great Lord will', by the splendour of 'O ye priests!' and its unexpected and effective dying fall, by the brilliance of the opening scene in the Pentecost section, with the grand striding theme 'He, Who walketh upon the wings of the wind' and the later agitated questionings of the people 'What meaneth this? ... These men are full of new wine'.

The duet for the two Marys which occupies the whole of the second section, At the Beautiful Gate, is a passage of exquisite sensitivity with a superb orchestral accompaniment, while the noble solo for the bass (Peter) in the third part contains the unforgettable passage 'Your young men shall see visions and your old men shall dream dreams', a passage as deeply moving as a comparable one in The Music Makers. The soprano's famous 'The Sun goeth down', after the arrest of the Apostles, which begins as a self-communing of peculiar intimacy and rises to a passionate declamation of faith, is a tremendous dramatic scena on an operatic scale.

## CD1

### **'Jerusalem' Prelude**

The Kingdom begins with an extensive prelude, opening vigorously (*allegro maestoso*) with a combination of two themes which, in *The Apostles*, represented the Gospel and its Preachers. This is immediately followed by the *Apostles'* theme itself. Trumpets insist upon a three-chord motif associated with Peter. This theme is repeated six times, leading into a section in which music from *The Apostles* depicting Peter's denial of Christ and his consequent remorse is recapitulated. (Listen for the four horns introducing the 'remorse' passage.) As this episode ends, the *Apostles'* motif modulates into D flat for a striking new melody for strings, consolatory and aspiring (*andante, dolce e solenne*). This is the theme of the 'New Faith' and it has a tender subsidiary theme. Both are repeated by full orchestra. Following their climax, and a pause, two new melodic fragments are heard, giving way to yet another theme, devout and prayerful, which will be heard again towards the end of the oratorio.

### **Part I In the Upper Room**

The mood of contemplation is continued in the unaccompanied chorus's 'Seek first the Kingdom of God'. The Gospel and Church motifs respectively introduce and follow the greeting by Peter (bass) to John (tenor) and their fellow Apostles: 'Peace be multiplied unto you'. The orchestra then elaborates the plainsong theme, *O sacrum convivium*, which symbolises, throughout *The Kingdom*, the Real Presence of Christ. Another of the work's memorable leitmotifs is heard when Peter sings 'Where two or three are gathered together in My Name'. The words 'in My Name' are accompanied (cor anglais and two cellos) by the progression which represents Christ, the Man of Sorrow.

The disciples and the two holy women, Mary (soprano) and Mary Magdalene (mezzo-soprano), reminisce about Jesus in an intimate section based almost wholly on themes familiar from *The Apostles*. But the 'Real Presence' theme is heard again when Peter describes Christ's breaking of bread at the Last Supper. This part of the scene ends with an enchanting orchestral postlude before Peter abruptly declaims 'Men and brethren', reminding the Apostles that they must now cast lots to choose a successor to Judas. Matthias is selected and a long contrapuntal ensemble for soloists and chorus leads into the choral set-piece 'O ye priests!'

### **Part II At the Beautiful Gate (The Morn of Pentecost)**

The two Marys sing of the miracles which Jesus worked. Most of the themes are from *The Apostles* but are treated in a fresh and appealing manner.

### **Part III Pentecost (In the Upper Room • Solomon's Porch)**

This is the most complex and impressive movement. The unaccompanied male chorus 'When the great Lord will', is answered by the Mystic Chorus's comments illustrated by a richly coloured orchestral accompaniment and by contributions from the male soloists. The 'rushing of a mighty wind' and the 'tongues of fire' are graphically illustrated; and next comes the majestic tune for the male chorus (representing the disciples): 'He, Who walketh upon the wings of the wind'. The bewilderment of all present in the Upper Room is symbolised by syncopations and agitated rhythms, through which the 'wings of the wind' melody marches undeterred.

Peter's great solo aria follows. He begins by quoting Christ's words, the orchestra thunders a majestic version of the 'Peter theme' from the Prelude, and he declaims: 'Ye men of Judea ... give ear unto my words'. To music that is successively dramatic, moving, dignified and devout – with effective use of the 'New Faith' theme as he speaks of the Prophet's visions 'Your young men shall see visions and your old men shall dream dreams' – Peter declares his faith in the divinity of Christ. The people's contrite acknowledgment that they killed the Prince of Life and their tremulous pleas for guidance are answered by Peter with a new melody in D major containing the important phrase 'In the Name of Jesus Christ'. This launches an elaborate and powerful ensemble.

## CD2

### **Part IV The Sign of Healing**

#### **(At the Beautiful Gate • The Arrest)**

After an exquisite orchestral introduction, the mezzo-soprano (who is designated as Mary Magdalene only in Parts I and II, and not in the remaining parts) sings of the Apostles' teaching and of their 'many wonders and signs'. We then 'witness' one of these acts, the healing of the lame man by Peter 'in the Name of Jesus Christ'. A menacing phrase on the orchestra changes the mood as the mezzo-soprano tells of the arrest of John and Peter because they proclaimed resurrection after death. As she sings 'for now it was eventide', the music takes on a rapt nocturnal character, with solo violin, divided strings, and soft chords from horns and harp. This is the introduction to the haunting soliloquy for the Virgin Mary (soprano), 'The sun goeth down'. It is in three sections, the first quiet and self-communing; the second ecstatic and exultant as she proclaims that 'the Gospel of the Kingdom shall be preached in the whole world'; the third a return to the calm of the opening. This aria is not merely the emotional highlight of The Kingdom, it is one of Elgar's finest inspirations.

### **Part V The Upper Room**

#### **(In Fellowship • The Breaking of Bread • The Prayers)**

After a brief introductory choral section, the finale begins with a description by Peter and John of their interrogation and release. This is constructed from most of the significant leitmotifs. It is followed by a vigorous allegro maestoso chorus which gives way to a more sustained and elevated episode describing the Apostles' eucharist. The 'Real Presence' theme returns as the foundation of this section.

The oratorio ends with a setting of the Lord's Prayer. This rises to a fervent climax and, after the gentle 'Amen', the 'New Faith' theme returns while John sings of the spirit of adoption. After the words 'Abba, Father', the devout, prayer-like theme from the Prelude returns, with the 'New Faith' theme floating like a benediction.

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## EDWARD ELGAR (1857–1934)

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The Kingdom (Le Royaume), le dernier oratorio d'Elgar, fait suite à The Apostles (Les Apôtres, créé en 1903) et partage plusieurs thèmes avec son prédécesseur. Une troisième partie, The Last Judgement (Le Jugement dernier), était en projet afin de constituer une trilogie, mais fut finalement abandonnée. Le compositeur s'attela à The Kingdom en 1901–02, cet ouvrage et The Apostles étant destinés à faire un tout, mais la majeure partie de l'oratorio tel que nous le connaissons fut composée en 1905–06, période au cours de laquelle Elgar échappa de peu à une dépression nerveuse. L'ouvrage fut créé dans le cadre du Festival de Birmingham, le 3 octobre 1906, sous la direction du compositeur.

Prenant pour modèles les Passions de Bach, Elgar effectua sa propre compilation de textes, pour The Apostles aussi bien que pour The Kingdom. Le premier traite du choix de ses disciples par le Christ et de leur réaction face à sa mort, tandis que The Kingdom s'attache à leurs œuvres pour l'église à Jérusalem. 'L'ensemble est intentionnellement moins mystique que The Apostles', écrit Elgar à son ami A.J. Jaeger ('Nimrod'). 'Ces hommes sont vivants, ils travaillent, et l'atmosphère est censée être plus directe et plus simple.' Par rapport à la précédente, la partition est moins complexe et son style plus cohérent, faisant beaucoup appel à des thèmes ou des leitmotifs significatifs. The Kingdom dénote l'introspection croissante du compositeur, dont le type de proclamation autobiographique allait trouver son expression musicale dans les épanchements des deux symphonies et du Concerto pour violon.

The Kingdom est intentionnellement épisodique, et inévitablement, son impact est moins sensationnel que celui de The Dream of Gerontius, son sujet étant moins dramatique ; néanmoins, son écriture chorale est encore plus raffinée que celle de l'ouvrage antérieur, jouant un rôle plus important dans la conception d'ensemble de l'oratorio. Le trait le plus admirable de The Kingdom est sans doute la palette expressive de l'écriture vocale d'Elgar, qui ferait presque oublier son écriture orchestrale, merveilleusement pertinente et si aboutie qu'elle sait se faire discrète. Les passages choraux présentent la force et la douceur qui caractérisent Elgar et lui font surclasser ses contemporains. Seuls ses plus farouches détracteurs demeureraient indifférents au 'When the great Lord will' (Quand le Seigneur tout-puissant voudra) du Chœur mystique, à la splendeur de 'O ye priests!' (Ô vous, prêtres !) et à sa chute inattendue et frappante, à l'éclat de la scène d'ouverture de la section de la Pentecôte, avec le thème grandiose et ample 'He, Who walketh upon the wings of the wind' (Lui, qui marche sur les ailes du vent) et les pressantes questions posées ensuite par le peuple 'What meaneth this? ... These men are full of new wine' (Que signifie cela ? ... Ces hommes sont ivres de vin nouveau).

Le duo des deux Marie qui occupe toute la deuxième section, At the Beautiful Gate (Au seuil de la Belle porte), est un passage d'une exquise sensibilité comportant un magnifique accompagnement orchestral, tandis que le noble solo de basse (Pierre) de la troisième partie contient l'inoubliable passage 'Your young men shall see visions and your old men shall dream dreams' (Vos jeunes gens auront des visions et vos vieillards auront des songes), aussi profondément émouvant qu'un passage de The Music Makers qui lui est comparable. Le célèbre 'The Sun goeth down' (Le soleil se couche) de la soprano, qui suit l'arrestation des Apôtres et commence comme une prière intérieure particulièrement intime avant de devenir une profession de foi passionnée, est une saisissante scène dramatique qui pourrait avoir sa place à l'opéra.

## CD1

### **‘Jérusalem’. Prélude**

The Kingdom s’ouvre sur un long prélude, avec une vigoureuse ouverture (allegro maestoso) combinant deux thèmes qui dans The Apostles, représentaient l’Evangile et les Evangélistes. Celle-ci est immédiatement suivie du thème des Apôtres proprement dit. Les trompettes soulignent un motif de trois accords associé à Pierre. Ce thème est répété six fois, menant à une section récapitulant la musique de The Apostles illustrant le reniement du Christ par Pierre et les remords qu’il en éprouve ensuite - que l’on écoute les quatre cors introduisant le ‘passage des remords’. Lorsque cet épisode prend fin, le motif des Apôtres module vers ré bémol majeur pour une nouvelle mélodie marquante pour cordes, consolante et pleine d’aspiration (andante, dolce e solenne). C’est le ‘thème de la Foi nouvelle’ et il comporte un tendre thème subsidiaire. Tous deux sont répétés par l’orchestre en tutti. Après leur apogée et une pause, on entend deux nouveaux fragments mélodiques qui laissent place à un nouveau thème, fervent et recueilli, que l’on réentendra vers la fin de l’oratorio.

### **Première Partie. Dans la Salle d’en haut**

L’atmosphère de contemplation est perpétuée par l’intervention du chœur a capella ‘Seek first the Kingdom of God’ (Cherchez d’abord le Royaume de Dieu). Les motifs de l’Evangile et de l’Eglise introduisent et suivent respectivement la salutation de Pierre (basse) à Jean (ténor) et à leurs condisciples : ‘Peace be multiplied unto you’ (Que la Paix vous soit multipliée !). L’orchestre développe alors le thème de plain-chant O sacrum convivium, qui symbolise, tout le long de The Kingdom, la Présence réelle du Christ. On entend un autre des mémorables leitmotifs de l’ouvrage lorsque Pierre chante ‘Where two or three are gathered together in My Name’ (Quand deux ou trois sont réunis en mon Nom). Les mots ‘in My Name’ sont accompagnés (cor anglais et deux violoncelles) par la progression qui représente le Christ, l’Homme de douleur.

Les disciples et les deux Saintes femmes, Marie (soprano) et Marie Madeleine (mezzo-soprano), évoquent leurs souvenirs de Jésus dans une section intimiste qui s’appuie presque entièrement sur des thèmes familiers de The Apostles. Mais le ‘thème de la Présence réelle’ reparaît lorsque Pierre décrit le Christ rompant le pain lors de la Cène. Cette partie de la scène s’achève par un merveilleux épilogue orchestral avant que Pierre ne déclame soudain ‘Men and brethren’ (Hommes et frères), rappelant aux Apôtres qu’ils doivent maintenant tirer au sort pour choisir un successeur à Judas. C’est Mathias qui est choisi, et un long ensemble contrapuntique pour solistes et chœur mène au grand numéro choral ‘O ye priests!’ (Ô vous prêtres !)

### **Deuxième Partie. Au seuil de la Belle porte (Le Matin de la Pentecôte)**

Les deux Marie chantent les miracles de Jésus. La plupart des thèmes proviennent de The Apostles mais sont traités d’une manière fraîche et attrayante.

### **Troisième Partie. La Pentecôte** **(Dans la Salle d'en haut • Le Porche de Salomon)**

Il s'agit du mouvement le plus complexe et le plus impressionnant. Au chœur d'hommes a capella 'When the great Lord will' répondent les commentaires du Chœur mystique sous-tendus par un accompagnement orchestral richement coloré et par les contributions des solistes masculins. Le 'rushing of a mighty wind' (souffle d'un vent puissant) et les 'tongues of fire' (langues de feu) sont musicalement très imagés, puis vient la majestueuse mélodie du chœur masculin (qui représente les disciples) : 'He, Who walketh upon the wings of the wind'. La stupeur de toute l'assistance dans la Salle d'en haut est symbolisée par des syncopes et des rythmes agités, à travers lesquels la progression de la mélodie des 'wings of the wind' demeure inexorable.

C'est ensuite le grand air soliste de Pierre. L'apôtre commence par citer les paroles du Christ, l'orchestre gronde une version solennelle du 'thème de Pierre' du Prélude, et celui-ci déclame : 'Ye men of Judea ... give ear unto my words' (Hommes de Judée... écoutez mes paroles). Sur une musique successivement dramatique, émouvante, digne et pieuse – avec une utilisation efficace du 'thème de la Foi nouvelle' alors qu'il évoque, dans 'Your young men shall see visions and your old men shall dream dreams', les visions du Prophète – Pierre professe sa foi en la divinité du Christ. A l'acte de contrition du peuple, qui reconnaît avoir tué le Prince de la vie, et ses tremblantes suppliques pour être éclairé, Pierre répond par une nouvelle mélodie en ré majeur qui contient l'importante expression 'In the Name of Jesus Christ' (Au Nom de Jésus-Christ) et occasionne un ensemble complexe et puissant.

### **CD2**

### **Quatrième Partie. Le signe de la guérison** **(Au seuil de la Belle porte • l'arrestation)**

Après une ravissante introduction orchestrale, la mezzo-soprano (qui ne personnifie Marie Madeleine que dans les première et deuxième parties) chante l'enseignement des Apôtres et ses 'many wonders and signs' (innombrables signes et merveilles). Nous sommes alors témoins de l'un de ces actes, la guérison d'un boiteux par Pierre 'au Nom de Jésus-Christ'. Une phrase manquante de l'orchestre modifie l'atmosphère alors que la mezzo-soprano relate l'arrestation de Jean et de Pierre parce qu'ils ont proclamé la résurrection d'entre les morts. Alors qu'elle chante 'for now it was eventide' (le soir était tombé), le caractère de la musique se fait nocturne, extasié, avec violon seul, cordes divisées et de doux accords des cors et de la harpe. Il s'agit de l'introduction au pénétrant soliloque de la Vierge Marie (soprano), 'The sun goeth down', qui comporte trois sections. La première est paisible et recueillie, la deuxième pleine d'extase et d'exultation tandis qu'elle proclame que 'the Gospel of the Kingdom shall be preached in the whole world' (l'Evangile du Royaume sera prêché dans le monde entier) et la troisième est un retour à la quiétude initiale. En plus d'être le sommet émotionnel de l'oratorio, cet air est aussi l'une des plus radieuses inspirations d'Elgar.

### **Cinquième Partie La Salle d'en haut** **(La Confrérie des Apôtres • la rupture du pain • les prières)**

Après une brève section chorale d'introduction, le finale débute par la description que font Pierre et Jean de leur interrogatoire et de leur libération. Celle-ci est construite à partir de la plupart des leitmotifs les plus importants. Elle est suivie d'un vigoureux chœur allegro maestoso qui laisse



place à un épisode plus noble et soutenu décrivant l'Eucharistie des Apôtres. Le 'thème de la Présence réelle' reparaît, servant d'assise à toute cette section.

L'oratorio s'achève sur un Notre Père mis en musique, qui s'élève jusqu'à un apogée plein de ferveur et, après le tendre 'Amen', le 'thème de la Foi nouvelle' reparaît tandis que Jean chante l'Esprit d'adoption. A la suite des mots 'Abba, Father' (Abba, père !), le thème recueilli et suppliant du Prélude reparaît, avec, flottant au dessus de lui comme une bénédiction, le 'thème de la Foi nouvelle'.

Michael Kennedy © 2010 [Traduction : David Ylla-Somers]

# EDWARD ELGAR (1857-1934)

## THE KINGDOM OP. 51

The Kingdom ("Das Königreich"), Elgars letztes Oratorium, ist die Fortsetzung zu The Apostles ("Die Apostel", 1903 uraufgeführt) und hat mehrere Themen mit ihm gemein. Ein geplanter dritter Teil, The Last Judgement ("Das Jüngste Gericht"), der eine Trilogie abrunden sollte, kam nicht zustande. Als Elgar 1901/02 mit der Arbeit an The Kingdom begann, waren diese Komposition und The Apostles zusammen als ein Werk konzipiert, aber ein Großteil des Oratoriums in seiner heutigen Form entstand 1905/06, als Elgar einem Nervenzusammenbruch nahe war. Es wurde unter Elgars Leitung am 3. Oktober 1906 beim Birmingham Festival uraufgeführt.

Elgar stellte sowohl für The Apostles als auch für The Kingdom seine eigenen Texte zusammen, wobei er sich Bachs Passionen zum Vorbild nahm. Das erste Werk handelt von Christi Wahl seiner Jünger und deren Reaktionen auf seinen Tod, während sich The Kingdom mit ihrem Wirken für die Kirche in Jerusalem beschäftigt. "Das Ganze ist mit Absicht weniger mystisch gehalten als The Apostles", schrieb Elgar an seinen Freund A.J. Jaeger ("Nimrod"). "Die Männer sind lebendig und tätig, und die Atmosphäre soll direkter und schlichter wirken." Die Musik ist weniger komplex und vom Stil her einheitlicher als die des vorhergehenden Werks, wobei häufig repräsentative Themen bzw. Leitmotive zum Einsatz kommen. In The Kingdom finden sich Anzeichen zunehmender persönlicher Introspektion, des autobiographischen Forderns, das in den Ergüssen der beiden Sinfonien und des Violinkonzerts Ausdruck finden sollte.

The Kingdom ist absichtlich episodisch und seine Wirkung zwangsläufig weniger sensationell als die von The Dream of Gerontius, weil die Thematik weniger dramatisch ist. Doch die Chorführung ist noch besser als in dem früheren Werk und spielt im Konzept des Oratoriums eine bedeutendere Rolle. Die expressive Bandbreite von Elgars Führung der Gesangsstimmen in The Kingdom ist wohl das Schönste an dem Werk und stellt sogar den wunderbar angemessenen Orchestersatz in den Schatten, der so gut ist, dass er einem kaum auffällt. Die Chorpassagen weisen die Kraft und melodische Süße auf, die für Elgar typisch war und ihn von seinen Zeitgenossen abhob. Nur der eingefleischteste Elgar-Feind könnte unbeeindruckt bleiben, wenn der Mystische Chor "When the great Lord will" anstimmt, wenn das herrliche "O ye priests!" mit seinem unerwarteten, effektvollen Ersterben erklingt, oder die brillante einleitende Szene des Pfingstabschnitts mit dem erhabenen voranschreitenden Thema "He, Who walketh upon the wings of the wind" und den folgenden erregten Befragungen des Volks: "What meaneth this? ... These men are full of new wine."

Das Duett der beiden Marien, das den ganzen zweiten Abschnitt At the Beautiful Gate einnimmt, ist eine Passage von exquisiter Sensibilität mit großartiger Orchesterbegleitung, während das erhabene Solo für den Bass (Peter) im dritten Teil die unvergessliche Passage "Your young men shall see visions and your old men shall dream dreams" enthält, die so bewegend ist, dass sie den Vergleich mit einer ähnlichen in The Music Makers aushält. Das berühmte "The Sun goeth down" des Soprans, das auf die Verhaftung der Apostel folgt und als Selbstgespräch von besonderer Intimität beginnt, ehe es zu einem leidenschaftlichen Glaubensbekenntnis anschwillt, ist eine großartig dramatische, geradezu opernhafte Szene.

## CD1

### “Jerusalem” – Präludium

The Kingdom beginnt mit einem ausgedehnten Präludium, das kraftvoll (*allegro maestoso*) mit einer Kombination zweier Themen einsetzt, die in The Apostles das Evangelium und seine Prediger darstellten. Unmittelbar darauf folgt das eigentliche Apostel-Thema. Trompeten bestehen auf einem Motiv aus drei Akkorden, das mit Peter verbunden ist. Dieses Thema wird sechsmal wiederholt, ehe es in einen Abschnitt überleitet, in dem Musik aus The Apostles rekapituliert wird, die Peters Verleugnung Christi und seine spätere Reue darstellt. (Man achte auf die vier Hörner, welche die “Reue”-Passage einleiten.) Wenn diese Episode endet, moduliert das Apostel-Motiv nach Des-Dur und beginnt eine auffallende, trostvolle und strebsame neue Melodie (*andante, dolce e solenne*). Dies ist das Thema des “neuen Glaubens” [New Faith] und weist ein zartes Nebenthema auf. Beide werden vom ganzen Orchester wiederholt. Nach ihrem Höhepunkt und einer Pause sind zwei neue Melodiefragmente zu hören, die einem weiteren, frommen und andächtigen Thema weichen, das gegen Ende des Oratoriums wieder zu hören sein wird.

### Teil I Im Oberraum

Die kontemplative Stimmung setzt sich fort, wenn der unbegleitete Chor “Seek first the Kingdom of God” [Trachtet am ersten nach dem Reich Gottes] anstimmt. Das Evangeliumsmotiv leitet die Begrüßung Peters (Bass) an Johannes (Tenor) und die anderen Apostel ein: “Peace be multiplied unto you” [Gott gebe euch viel Frieden], und das Kirchenmotiv schließt sie ab. Dann führt das Orchester das Cantus-planus-Thema *O sacrum convivium* aus, das in The Kingdom durchweg die wirkliche Gegenwart Christi symbolisiert. Ein weiteres bemerkenswertes Leitmotiv ist zu hören, wenn Peter singt: “Where two or three are gathered together in My Name” [denn wo zwei oder drei versammelt sind in meinem Namen]. Die Worte “in My Name” werden begleitet (mit Englischhorn und zwei Celli) von der Fortschreitung, die den Schmerzensmann Christus darstellt.

Die Jünger und die beiden heiligen Frauen Maria (Sopran) und Maria Magdalena (Mezzosopran) ergehen sich in einem intimen Abschnitt, der fast ausschließlich auf Themen beruht, die aus The Apostles bekannt sind, in Erinnerungen an Jesus. Doch das Thema der “wirklichen Gegenwart” ist erneut zu hören, wenn Peter beschreibt, wie Christus beim Abendmahl das Brot brach. Dieser Teil der Szene endet mit einem bezaubernden Orchesternachspiel, ehe Peter unvermittelt deklamiert: “Men and brethren” [Ihr Männer und Brüder], womit er die Apostel auffordert, nun darum zu losen, wer die Nachfolge des Judas antreten solle. Matthias wird gewählt, und ein langes kontrapunktisches Ensemble für Solisten und Chor leitet über in den zentralen Chor “O ye priests!” [O ihr Priester!]

### Teil II Vor der Hohen Pforte (Am Pfingstmorgen)

Die beiden Marien singen von den Wundern, die Jesus vollbracht hat. Die meisten Themen stammen aus The Apostles, doch werden sie frisch und ansprechend umgesetzt.

### **Teil III Pfingsten (Im Oberraum • Salomos Vorhalle)**

Dies ist der vielschichtigste und eindrucksvollste Satz. Dem unbegleiteten Männerchor “When the great Lord will” [Und wenn es dem großen Gott gefällt] antwortet der Mystische Chor mit Einwüfen, die durch üppig kolorierte Orchesterbegleitung und Beiträge der männlichen Solisten illustriert sind. Das “rushing of a mighty wind” und die “tongues of fire” [das Brausen eines gewaltigen Winds/Zungen wie von Feuer] sind anschaulich ausgemalt; es folgt die majestätische Melodie des Männerchors (der die Jünger darstellt): “He, Who walketh upon the wings of the wind” [der auf den Fittichen des Windes wandelt]. Die Verwirrung aller, die im Oberraum anwesend sind, wird von Synkopen und bewegten Rhythmen dargestellt, durch die die Melodie der “wings of the wind” unbeirrt hindurch marschiert.

Nun folgt Peters große Soloarie. Er beginnt damit, dass er die Worte Christi zitiert, das Orchester donnert eine majestätische Version des “Peter-Themas” aus dem Präludium, und er deklamiert: “Ye men of Judea ... give ear unto my words” [Ihr jüdischen Männer ... lasset meine Worte zu euren Ohren eingehen]. Mit zunehmend dramatischer, bewegender, würdevoller und frommer Musik – unter effektvollem Einsatz des Themas “New Faith”, während er von Visionen des Propheten spricht: “Your young men shall see visions and your old men shall dream dreams” [eure Ältesten sollen Träume haben, und eure Jünglinge sollen Gesichte sehen] – bekennt Peter seinen Glauben an die Göttlichkeit Christi. Des zerknirschte Eingeständnis des Volkes, dass sie den Friedensfürsten getötet haben, und ihr zaghaftes Flehen um Rat beantwortet Peter mit einer neuen Melodie in D-Dur, in der die wichtige Phrase “In the Name of Jesus Christ” [im Namen Jesu Christi] enthalten ist. Daraus erwächst ein ausgefeiltes und kraftvolles Ensemble.

### **CD2**

### **Teil IV Das Zeichen der Heilung (An der Hohen Pforte • Die Festnahme)**

Nach einer exquisiten Orchesterintroduktion singt die Mezzosopranistin (die nur im ersten und zweiten Teil, nicht jedoch in den anderen Teilen als Maria Magdalena auftritt) von der Lehre der Apostel und ihren vielen Wundern und Zeichen. Wir werden dann “Zeugen” einer dieser Taten, nämlich der Heilung des Lahmen durch Peter “im Namen Jesu Christi”. Eine bedrohliche Phrase im Orchester verdüstert die Stimmung, denn die Mezzosopranistin erläutert die Festnahme von Johannes und Peter, weil sie die Wiederauferstehung nach dem Tode proklamiert haben. Wenn sie die Worte “for now it was eventide” [denn es war jetzt Abend] singt, nimmt die Musik eine verklärte nächtliche Stimmung an, mit Sologeige, geteilten Streichern und zarten Akkorden der Hörner und der Harfe. Dies ist die Einleitung zum sehnsüchtigen Selbstgespräch der Jungfrau Maria (Sopran), “The sun goeth down” [die Sonne gehet unter]. Es steht in drei Abschnitten, deren erster still und in sich gekehrt ist, der zweite ekstatisch und jubilierend, wenn sie erklärt, “the Gospel of the Kingdom shall be preached in the whole world” [es wird gepredigt werden das Evangelium vom Reich in der ganzen Welt]; der dritte Abschnitt kehrt zur Stille des Anfangs zurück. Diese Arie ist nicht nur der emotionale Höhepunkt von The Kingdom, sie ist eine von Elgars großartigsten Eingebungen.

## Teil V Der Oberraum

### (Die Gemeinschaft • Das Brechen des Brots • Die Gebete)

Nach einer kurzen Choreinleitung beginnt das Finale damit, dass Peter und Johannes von ihrem Verhör und der Freilassung berichten. Dieser Abschnitt setzt sich aus einem Großteil der wesentlichen Leitmotive zusammen. Ihm folgt ein energischer Chor (*allegro maestoso*), der einer eher ausgehaltenen und erhabenen Episode weicht, welche die Eucharistie der Apostel beschreibt. Das Thema von der “wirklichen Gegenwart” kehrt als Grundlage dieses Abschnitts zurück.

Das Oratorium schließt mit einer Vertonung des Vaterunser. Diese steigt zu einem inbrünstigen Höhepunkt an, und nach einem sanften “Amen” kehrt das Thema vom neuen Glauben wieder, während Johannes vom Empfangen eines kindlichen Geistes singt. Nach den Worten “Abba, Father” [Abba, lieber Vater] kehrt das fromme, gebetsartige Thema aus dem Präludium zurück, über dem das Thema vom neuen Glauben wie eine Segnung schwebt.

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[CD1, Track 1]

## **PRELUDE**

[CD1, Track 2]

### **Part I In the Upper Room**

#### **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.

[CD1, Track 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.

### **Choral Recitative**

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.

[CD1, Track 4]

### **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.

[CD1, Track 5]

### **Part II At the Beautiful Gate**

#### **(The Morn of Pentecost)**

#### **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.

[CD], Track 6]

### **Part III Pentecost**

**(In the Upper Room • Solomon's Porch)**

#### **Recitative (Tenor)**

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;

#### **Peter**

and speak as moved by the Holy Spirit.

#### **The Disciples**

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

[CD], Track 7]

#### **Recitative (Mezzo-soprano)**

And suddenly there came from heaven  
a sound as of the rushing of a mighty wind,  
and it filled all the house where they were sitting;  
and there appeared unto them tongues parting asunder, like as of fire;  
and it sat upon each one of them:-

And they were all filled with the Holy Spirit, and began to speak with other tongues,  
as the Spirit gave them utterance.

#### **The Disciples**

He, Who walketh upon the wings of the wind,  
shall baptize with the Holy Ghost and with fire,  
He, Whose ministers are flaming fire,  
shall baptize with the Holy Ghost, and with fire.

#### **Mystic Chorus (Sopranos and Contraltos)**

(The Lord put forth His hand, and touched their mouth;  
God hath spoken, who can but prophesy?)

#### **Recitative (Mezzo-soprano)**

And there were dwelling at Jerusalem Jews,  
devout men, from every nation under heaven;  
and when this sound was heard, the multitude came together, and were all amazed, and marvelled.

#### **The People**

Behold, are not all these which speak, Galileans?  
And how hear we, every man in our tongue, wherein we were born?

#### **John**

He, Who walketh upon the wings of the wind,  
hath baptized with the Holy Ghost, and with fire.

#### **The People**

We do hear them speak in our tongues the wonderful works of God!



## **Peter**

He, Whose ministers are flaming fire, hath baptized with the Holy Ghost, and with fire.

## **The People**

What meaneth this?

These men are full of new wine.

They are truly full of power,  
even the Spirit of the Lord.

They drink, and forget the law, and pervert the judgement.

With stammering lips and another tongue will He speak to this people.

When they heard, they trembled;

like men whom wine hath overcome, their lips quiver.

Because of the Lord, and because of the words of His holiness.

We hear them speak in our tongues; what meaneth this?

[CD1, Track 8]

## **Peter**

(‘I have prayed for thee, that thy faith fail not;

and thou, when thou art converted, strengthen thy brethren.’)

Ye men of Judea, and all ye that dwell at Jerusalem, be this known unto you, and give ear unto my words:

This is that which was spoken by the Prophet,

‘It shall come to pass in the last days, saith God,

I will pour forth of My Spirit upon all flesh:

and your sons and your daughters shall prophesy,

and your young men shall see visions,

and your old men shall dream dreams;

and it shall be that whosoever shall call

on the Name of the Lord shall be saved.’

Ye men of Israel, hear these words:

Jesus of Nazareth, a Man approved of God unto you

by mighty works, and wonders, and signs,

which God did by Him in the midst of you,

as ye yourselves also know;

Him, being delivered up by the determinate counsel and foreknowledge of God,

ye, by the hand of lawless men did crucify and slay:

this Jesus hath God raised up, whereof we are all witnesses.

## **Chorus (Sopranos and Contraltos)**

(The Lord put forth His hand,

and touched their mouth;

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

## **Mezzo-soprano (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?

[CD1, Track 9]

**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.

[CD2, Track 1]

**Part IV The Sign of Healing  
(At the Beautiful Gate • The Arrest)**

**Recitative (Mezzo-soprano)**

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.

[CD2, Track 2]

### **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.

[CD2, Track 3]

### **Recitative (Mezzo-soprano)**

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.

[CD2, Track 4]

### **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.

[CD2, Track 5]

### **Part V The Upper Room**

**(In Fellowship • The Breaking of Bread • The Prayers)**

#### **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.

[CD2, Track 6]

**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.

**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.

[CD2, Track 7]

**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.



SIR MARK ELDER CBE  
PHOTO: SIMON DODD

RECORDED LIVE ON 17 OCTOBER 2010 IN THE BRIDGEWATER HALL, MANCHESTER

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**ASSISTANT ENGINEERS** NIALL GAULT, DERMOT GAULT AND GRAHAM JACOB

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Justine Watts  
André Swanepoel  
Zoe Colman  
Deidre Ward  
Alison Hunt †  
Helen Bridges  
Victor Hayes  
John Gralak  
Michelle Marsh  
Susannah Simmons  
Paula Smart  
Liz Rossi

**SECOND VIOLINS**

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Philippa Jeffery  
Paulette Bayley  
Caroline Abbott †  
Christine Davey †  
Elizabeth Bosworth  
John Purton  
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Grania Royce †  
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Hugh McKenna †  
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**COR ANGLAIS**

Cathy Lowe

**CLARINETS**

Lynsey Marsh  
Rosa Campos-Fernandez

**BASS CLARINET**

James Muirhead

**BASSOONS**

Steven Magee  
Liz Trigg

**CONTRA BASSOON**

Alex Walker

**HORNS**

Laurence Rogers  
Tom Redmond  
Julian Plummer  
Richard Bourn  
Andrew Maher

**TRUMPETS**

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Gary Farr

**TROMBONES**

Andrew Connington  
Simon Powell

**BASS TROMBONE**

Adrian Morris

**TUBA**

Ewan Easton MBE

**TIMPANI**

Erika Öhman

**PERCUSSION**

David Hext  
Riccardo Lorenzo  
Parmigiani  
David Lewis

**HARPS**

Marie Leenhardt  
Eira Lynn Jones

**ORGAN**

Jonathan Scott