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Saturday 14 March 1998

# Mendelssohn: Elijah



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## Felix Mendelssohn 1809-1847

Mendelssohn was born into a wealthy family of Jewish bankers in Hamburg on 3 February 1809. He was a child prodigy - the field of musical endeavour seems to be littered with them - his earliest composition, a *lied* to his father, was written when he was ten. As a child he performed in front of Goethe works by Hummel, fugues by Bach, and some of his own works.

From the age of ten he was taught by Carl Freidrich Zelter, who used the teaching systems of one of Bach's students. As a result Mendelssohn had a profound knowledge of canon, fugue, figured bass and chorale, which makes his works very contrapuntal. It also meant that in his early youth he emulated the styles of the past - the works of Mozart, Haydn and in particular, Bach.

As well as composing, Mendelssohn sang alto, until his voice broke, was an accomplished pianist, organist, violinist, violist and conductor. He was also highly intellectual, graduating from the Berlin University in 1827. He read Greek and Latin, wrote well in German, French and English, was a poet, a draughtsman, and a painter. His family was well connected and so Felix fraternised with the artistic and intellectual elite of the day; Goethe, Tieck, Hans Christian Andersen, Sir Walter Scott, Chopin, Liszt, Cherubini, Berlioz, Schumann, and even Wagner.

With the composition of his *Octet for Strings*, Opus 20 (1825), and *A Midsummer Night's Dream Overture*, Opus 21 (1826), Mendelssohn found his own musical style. It was at this time that he started to assimilate contemporary influences; he uses some of Beethoven's formal techniques in the Octet and Weber's presence can be felt in the Overture. His musical style drew on many sources and he was both Classical in his approach to form, and Romantic in his ability to be inspired by literary sources.

As an administrator Mendelssohn's contribution to the musical life of the time was considerable. In his position as conductor of the Leipzig Gewandhaus Orchestra he was able to perform forgotten music from the past - in particular he gave the first performance of the St Matthew Passion since Bach's death. He helped form the role of the modern orchestral conductor, raised the status of orchestral players, and the standard of choral and orchestral performance.

The increase in anti-Semitism in Germany from the 1850s onwards did not do Mendelssohn's reputation much good, and Wagner even attacked him in an anonymous article. In 1936 his statue in front of the Leipzig Gewandhaus was destroyed. The statue was restored in 1993, and Mendelssohn's reputation is now starting to be re-evaluated.

### Elijah

It is ironic that the two most famous works in the English oratorio tradition should be composed by Germans. However, it is perhaps not so surprising that *Elijah* should be one of them when one realises that Mendelssohn had studied extensively the works of Bach and Handel with his teacher Carl Friedrich Zelter. Mendelssohn clearly saw the dramatic possibilities of the libretto, and it inspired him to produce a score with much melodic and harmonic invention and some very pictorial scoring.

After the failure of his first opera, and the realisation that in Berlin at that time the climate was not right for operas, Mendelssohn decided instead to write an oratorio. *St Paul*, written in 1836, proved very successful, and so he was keen to follow it up. During a visit to England he had seen a metrical version of a text for an oratorio called *Elijah*, and although the libretto did not interest him, the subject matter did. Back in Germany in 1838, he discussed it with his friend Julius Schubring, who had provided the text for *St Paul*. The project was put aside early in 1839, but was not completely forgotten.



In 1845 the committee of the Birmingham Festival decided to ask Mendelssohn to conduct their next season and requested him to 'consider whether you can provide a new oratorio, or other music, for the occasion.' He wrote back accepting, and saying that he had already been working on an oratorio. The correspondence with Schubring was resumed, and by May 1846 Mendelssohn was already writing to his English translator, William Bartholomew, clarifying points of accentuation and meaning. Although Schubring's German libretto was set to music first, Mendelssohn told Bartholomew that he would change the notes in order to preserve the English Bible version of the text. On the whole the translation works well, but some awkward accents and turns of phrase exist. For example: "We heard it with our ears" or "ex-tir-pate the foe."

The rehearsals in London convinced Mendelssohn of the success of the work, and the first performance at 2.00pm on 26 August 1846 at the Birmingham Town Hall with Mendelssohn conducting was received rapturously. Mendelssohn set about revising the score soon after, and in April 1847 he conducted it four times in London, with Queen Victoria and Prince Albert attending the second performance.

*Elijah* draws on elements from the German Passion tradition in its use of two opposing factions - the believers in the Lord versus those of Baal, and in the way he used hymn-like chorales. However, the work has more overt drama than passion. For example, in the scene on Mount Carmel where the supporters of Baal are calling upon him to light the fire under the sacrificial ox, or the scene in which Elijah is taken to heaven in a fiery chariot.

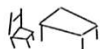
The German premiere was in Hamburg in October 1847. Mendelssohn was again to conduct the work, but in the event he was too weak following a stroke, and died shortly afterwards on 4 November, aged only 38.

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KINGSTON CHORAL SOCIETY



FORTHCOMING CONCERT

Saturday 16 May 1998

**Horovitz: Solomon**

and

**Orff: Carmina Burana**

*Elijah*  
Opus 70

Felix Mendelssohn

## Part One Introduction

### Elijah

As God the Lord of Israel liveth, before whom  
I stand, there shall not be dew nor rain these  
years, but according to my word.

### Chorus

#### *The People*

Help, Lord! Wilt thou quite destroy us? The  
harvest now is over, the summer days are gone;  
and yet no power cometh to help us!

Will then the Lord be no more God in Zion?

The deeps afford no water, and the rivers are  
exhausted! The suckling's tongue now cleaveth  
for thirst to his mouth; the infant children ask for  
bread. And there is no-one breaketh it to feed  
them!

Lord bow Thine ear to our prayer!

#### *Duet*

Zion spreadeth her hands for aid, and there is  
neither help nor comfort.

### Recitative and Air

#### *Obadiah*

Ye people rend your hearts, and not your  
garments, for your transgressions the prophet  
Elijah hath sealed the heavens through the word  
of God. I therefore say to ye, forsake your idols,  
return to God; for He is slow to anger, and  
merciful, and kind and gracious, and repenteth  
Him of the evil.

"If with all your hearts ye truly seek me, ye shall  
ever surely find me." Thus saith our God. Oh!  
that I knew where I might find Him, that I might  
even come before His presence!

### Chorus

#### *The People*

Yet doth the Lord see it not; He mocketh at us!  
His curse hath fallen down upon us; His wrath  
will pursue us till he destroy us.

For He, the Lord our God, He is a jealous God;  
and He visiteth all the fathers' sins upon the  
children to the third and the fourth generation of  
them that hate Him. His mercies on thousands  
fall - fall on them that love Him and keep his  
commandments.

### Recitative

#### *An Angel*

Elijah! get thee hence; depart and turn thee  
eastward: thither hide thee by Cherith's  
brook. There shalt thou drink its waters;  
and the Lord thy God hath commanded  
the ravens to feed thee there: so do  
according unto His word.

### Double Quartet

#### *Angels*

For He shall give His angels charge over  
thee; that they shall protect thee in all the  
ways thou goest; that their hands shall  
uphold and guide thee, lest thou dash thy  
foot against a stone.

### Recitative

#### *An Angel*

Now Cherith's brook is dried up, Elijah;  
arise and depart; and get thee to Zarephath;  
thither abide; for the Lord hath commanded  
a widow woman there to sustain thee. And  
the barrel of meal shall not waste, neither  
shall the cruse of oil fail, until the day that  
the Lord sendeth rain upon the earth.

### Recitative and Air

#### *The Widow*

What have I to do with thee, O man of  
God? art thou come to me, to call my sin  
unto remembrance? - to slay my son art  
thou come hither?

Help me, man of God! my son is sick! and  
his sickness is so sore, that there is no  
breath left in him!

I go mourning all the day long: lie down  
and weep at night.

See mine affliction. Be thou the orphan's  
helper.

### Recitative

#### *Elijah*

Give me thy son. Turn unto her, O Lord  
my God; in mercy help this widow's son!  
For Thou art gracious, and full of  
compassion, and plenteous in mercy and  
truth. Lord my God, O let the spirit of this  
child return, that he again may live.

*The Widow*  
Wilt thou show wonders to the dead?  
Shall the dead arise and praise thee?

*Elijah*  
Lord my God, O let the spirit of this  
child return, that he again may live!  
*The Widow*  
The Lord hath heard thy prayer; the soul  
of my son reviveth!

*Elijah*  
Now behold, thy son liveth!

*The Widow*  
Now by this I know that thou art a man  
of God and that His word in thy mouth is  
the truth. What shall I render to the  
Lord for all his benefits to me?

*Elijah*  
Thou shalt love thee Lord thy God; with  
all thy heart, and with all thy soul, and  
with all thy might. O blessed are they  
who fear Him!

**Chorus**  
Blessed are the men who fear Him; they  
ever walk in the ways of peace.  
Through darkness riseth light to the  
upright. He is gracious, compassionate,  
He is righteous.

**Recitative and Chorus**  
*Elijah*

As God the Lord of Sabaoth liveth,  
before whom I stand; three years this  
day fulfilled, I will show myself unto  
Ahab; and the Lord will then send rain  
again upon the earth.

*Ahab*  
Art thou Elijah? he that troubleth Israel?

*Chorus*  
Thou art Elijah, he that troubleth Israel!  
*Elijah*

I never troubled Israel's peace: it is thou,  
Ahab, and all thy father's house. Ye  
have forsaken God's commandments;  
and thou hast followed Baalim!  
Now send and gather to me, the whole  
of Israel unto Mount Carmel: there  
summon the prophets of Baal, and also  
the prophets of the groves, who are  
feasted at Jezebel's table. Then we  
shall see whose God is God the Lord.

*Chorus*  
And then we shall see whose God is the  
Lord.

*Elijah*  
Rise then, ye priests of Baal: select and  
slay a bullock, and put no fire under it:  
uplift your voices, and call the God whom  
ye worship: and then I will call on the  
Lord Jehova: and the God who by fire  
shall answer, let him be God.

*Chorus*  
Yea; and the God who shall answer, let  
him be God.

*Elijah*  
Call first upon your God: your numbers are  
many: I, even I, only remain, one prophet  
of the Lord! Invoke your forest gods and  
mountain deities.

**Chorus**  
*Priests of Baal*  
Baal, we cry to thee; hear and answer us!  
Heed the sacrifice we offer! hear us, O  
hear us Baal!  
Hear mighty god! Baal, O answer us! Let  
thy flames fall and extirpate the foe!

**Recitative**  
*Elijah*  
Call him louder; for he is a god! He talketh  
or he is pursuing; or he is in a journey; or  
peradventure, he sleepeth; so awaken  
him, call him louder.

**Chorus**  
*Priests of Baal*  
Hear our cry, O Baal! now arise! wherefore  
slumber?

**Recitative**  
*Elijah*  
Call him louder! he heareth not. With knives  
and lancets cut yourselves after your  
manner: leap upon the altar ye have made:  
call him, and prophesy! Not a voice will  
answer you; none will listen, none heed  
you.

**Chorus**  
*Priests of Baal*  
Hear and answer Baal! Mark how the  
scorner derideth us! Hear and answer!

**Recitative**  
*Elijah*  
Draw near, all ye people: come to me!

**Air**  
Lord God of Abraham, Isaac, and Israel!  
this day let it be known that Thou art God;  
and that I am Thy servant! O show to all  
this people that I have done these things  
according to Thy word! O hear me, Lord,  
and answer me; and show this people that  
Thou art God; and let their hearts again be  
turned!

**Quartet**  
*Angels*  
Cast thy burden upon the Lord, and He shall  
sustain thee. He will never suffer the righteous  
to fall: He is at thy right hand.  
Thy mercy, Lord, is great; and far above the  
heavens. Let none be ashamed to wait upon  
Thee!

**Recitative**  
*Elijah*  
O Thou, who makest Thine angels spirits; - Thou,  
whose ministers are flaming fires; let them now  
descend!

**Chorus**  
*The People*  
The fire descends from heaven; the flames  
consume his offering! Before Him upon your  
faces fall! The Lord is God, O Israel, hear! Our  
God is one Lord: and we will have no other Gods  
before the Lord!

**Recitative**  
*Elijah*  
Take all the prophets of Baal, and let not one of  
them escape you, bring them down to Kishon's  
brook: and there let them be slain.

**Chorus**  
*The People*  
Take all the prophets of Baal: and let not one of  
them escape us: bring all and slay them!

**Air**  
*Elijah*  
Is not His word like a fire: and like a hammer  
that breaketh the rock in pieces?  
For God is angry with the wicked every day: and  
if the wicked turn not, the Lord will whet His  
sword; and He hath bent His bow and made it  
ready.

**Air**  
Woe unto them who forsake Him!  
destruction shall fall upon them, for they  
have transgressed against Him.  
Though they are by Him redeemed, yet they  
have spoken falsely against Him.

*Obadiah*  
O man of God, help thy people! Among the  
idols of the Gentiles, are there any that can  
command the rain, or cause the heavens to  
give their showers? The Lord our God alone  
can do these things.

*Elijah*  
O Lord, Thou hast overthrown Thine enemies  
and destroyed them. Look down on us from  
heaven, O Lord; regard the distress of Thy  
people: open the heavens and send us relief:  
help, help Thy servant now, O God.

*The People*  
Open the heavens and send us relief: help,  
help thy servant now, O God!

*Elijah*  
Go up now, child, and look towards the sea.  
Hath my prayer been heard by the Lord?

*The Youth*  
There is nothing. The heavens are as brass  
above me!

*Elijah*  
When the heavens are closed up because  
they have sinned against Thee; yet if they  
pray and confess Thy name, and turn from  
their sin when Thou dost afflict them: then  
hear from heaven, and forgive the sin! Help,  
send Thy servant help, O God!

**Recitative and Chorus**  
*The People*  
Then hear from heaven, and forgive the sin!  
Help, send Thy servant help, O God!

*Elijah*  
Go up again, and still look toward the sea.  
*The Youth*  
There is nothing. The earth is as iron beneath  
me!

*Elijah*  
Hearest thou no sound of rain? - seest thou  
nothing arise from the deep?  
*The Youth*  
No, there is nothing.

### *Elijah*

Have respect unto the prayer of Thy servant,  
O Lord my God! Unto Thee I will cry, Lord,  
be my rock; be not silent to me; and Thy  
great mercies remember, Lord!

### *The Youth*

Behold, a little cloud ariseth now from the  
waters; it is like a man's hand! The heavens  
are black with clouds and with wind: the  
storm rusheth louder and louder!

### *The People*

Thanks be to God, for all His mercies!

### *Elijah*

Thanks be to God, He is gracious, and His  
mercy endureth for evermore!

### **Chorus**

Thanks be to God! He laveth the thirsty  
land! The waters gather; they rush along;  
they are lifting their voices!  
The stormy billows are high; their fury is  
mighty. But the Lord is above them, and  
Almighty!

## I N T E R V A L

### **PART TWO**

### **Air**

Hear ye, Israel: hear what the Lord speaketh:  
"Oh, hadst thou heeded my commandments!"  
Who hath believed our report? To whom is  
the arm of the Lord revealed?  
Thus saith the Lord, the Redeemer of Israel  
and his Holy One, to him oppressed by  
tyrants; thus saith the Lord: I am He that  
comforteth; be not afraid for I am thy God,  
I will strengthen thee. Say, who art thou, that  
thou art afraid of a man that shall die; and  
forgettest the Lord thy Maker who hath  
stretched forth the heavens, and laid the  
earth's foundations? Be not afraid, for I, thy  
God will strengthen thee.

### **Chorus**

Be not afraid, saith God the Lord. Be not  
afraid thy help is near. God, the Lord thy  
God, saith unto thee, "Be not afraid!" Though  
thousands languish and fall beside thee, and  
tens of thousands around thee perish; yet  
still it shall not come nigh thee.

### **Recitative and Chorus**

### *Elijah*

The Lord hath exalted thee from among the  
people, and over His people Israel hath made  
thee King. But thou, Ahab, hast done evil to  
provoke Him to anger above all that were  
before thee: as if it had been a light thing for  
thee to walk in the sins of Jeroboam. Thou  
hast made a grove and an alter to Baal, and  
served him and worshipped him. Thou hast  
killed the righteous, and also taken  
possession.

And the Lord shall smite all Israel, as a reed  
is shaken in the water; and He shall give  
Israel up, and thou shalt know He is the Lord.

### *The Queen*

Have ye not heard that he hath prophesied  
against all Israel?

### *Chorus*

We heard it with our ears.

### *The Queen*

And why hath he spoken in the name of the  
Lord? Doth Ahab govern the kingdom of  
Israel, while Elijah's power is greater than  
the king's? The gods do so to me, and more;  
if by tomorrow about this time, I make not  
his life as the life of one of them whom he  
hath sacrificed at the brook of Kishon!

### *Chorus*

He shall perish!

### *The Queen*

Hath he not destroyed Baal's prophets?

### *Chorus*

He shall perish!

### *The Queen*

Yea, by sword he destroyed them all!

### *Chorus*

He destroyed them all!

### *The Queen*

He also closed the heavens!

### *Chorus*

He also closed the heavens!

### *The Queen*

And called down a famine upon the land.

### *Chorus*

And called down a famine upon the land.

So go ye forth and seize Elijah, for he is  
worthy to die; slaughter him! do unto him as  
he hath done!

### *Chorus*

Woe to him, he shall perish; for he closed  
the heavens, and why hath he spoken in the  
name of the Lord? Let the guilty prophet  
perish! He hath spoken falsely against our  
land and us, as we have heard with our ears.  
So go ye forth; seize on him! He shall die!

### **Recitative**

### *Obadiah*

Man of God, now let my words be precious  
in thy sight. Thus saith Jezebel: "Elijah is  
worthy to die." So the mighty gather  
against thee, and they have prepared a  
net for thy steps; that they may seize thee,  
that they may slay thee. Arise then, and  
hasten for thy life; to the wilderness journey.  
The Lord thy God doth go with thee: He  
will not fail thee. He will not forsake thee.  
Now be gone, and bless me also.

### *Elijah*

Though stricken, they have not grieved!  
Tarry here my servant, the Lord be with  
thee. I journey hence to the wilderness.

### **Air**

### *Elijah*

It is enough, O Lord, now take away my  
life, for I am not better than my fathers! I  
desire to live no longer: now let me die, for  
my days are but vanity!  
I have been very jealous for the Lord God  
of Hosts; for the children of Israel have  
broken Thy covenant, thrown down Thine  
altars, and slain all Thy prophets, slain  
them with the sword: and I, even I only, am  
left; and they seek my life to take it away.

### **Recitative**

See, now he sleepeth beneath a juniper  
tree in the wilderness: and there the angels  
of the Lord encampeth round about all  
them that fear Him.

### **Trio**

### *Angels*

Lift thine eyes to the mountains, whence  
cometh help. Thy help cometh from the  
Lord, the Maker of heaven and earth. He  
hath said, thy foot shall not moved: thy  
keeper will never slumber.

### **Chorus**

### *Angels*

He, watching over Israel, slumbers not, nor  
sleeps. Shouldst thou, walking in grief,  
languish; He will quicken thee.

### **Recitative**

### *An Angel*

Arise, Elijah, for thou hast a long journey  
before thee. Forty days and forty nights  
shalt thou go; to Horeb, the mount of God.

### *Elijah*

O Lord, I have laboured in vain; yea, I have  
spent my strength for naught, and in vain!  
O that Thou wouldst rend the heavens, that  
Thou wouldst come down; that the mountains  
would flow down at Thy presence, to make  
Thy name known to Thine adversaries,  
through the wonders of Thy works! O Lord,  
why hast Thou made them to err from Thy  
ways, and hardened their hearts, that they  
do not fear Thee? O that I now might die!

### **Air**

### *An Angel*

O rest in the Lord; wait patiently for Him; and  
He shall give thee thy heart's desires. Commit  
thy way unto Him, and trust in Him, and fret  
not thyself because of evil doers.

### **Chorus**

He that shall endure to the end, shall be  
saved.

### **Recitative**

### *Elijah*

Night falleth round me, O Lord! Be thou not  
far from me! hide not Thy face, O Lord, from  
me; my soul is thirsting for Thee, as a thirsty  
land.

### *An Angel*

Arise now! get thee without, stand on the  
mount before the Lord: for there His glory  
will appear, and shine on thee: Thy face  
must be veiled, for He draweth near.

### **Chorus**

Behold! God the Lord passed by! And a  
mighty wind rent the mountains around,  
brake in pieces the rocks, brake them before  
the Lord; but yet the Lord was not in the  
tempest.

Behold! God the Lord passed by! And the  
sea was upheaved, and the earth was  
shaken; but yet the Lord was not in the  
earthquake.

And after the earthquake there came a fire:  
but yet the Lord was not in the fire.

And after the fire there came a still small  
voice: and in that still voice, onward came  
the Lord.

### **Recitative**

Above Him stood the Seraphim, and one  
cried to another:



Holy, holy, holy is God the Lord - the Lord Sabaoth! Now his glory hath filled all the earth.

Go, return upon thy way! For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to Baal: go, return upon thy way; thus the Lord commandeth.

I go on my way in the strength of the Lord.  
For Thou art my Lord; and I will suffer for  
Thy sake. My heart is therefore glad, my  
glory rejoiceth, and my flesh shall also rest  
in hope.

For the mountains shall depart, and the hills be removed; but Thy kindness shall not depart from me; neither shall the covenant of Thy peace be removed.

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai, and heard the judgements of the future; and in Horeb, its vengeance.

And when the Lord would take him away to heaven, lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to heaven.

Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever.

Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And He shall turn the heart of the fathers to the children, and the heart of the children unto their fathers: lest the Lord shall come and smite the earth with a curse.

But the Lord, from the north has raised one,  
who from the rising of the sun shall call upon  
His name and come on princes.

Behold, my servant, and mine elect, in whom my soul delighteth! On him the spirit of God shall rest; the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord.

O! come every one that thirsteth, O come to the waters, come unto Him. O hear, and your souls shall live for ever!

And then shall your light break forth as the light of morning breaketh, and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you. Lord our Creator, how excellent Thy name is in all the nations! Thou fillest heaven with Thy glory.  
Amen!

With very best wishes  
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**With very best wishes**  
With very best wishes  
With very best wishes

# Bentalls

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## BIOGRAPHIES

### Robin Page - Conductor

Robin is based in London where he is the Principal Conductor and Musical Director of Thames Sinfonia, the Thames Symphony Orchestra, the Purcell Orchestra and the Kingston Choral Society. He has also worked with the London Symphony Orchestra Chorus and has made many appearances at the Royal Academy of Music, London, as a conductor and lecturer specialising in the contemporary repertoire and Scandinavian music.

Robin specialises in the Nordic repertoire, giving acclaimed performances of Sibelius and Nielsen symphonies, and conducting the inaugural concert of the UK Sibelius Society in London. He has also given first UK performances of many Swedish works, including such names as Stenhammar, Rosenberg, Lidholm and Bortz. Recently, Robin travelled to Sweden as guest conductor with the Sundsvalls Kammarorkester. Robin has strong links with the Baltic States. As guest conductor to the Estonian State Symphony Orchestra he gave the first Estonian performance and broadcast of the Elgar Enigma Variations. He has also performed and broadcast in Poland and Hungary.

For many years Robin was principal conductor of the Birmingham Philharmonic Orchestra, and he has also conducted the Halle Choir, Guildford Philharmonic Orchestra and the West Sussex Philharmonic Choir, where he is musical director. He has given broadcasts on BBC Radio 3 with the BBC Ulster Orchestra and has appeared on BBC television.

Robin studied at Magdalen College School, Oxford, Cambridge University and the Royal Academy of Music, London, and is a visiting lecturer at Kingston University.

### Nicholas O'Neill - Organist

Nicholas was born in Cheltenham in 1970, and was educated at the King's School, Gloucester, and subsequently at Magdalen College, Oxford, where he was Organ Scholar. Since leaving college he has been active as a freelance musician and composer, moving to London in 1995.

Nicholas was unanimously awarded the Norwich Festival Composition Prize in 1992, and has won the Gregynog Festival Youth Composition Prize in 1993, and shared the Barbara Johnstone Prize for Composers in 1995.

In the past year he has appeared on BBC1 and Channel 4 television, and performed with Trio Sonnerie, European Chamber Opera, Cantus Firmus and the Occam Singers. His works have been performed in Canterbury, Tunbridge Wells, Birmingham, Cambridge and London recently, and Nicholas performed a recital in Kingston Parish Church on 7 February this year. Occasionally Nicholas has been known to swap Bach for a bass guitar, last being spotted with Bristol based barbershop/metal combo 'The Electric Divide'.

Kingston Choral Society is pleased to welcome Nicholas for his second concert with the choir, following his appearance with KCS for its Christmas concert last December, when a programme of Bruckner, Saint-Saens and Faure was performed.

### Caroline Childe - Soprano

Caroline is a second year student on the Opera Course at the Guildhall School of Music and Drama where she is a beneficiary of the Countess of Munster Musical Trust. Her operatic roles include Amaranth in *La Fedelta Premiata*, Donna Elvira in *Don Giovanni*, Countess Almaviva in *The Marriage of Figaro*, Charlotte in *Der Diktator*, Etemity in *La Calisto*, Pamina in *The Magic Flute*, Micaela in *Carmen* and Kate Pinkerton in *Madame Butterfly*.

In oratorio Caroline has sung a variety of works including Mozart's *C Minor Mass* and *Requiem*, Orff's *Carmina Burana*, Handel's *Messiah* and Haydn's *Creation*. As part of the Birmingham Symphony Orchestra's 75th Anniversary celebration, Caroline was a soloist in Vaughan Williams' *Serenade to Music* at the Birmingham Symphony Hall, under the baton of Sir Simon Rattle.

In the Guildhall of Music's most prestigious competition, the Gold Medal, held in the Barbican Hall, Caroline was presented with the Rose Bowl as second prize winner. Caroline will be performing the title role in Martinu's *Ariadne* at the Guildhall School of Music and Drama in January.

### Sally Perkins - Mezzo Soprano

Sally comes from Huddersfield and started singing lessons at the age of ten. After completing her studies at the Huddersfield Technical College, she began her studies at the Guildhall School of Music and Drama with Johanna Peters.

Sally is a regular performer with choral societies all over Britain and recent performances include Handel *Messiah*, Vivaldi *Gloria* and Rossini *Petite Messe*.

### Lorenzo Carola - Tenor

Lorenzo was born in Naples in 1965. He studied languages and worked as a translator and as an Italian and French coach for opera companies. In the UK he has worked for Scottish Opera and Garsington Opera.

Between 1992 and 1994 he studied music and singing at the Rijkshogeschool Maastricht, in the Netherlands.

Lorenzo then started performing in opera productions as well as in Lieder recitals, oratorio and contemporary music concerts in Germany, Holland, Italy and Belgium. During 1995-96 he was a member of the Opera Studio of the Theatre de la Monnaie in Brussels.

After winning a scholarship offered by the same theatre, he decided to join the Post-Graduate Opera Course at the Guildhall School of Music and Drama in London, in order to study with the teacher David Pollard.

In April 1998 Lorenzo will return to Brussels to sing the title role of the *Dritte Knappe* in *Parsifal*, conducted by Antonio Pappano.

### Christian Immler - Baritone

Christian comes from Frankfurt in Germany. After completing music studies at the Richard-Strauss-Konservatorium in Munich, and the Hochschule fur Musik in Frankfurt, he came to London to study with Rudolf Piemay on the Post Diploma Vocal Training Course at the Guildhall School of Music and Drama.

Christian gives many recitals and concerts throughout Germany and Britain. Recent performances have included *Romeo and Juliet* for Opera Bremen, *the St John Passion* in Cologne, and *La Boheme* in Frankfurt.



## KINGSTON CHORAL SOCIETY

Kingston Choral Society has been making music in Kingston for fifty years and this season celebrates its Golden Jubilee. The Society has its origins in 1948 when the then Mayor of Surbiton gathered local church choirs together to sing *Messiah*. A nucleus of these singers stayed together and became 'Surbiton Oratorio Society', soon earning a reputation for concerts of a high standard. By 1985, the choir had become more closely involved with the Royal Borough of Kingston and adopted a new name - Kingston Choral Society.

The choir has about one hundred singers and has retained a reputation for high quality music making. The Society performs a wide range of music, from Bach to Gershwin and, under the guidance of Robin Page, is not afraid of taking on ambitious projects. Over the past few years, Kingston Choral Society has sung works in old Czech, mediaeval Swedish and, most recently, Russian (Borodin, Prince Igor and Prokofiev, Alexander Nevsky). But, interspersed with these less well known works, the Society also enjoys singing the more familiar favourites of the choral repertoire and in recent years has performed Bach's B Minor Mass and Brahms's Requiem, to name but two.

Kingston Choral Society performs four concerts a year in Kingston Parish Church, as well as holding choral workshops of well-known works. Looking ahead, their next performance, on 16 May this year, will be of *Samson* by Horovitz and Carl Orff's *Carmina Burana*.

The Society also joins forces with the West Sussex Philharmonic Choir (both choirs share the same conductor), which gives them the opportunity of singing large scale works. The last joint performance was Mozart's Mass in C Minor at Guildford Cathedral in the autumn of 1996. Given the Borough of Kingston's links with Delft, the Society has also forged a rewarding and enjoyable link with 'Cantarella', the choir in Delft.

The Society's membership is drawn from a wide area of South West London and North Surrey. New members are always welcome. Rehearsals take place on Thursday evenings at Hollyfield School, Surbiton Hill Road, Surbiton, from 7.45-10.00 pm. For further information, please call the Membership Secretary on 0181-398-3545.

## MEMBERS OF THE CHOIR

**Soprano** - Louise Adams, Liz Airey, Ann Allen, Felicity Bedford, Carole Boothman, Julie Cooper, Christina Cox, Jacqueline Cox, Elizabeth Cronin, Shirley Davenport, Catherine Edge, Avril Elson, Wendy Faulkner, Alison Green, Marigold Haworth, Gillian Holdsworth, Valerie Hodgson, Margaret Jephcott, Pat Keep, Nora Lack, Tina Leach, Elaine Mackie, Valerie Moeri, Heather Naylor, Tricia Nicholls, Bridget Parkin, Ruth Rees, Mary Reid, Jackie Rhodes, Amy Robinson, Elizabeth Salzman, Julia Siberry, Sarah Stokes, Ruth Stroud, Roshni Thoppil, Marion Thorpe, Jackie Thurston, Annie Vitalis Brun, Rosemary Yarde Leavett.

**Contralto** - Matilda Akerberg, Maggie Baker, Elizabeth Bawdon, Alex Benoy, Susan Brodie, Gene Butt, Mary Catlow, Clare Clark, Jane Clift, Louise Connor, Margaret Crocker, Anna Cronin, Pam Deacon, Antoinette de Souza, Madelaine Dunnington, Elisabeth Finch, Daphne Hall, Dee Hipwell, Christine Hogh, Olive Jahn, Halcyon Leonard, Barbara Mack, Pat McCarthy, Anneliese Mackenzie, Chrissie Melhuish, Anne Miller, Audrey Mills, Sarah Moreton, Christine Norgate, June Pearson, Pam Pocock, Lucinda Randolph, Heather Rooke, Madi Schmidt, Elizabeth Siberry, Jill Telfer, Lucy Thomas, Remke Verzee, Vanessa Welling.

**Tenor** - Jim Addington, Richard Clift, Norman Clothier, Martin Corry, John Cracknell, Izzy Dodgson, Martin Evans, Wesley Johnson, Roderic Pearson, Roger Price, Richard Siberry, Ian Smith, Chris Stotesbury, David Todd, John Whitnall.

**Bass** - Stephen Ali, John Bassett, Dominique Bastien, Paul Bleasby, Alan Brough, Paul Chambers, Bill Cox, Tony Cunningham, Denis Down, David Ferguson, Denis Gibb, Michael Hope, Tim Jones, Graham Lavers, Tom Rees, Robert Tate, Roger Ward, Benedick Young.

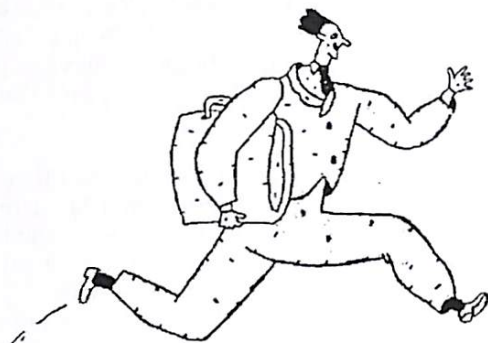
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## KINGSTON CHORAL SOCIETY

Soprano: Caroline Childe

Mezzo Soprano: Sally Perkins

Tenor: Lorenzo Carola

Bass: Christian Immler

Organ Soloist: Nicholas O'Neill

Saturday 14 March 1998

## Mendelssohn: Elijah

