



Mendelssohn

Elijah

Kingston Parish Church
Market Place
Kingston upon Thames
KT1 1JP

26 November 2011
7.30 pm

£1.50



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Since its formation in 1949, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music. The Society enjoys singing the familiar favourites of the choral repertoire, but is not afraid of tackling ambitious projects and has, for example, performed a new commission by Peter Maxwell Davies, Prokofiev's Alexander Nevsky in Russian and other pieces in Czech, Hebrew, Finnish and Swedish.

Kingston Choral Society has over 115 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in Kingston Parish Church, and two of the concerts are with a professional orchestra. Rehearsals are held on Thursday evenings (8-10 pm) at The Hollyfield School, Surbiton, in term-time. Kingston Choral Society also holds regular social and fund-raising events and occasional musical workshops.

If you are interested in joining, please talk to any member of the choir during the interval or at the end of the concert. You can also contact the membership secretary on join@kingstonchoralsociety.org.uk or Denis Down on 020 8949 4961 for more information and arrange to come to a rehearsal.

ANDREW GRIFFITHS – Musical Director

A graduate of the prestigious Jette Parker Young Artist Programme at the Royal Opera, Andrew Griffiths has a growing reputation as a young conductor of considerable talent and versatility.

Particularly experienced in the theatre, his past engagements include *Rita* and *La serva padrona* for The Royal Opera, *Hansel and Gretel* for Opera North, *La Cenerentola*, *The Barber of Seville* and *The Marriage of Figaro* for Iford Festival Opera, *1000 Airplanes on the Roof* for Paragon Ensemble Scotland, and *Flavio* and *Amadigi* for Early Opera Company. Whilst at Covent Garden he made his debuts with the Orchestra of the Royal Opera (subsequently broadcast on BBC Radio 3) and the Orchestra of Opera North. Concert work includes appearances with Southbank Sinfonia and the Orpheus Sinfonia.

Equally in demand as an assistant conductor, chorus-master and coach, Andrew has worked on numerous Royal Opera productions, including Wagner's *Ring* and the world premiere of Birtwistle's *The Minotaur*, under conductors including Antonio Pappano, Sir Mark Elder, Sir John Eliot Gardiner and Sir Charles Mackerras. He has worked as a guest artist at Glyndebourne, Opera North, English National Opera, Scottish Opera, Chicago Opera Theater, Opera Theatre Company and Batignano, with the BBC Symphony Orchestra, BBC Scottish Symphony Orchestra and BBC Singers, and has gained extensive experience in Baroque repertoire as assistant to Christian Curnyn. He is regularly engaged to work as a vocal coach at The Royal Opera and the National Opera Studio.

A pianist, viola player and singer by training, Andrew began his musical education as a Quirister and Scholar at Winchester College, and graduated with distinction in music from Gonville and Caius College, Cambridge, where he held a Choral Exhibition. He pursued conducting studies under Martyn Brabbins at the Royal Scottish Academy of Music and Drama, and trained as a répétiteur at the National Opera Studio and at Scottish Opera. He is a former principal viola of the National Youth Orchestra of Great Britain, and a founder member of vocal consort Stile Antico. In 2008 he was chosen to receive the Wagner Society's Bayreuth Bursary.

Andrew recently took up the Musical Director position with chamber choir Londinium. Andrew's engagements in the 2011-12 season include conducting Mozart's *Die Entführung aus dem Serail* at Iford, assistant conductor for Jonathan Harvey's *Wagner Dream* with the BBC Symphony Orchestra and for *Castor and Pollux* at ENO, coach for Judith Weir's *Miss Fortune* at The Royal Opera and extensive work with the BBC Singers, including a collaboration with Ensemble Intercontemporain.

ANITA WATSON - Soprano

After completing a Bachelor of Music from the Sydney Conservatorium of Music, Australian soprano Anita Watson graduated with honours from the Australian Opera Studio. She was a member of the Cologne Opera Studio 2006-7 and the Jette Parker Young Artist Programme at the Royal Opera House, Covent Garden from 2007-9.

Anita has won prizes in many prestigious competitions amongst them the Australian Singing Competition, the "Queen Sonja International Music Competition" in Oslo, "Neue Stimmen" in Germany and the Plácido Domingo "Operalia" competition. In 2009 she was awarded the 1st prize and the audience award at the international "ARD Music Competition" in Munich and the "SWR Emmerich-Smola Prize" in 2010.

As a Jette Parker Young Artist at the Royal Opera House, Covent Garden she performed several roles, including the title role in Donizetti's *Rita*, Naiad (*Ariadne auf Naxos*), Gretel and Dewfairy (*Hänsel und Gretel*), First Lady (*Die Zauberflöte*), Flowergirl (*Parsifal*) and Second Woman (*Dido and Aeneas*). She also understudied Contessa (*Le Nozze di Figaro*), Donna Anna (*Don Giovanni*) and Mimi (*La Bohème*). For the Australian and Cologne opera studios she sang the title role in Handel's *Xerxes*, Cleopatra in *Giulio Cesare*, Lucia in *The Rape of Lucretia*, Pedro in *Don Quichotte*, Susanna in *Le Nozze di Figaro*, Micaëla in *Carmen* and Barena in *Jenufa*.

In 2010 Anita made her house debuts at Teatro La Fenice in Venice as Governess in *The Turn of the Screw* and at the Salzburg Festival as 5th Maid in *Elektra* by Richard Strauss. In season 2010-11 she added roles Mimi (Nationale Reisopera) and Donna Anna (Landestheater Salzburg) in her repertoire. In September 2011 she returned to La Fenice in Venice in the role of Donna Anna, followed by her Opera Australia debut in Sydney in the same role.

In addition to opera Anita has appeared worldwide in concerts, recitals and television and radio broadcasts. Her success in competitions has lately taken her to sing with many German and Norwegian Symphony Orchestras and festivals and her performances have been broadcast on German television and radio. In 2010 Anita sang Beethoven's 9th Symphony the Accademia Nazionale di Santa Cecilia and Antonio Pappano. She also performed the Strauss Vier letzte Lieder with the Rheinische Philharmonie in Koblenz and the Mariinsky Orchestra in St Petersburg, Mahler's 8th Symphony with Sir Mark Elder and recorded "Ariadne auf Naxos" for the Chandos label. This year she visited Australia to perform Beethoven Symphony no. 9 with the MSO.

Anita's oratorio repertoire includes *Carmina Burana*, Mozart's *Requiem*, Tippett's *A Child of our Time*, the Fauré *Requiem*, Brahms' *Requiem*, Poulenc's *Gloria*, Mozart's *Vesperae Solennes de Confessore*, Handel's *Messiah*, Mendelssohn's *Elijah* and Gounod's *Redemption* among others.

HANNA HIPPI - Mezzo-soprano

Polish mezzo-soprano Hanna Hipp studied at Stanisław Moniuszko Academy of Music in Gdansk (MA in Singing and Drama with distinction), the GSMD (MMus in Performance), graduating from the Opera Course with distinction, and the National Opera Studio. She has received support from Serena Fenwick, the Worshipful Company of Gold and Silver Wyre Drawers, John Wates Charitable Trust and Derek Butler Trust. She studies with Janice Chapman.

Student opera includes Orfeo (*Orfeo ed Euridice*) at Stanislaw Moniuszko Academy, The Anne who Strips (*The King goes forth to France*), Arina (*The Marriage*) (Martinů), Aurelio (*L'assedio di Calais*) and title role (*Chérubin*) at GSMD. Other opera includes Lucilla (*La scala di seta*) and Marianna (*Il Signor Brusolino*) for British Youth Opera, Poro (*Cleofide*) (Hasse) and Amastris (*Serse*) for Gdansk Chamber Opera. She is also an accomplished concert artist, who has performed frequently at the Schleswig-Holstein Music Festival, the London Handel Festival and numerous twentieth-century music festivals in Europe. Her concert repertory includes Vivaldi *Juditha triumphans*, Bach *Christmas Oratorio* and *Magnificat*, Handel *Messiah*, Mozart *Requiem* and *Coronation Mass*.

She has joined the Jette Parker Young Artists Programme in September 2011 and will make her Royal Opera Debut as Emilia (*Otello*) Act IV in the Plácido Domingo Gala. Her other roles in the 2011/12 season are Flora and Annina (*La traviata*), Emilia (*Otello*), Anna (*Les Troyens*), Modestina (*Il viaggio a Reims*) (JPYAP 10th Anniversary Summer Performance) and cover Magdalena (*Die Meistersinger von Nürnberg*) and Cherubino (*Le nozze di Figaro*). In the staged production during Meet the Young Artists Week in the Linbury Studio Theatre, she will sing in *Les Nuits d'été* and Jean (*Le Portrait de Manon*).

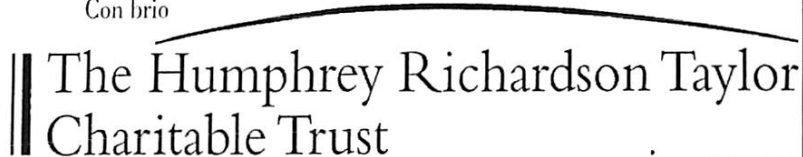
ROBERT ANTHONY GARDINER - Tenor

British tenor Robert Anthony Gardiner was a member of the Jette Parker Young Artists Programme from 2008-10 and made his Royal Opera debut as Egildo *Mathilde di Shabran*, followed by Filch *The Beggar's Opera*, Count de Lerma *Don Carlo*, Major Domo I *Der Rosenkavalier*, Second Croupier *The Gambler*, Gastone *La Traviata* and Second Jew *Salome*. He also covered Pane *Calisto*, Nathanael *Les Contes d'Hoffmann*, Borsa *Rigoletto*, Steuermann *Der fliegende Holländer*, First Sailor *Dido and Aeneas*, Damon and Coridon *Acis and Galatea*, Ruiz *Il Trovatore*, Panas *The Tsarina's Slippers*, Bajazet *Tamerlano* and Tom Rakewell *The Rake's Progress*. He performed Britten's *Serenade for Tenor, Horn and Strings* during the "Meet the Young Artists Week" in the Linbury Theatre. He recently returned to the Royal Opera as a guest artist to sing the role of a Lover *Il Tabarro*.

Other roles include Eurimaco *Il ritorno d'Ulisse in Patria* for Opera Frankfurt, Aubrey *Maria di Rohan* and Ctesippe *Penelope* for Wexford Festival, Testo *Combattimento di Tancredi e Clorinda* for St Pompon, and Ferrando *Così fan tutte* for the Ryedale Festival.

He has given several solo recitals and sung with choirs and choral societies all over the UK. Recent performances include Haydn's *Nelson Mass* with the Manchester Camerata under Douglas Boyd and Stravinsky's *Mavra* with the City of Birmingham Symphony Orchestra under Sakari Oramo.

Con brio

Supported by  The Humphrey Richardson Taylor Charitable Trust

Robert Anthony Gardiner studied at the Royal Northern College of Music, Frankfurt Opera School and the National Opera Studio, after gaining a BSc Honours in astrophysics at Durham University and a Certificate of Education at Manchester University.

Awards include Elizabeth Harwood Memorial Prize, Wexford Festival Rosenblatt Award, Peter Moores Foundation Scholarship, Gwilym Gwalchmai Jones Award, Mario Lanza Educational Award and Middlemore Educational Foundation Award.

In 2010/11 he has sung Strážník in *Hubička* by Smetana, Joe in *Winners* by Richard Wargo and Britten's *St Nicholas* for Wexford Festival Opera, *Messiah* in Gloucester Cathedral, *St Matthew Passion* with the Leicester Bach Choir, Britten's *Serenade for tenor, horn and strings* with the Filarmonica Arturo Toscanini, Zakok in Handel's *Solomon* at the Stour Festival in Kent, and the lead role in John Barber's community opera *We are Shadows* for the Spitalfields Festival in London. Future engagements include Scottish Opera's Highlights Tour.

ADRIAN POWTER - Baritone

Born in Cambridge, Adrian Powter studied at the RNCM and began his career at Glyndebourne Festival Opera, since when he has sung for companies including Deutsche Staatsoper, Berlin, Opéra de Rouen, Carl Rosa Opera, Castleward Opera, ETO and Longborough Festival Opera. In concert, he has appeared throughout the UK, in China, Germany, Ireland, Israel, Italy, The Netherlands, Portugal and Singapore. He sang Goodall *Eternal Light: A Requiem* for Rambert Dance Company and broadcasts have included *Friday Night is Music Night*. Recent highlights have included Wagner *Faust* (ENO), Father *Hansel and Gretel* (Iford Arts), Taddeo *L'Italiana in Algeri* (Scottish Opera), *St Matthew Passion* (Oxford Philomusica) and *Messiah* (Royal Liverpool Philharmonic Orchestra).

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~ ~ PROGRAMME ~ ~

Mendelssohn Elijah

Part I

~ ~ INTERVAL ~ ~

Part II

As a child of 12, Mendelssohn was taken to Weimar, to meet and play for Johann Wolfgang von Goethe (1749–1832), the highly influential and respected writer, biologist, theoretical physicist and polymath. Mendelssohn performed works by Hummel, fugues by Bach, and some of his own works. The 70 year old Goethe was extremely impressed, and the two became firm friends.

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 Berlin University in 1827. He read Greek and Latin, wrote fluently in German, French and English, he 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, including 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 (1770 - 1827) formal techniques in the Octet and Weber's (1786 – 1826) 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.

In 1836, Mendelssohn met Cécile Jeanrenaud, the daughter of a French Protestant clergyman. They fell in love and married the following year. Fanny was extremely jealous, and neither she nor Felix's mother attended the wedding. Felix and Cécile were very happy and had five children.

In May 1847, Mendelssohn received news that his sister had died from a paralytic stroke, while rehearsing one of his works. He fainted at the news, and ruptured a blood vessel in his brain. The family moved to Switzerland to help him recuperate, he was suffering from depression and extreme pain. They returned to late September, but his condition declined, and he died in his sleep on 4th November. He had a large funeral service, in Berlin, and memorial services were in many cities in Germany, as well as London, Manchester, Birmingham and Paris.

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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.

ELIJAH - Mendelssohn

The increase in anti-Semitism in Germany from the 1850s onwards did not do Mendelssohn's reputation much good, and even Wagner attacked him in an anonymous article. In 1936 Mendelssohn's 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.

It is ironic that the two most famous works in the English oratorio tradition should be composed by Germans. However, it is perhaps not 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 (1758–1832). Mendelssohn clearly saw the dramatic possibilities of the libretto, and it inspired him to produce a score with plenty of 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 Mendelssohn 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 (1839–1914), 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 (1793 – 1867), 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 there are some awkward accents and turns of phrase; for example, "ex-tir-pate the foe" or "We heard it with our ears".

*Kingston Choral Society gratefully acknowledges the assistance of the
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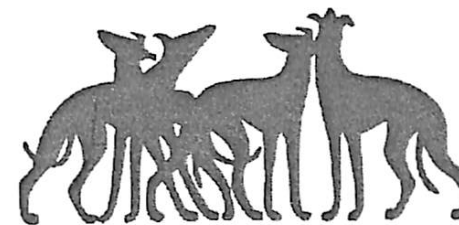
The rehearsals in London convinced Mendelssohn of the success of the work, and the first performance at 2.00 pm on 26th August 1846 at the Birmingham Town Hall with Mendelssohn conducting was received rapturously. Mendelssohn set about revising the score soon after, and in April 1847 he conducted it 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 his use of hymn-like chorales throughout the piece. However, the work has more overt drama than you find in a 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.

Programme notes courtesy of Paul Chambers

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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.

Overture

1. 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?

Recitative Chorus

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!

2. Duet and Chorus

The People: Lord, bow Thine ear to our prayer.

Duet: Zion spreadeth her hands for aid; and there is neither help nor comfort.

3. Recitative

Obadiah: Ye people, rend your hearts and not your garments, for your transgressions; even as 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.

4 Aria

Obadiah: "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.

5. 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 all them that love Him and keep his commandments.

7. 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 curse of oil fail, until the day that the Lord sendeth rain upon the earth.

8. 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 thither? 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; I 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 may live!

The Widow: The Lord hath heard thy prayer, the soul of my son reviveth!

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?

Both: Thou shalt love the Lord thy God; with all thy heart, and with all thy soul, and with all thy might. O blessed are they who fear Him!

9. 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.

10. 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 commands; 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 the groves who are house feasted at Jezebel's table. Then we shall see whose God is the Lord.

The People: 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 ye worship: and I then will call on the Lord Jehovah; and the God who by fire shall answer, let him be God.

Chorus: Yea; and the God who by fire 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.

11. Chorus

Prophets 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! O hear us Baal!

12. 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?

13. 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!

14. Aria

Elijah: Lord God of Abraham, Isaac, and Israel! this day let it be known that Thou art God; and 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 Lord God; and let their hearts again be turned!

15. Quartet

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

16. 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!

17. Aria

Elijah: Is not His word like a fire: and like a hammer that breaketh the rock into 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.

18. Aria (Alto)

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.

19. Recitative & Chorus

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 toward 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!

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 under 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 will I cry, Lord, 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, for He is gracious, and His mercy endureth for evermore!

20. Chorus

The People: 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!

PART TWO

21. Aria (Soprano)

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.

22. 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.

23: Recitative & Chorus

Elijah: The Lord hath exalted thee from among the people: and over his people Israel hath made thee king. But though, Ahab, hast done evil to provoke him to anger above all that were before thee: as if it had been a light thing to walk in the sins of Jereboam.

Thou hast made a grove and an altar 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 he hath prophesied against all Israel?

Chorus: We heard it with our ears.

The Queen: Hath he not prophesied also against the King of 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, I 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 the 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.

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

24: 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!

25. 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 begone, 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.

26. Aria

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 Thy prophets with the sword: and I, even I only am left: and they seek my life to take it away.

27. Recitative

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

28. 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 be moved: thy keeper will never slumber.

29. Chorus

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

30. 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!

31. Aria

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.

33. Recitative

Elijah: Night falleth round me, O Lord! Be not Thou 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.

34. 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.

36. Recitative

Elijah: 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.

37. Arioso

Elijah: 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.

38. Chorus

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.

39. Aria (Tenor)

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.

42. Chorus

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

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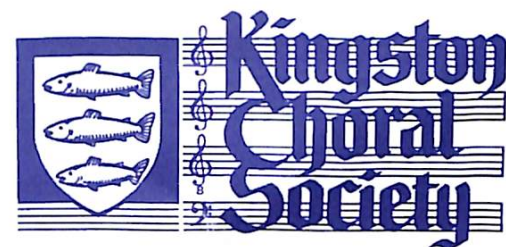
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