

Saturday 16 March 2024, 7.30pm

All Saints Church, Market Place
Kingston upon Thames KT1 1JP



Mendelssohn

ELIJAH

Anita Watson Soprano

Catherine Hopper Alto

Thomas Elwyn Tenor

Felix Gygli Baritone

With the Thames Sinfonia

Andrew Griffiths Conductor

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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 100 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in All Saints Church, Kingston, and St Andrew's Church, Surbiton. 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 fundraising 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 020 8942 2275 or join@kingstonchoralsociety.org.uk for more information and arrange to come to a rehearsal.

~ ~ NEXT KCS CONCERT ~ ~

22nd June 2024 at 7.30 pm

A Purcell Celebration

Dido: Shakira Tsindos; Aeneas: Jack Holton

Sopranos: Rosalind Dobson & Shafali Jalota

With The Purcell Orchestra

Andrew Griffiths - Conductor

St Andrew's Church, Maple Road, Surbiton KT6 4DS

For further details contact the Box Office on 020 8398 0651

If you would like advance notice of concerts by email,
please phone 020 8942 2275 or email info@kingstonchoralsociety.org.uk



***Please remember to turn
off your mobile phone
before the performance!***



Marigold Haworth 1953-2023

Kingston Choral Society Chair 2003-2007

Marigold joined KCS as a young mother in the early 1990s and immediately got stuck in, both to singing soprano, which she adored, and to the KCS social life.



She and her husband, Chris, would host the most marvellous post-concert parties. The warm welcome at their festively decorated Christmas house would immediately thaw the bitterest winter chill. While their summer garden parties, magical by lantern light, and rich with the scent of the flowers on which Marigold lavished her attention, were another kind of delightful. Summer or winter, the background bubbled with the joyous eruptions of Marigold's irrepressible laughter.

Marigold's involvement was not just in the fun side of the choir – she worked tirelessly and creatively to support our fundraising, catering for functions and other activities, becoming Chair in 2003 and serving until 2007. Nothing was impossible for Marigold – under her leadership KCS twice went on international tours - to Venice in 2004 and then, as part of an exchange with an American choir, we performed off Broadway(!) and in Connecticut in 2007.

Marigold is very much missed, by all of us at KCS who knew and sang with her, and most of all by her family, whose generous donation has helped to make tonight's performance of a work she loved possible. Her children, Hennie, Rob and Josie describe here what singing with KCS meant to her:

"Mum was a member of Kingston Choral Society for over 25 years. One of her biggest joys in life was music, especially singing. In early 2021 she was diagnosed with MND and her beautiful voice was the very first ability to be taken from her. She eventually found peace in January 2023 and requested that Elijah be performed by KCS. This concert is a great opportunity for us all to appreciate what the voice can do for the human spirit and we shall be listening out for her singing as it is performed".

Michèle Barrons

Michèle joined KCS in 2007, and sang with us until shortly before her sudden death at the end of 2019. Her contribution to the running of the choir included serving as Deputy Chair from 2014 to 2016.

The qualities we valued in Michèle at KCS also made her an outstanding colleague. For many years Nigel Kidson worked with Michèle. After he appointed her as his personal assistant, he writes: *"Business ran more smoothly. My clients enjoyed talking to her and, because of her grip of what was going on, were as happy to talk to her as to me. General office jobs were all taken care of and her personnel background equipped us to manage any employment problems. Under her steadying influence, both my legal practice and my fine art shipping company thrived"*.

Michèle's love for, and commitment to, singing soprano with KCS inspired Mr Kidson to sponsor soprano soloist Anita Watson's performance tonight in her memory. We are grateful for his generous donation.



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~ ~ PROGRAMME ~ ~

PART I

Introduction

Overture

Chorus: 'Help, Lord!'

Duet & Chorus: 'Lord! bow Thine ear to our prayer'

Recitative & Aria: 'If with all your hearts'

Chorus: 'Yet doth the Lord see it not'

Recitative, Aria & Duet: 'What have I to do with thee?'

Chorus: 'Blessed are the men who fear Him'

Recitative & Chorus: 'As God the Lord'

Chorus: 'Baal, we cry to thee'

Recitative & Chorus: 'Hear our cry, O Baal!'

Recitative & Chorus: 'Baal! Hear and answer'

Recitative & Aria: 'Lord God of Abraham'

Quartet: 'Cast thy burden upon the Lord'

Recitative & Chorus: 'The fire descends from heaven!'

Aria: 'Is not His word like a fire?'

Aria: 'Woe unto them'

Recitative & Chorus: 'O man of God, help thy people!'

Chorus: 'Thanks be to God'

~ ~ INTERVAL ~ ~

PART II

Aria: 'Hear ye, Israel'

Chorus: 'Be not afraid'

Recitative & Chorus: 'The Lord hath exalted thee'

Chorus: 'Woe to him'

Recitative & Aria: 'It is enough'

Recitative & Chorus: 'Lift thine eyes'

Chorus: 'He, watching over Israel'

Recitative & Aria: 'O rest in the Lord'

Recitative & Chorus: 'Behold! God the Lord passed by!'

Recitative & Arioso: 'For the mountains shall depart'

Chorus: 'Then did Elijah the prophet break forth'

Aria: 'Then shall the righteous shine forth'

Chorus: 'And then shall your light break forth'

MENDELSSOHN (1809-1847)

Felix Mendelssohn was born in Hamburg into a prestigious family. His paternal grandfather was a famous Jewish philosopher, Moses Mendelssohn, who used his prominent intellectual status to advocate for greater religious tolerance. This resulted in a relaxing of restrictions previously imposed upon the Jewish communities. Felix's father, Abraham, a successful banker, was also a religious man. He demanded high ethical standards of himself. However, ignoring Jewish traditions, he arranged for Felix, aged seven, to be baptised into the Lutheran faith. Later, Abraham and his wife, Lea, also converted and added the non-Jewish surname, Bartholdy, to further the family's acculturation into German society.

Felix and his older sister, Fanny, also a musical prodigy, were home-schooled by Lea, who also taught them the piano. Their school day (Monday to Saturday) was long, starting at 5am, and the curriculum wide, incorporating foreign languages, sciences, as well as musical studies. There was a drawing master and instructors in gymnastics and horse-riding. Felix was eventually fluent in three foreign languages, including English, and a talented sketcher and water colourist. Later, piano lessons were delivered by the esteemed piano teacher, Ludwig Berger (1777-1839) and composition taught by Karl Zelter (1758-1832), director of the Berlin Singakademie, a friend of JW von Goethe (1749-1832).

Hitting all the high notes

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THE HOME EXPERTS

In 1821, Zelter introduced his pupil to Goethe, resulting in a protracted correspondence between the two, despite their 60 years' age gap. In 1825, the 16-year-old played the piano before the great man, performing some of his own works and some by JS Bach and WA Mozart. He also played, without prior sight of them, some original autograph scores that Goethe owned. The older man, amazed at Mendelssohn's virtuosity and musicianship, declared him to display much greater musical maturity than had Mozart at a comparable age.

Another important dimension to Felix's education was the instilling of an exacting code of self-discipline and exalted ideal of service to humanity. This resulted in him feeling obliged to compose whether or not he was in the mood, thereby 'doing his duty'. In the opinion of many critics, his best works were his youthful creations. His *Symphony No. 1 in C Minor* was written at the age of 15 and the *String Octet in E flat major* at 16. His well-loved and oft-performed overture, *A Midsummer Night's Dream*, was also penned while still a teenager, in 1826. Popular in Mendelssohn's lifetime, all remain firmly in the repertoire of modern performers and orchestras.

In 1829, aged 20, with his father's financial support, Mendelssohn embarked on a three-year European tour. It began in Britain, where his first symphony was very well received by London's musical establishment and his visits to Scotland provided inspiration for later works, notably, *The Hebrides* overture and his *Symphony No. 3 in A minor* (colloquially, the *Scottish Symphony*). In all, Mendelssohn made 10 visits to Britain, in the process being favoured by Queen Victoria and Prince Albert. They invited him to perform privately for them, which included him providing piano accompaniment to Her Majesty's rendition of some of his songs.

Having internalised the paternal work ethic, Mendelssohn accepted an increasingly heavy teaching and conducting load, on top of his composing and performing duties. At the age of 24, having decided to settle in the German-speaking states, he based himself in Düsseldorf. Unfortunately, its provincial conditions were not conducive to his productivity. After only two years, he happily left for Leipzig to take up a conducting position with Leipzig's Gewandhaus Orchestra.

In 1835, his father died, which plunged Mendelssohn into depression. Fanny, who was always his close confidante, urged him to find a wife and, not long after, Mendelssohn married Cécile Jeanrenaud. She was a Protestant clergyman's daughter and, in Fanny's view, despite being 10 years his junior, exerted a calming influence on his 'capricious' moods and 'fits of irritability'. Still grieving the loss of his father, nevertheless, Mendelssohn resumed his full musical activities in Leipzig. He completed his Oratorio, *St. Paul*, which he premiered the following year in Düsseldorf. Meanwhile, he had extended his regular professional commitments to include extra assignments in Berlin.

Mendelssohn, as well as conducting and performing his own enormously popular works, showcased those of some of his contemporaries, including Robert Schumann (1810-1856). In Leipzig, having studied works by Handel and JS Bach's choral works with Zelter, the two presented a series of concerts featuring the old masters' works. These had been meticulously rehearsed by Mendelssohn, using a hand-picked choir. They featured Handel operas and Bach cantatas, all of which had been grossly neglected in the German states following the composers' respective deaths. Among them was Bach's *St. Matthew Passion* (arranged by Mendelssohn), which received its first performance since Bach's death in 1750.

Despite his mother's death in 1842, Mendelssohn continued his hectic working schedule, still punctuating it with trips abroad to perform and/or conduct. In the following year, active as ever, he founded and directed the Leipzig Conservatory, where he and his friend, Robert Schumann, taught composition and piano. The huge workload, coupled with growing family responsibilities, however, was adversely affecting his mental well-being, prominent irritable moods and dramatic angry outbursts becoming more frequent. The image of him painted by some biographers, that of a mild-mannered and placid gentleman composer, may never have been an accurate depiction.

Indeed, recent research suggests that, just like his contemporary Hector Berlioz, Mendelssohn had suffered from unrequited love. His problematic relationship concerned the famous Swedish soprano, Jenny Lind, whom he had met in 1844 and with whom he worked on many occasions. There is evidence of, at least, a '*passionate emotional bond between the pair*' (Biddlecombe, 2013). The young singer also inspired some of Mendelssohn's later works, including an unfinished opera, *Lorelei*, the legendary Rhine maiden who, transformed into a siren, lured fishermen to their deaths!

In April 1847, Mendelssohn was again in Britain, to conduct the first performance of his revised Oratorio, *Elijah*, at Exeter Hall, London. This was the first of six such performances given over a period of just 15 days. The four in London were interspersed by one in Birmingham and one in Manchester. However, in May 1847 and back home, news of Fanny's sudden death landed a shattering blow on the already beleaguered and ailing composer. He collapsed with a stroke on hearing the dreadful news. Unable to attend her funeral, he convalesced in Switzerland in the company of his younger brother. It was September before he returned to Leipzig, and only later that month did he visit Fanny's grave. During this period of mourning, however, he had composed the *String Quartet No. 6 in F minor*, an uncharacteristically dark work, in memory of his sister.

Mendelssohn had been due to conduct *Elijah* on 3 November in Berlin and on 14 November in Vienna. However, he did not honour these engagements. Having suffered a stroke on 1 November, he was partially paralysed. Three days later, the 38-year-old composer, arranger, performer, conductor, teacher and musical administrator was dead. Mendelssohn's funeral service was conducted in Leipzig, at the Paulinerkirche and he was buried at the Dreifaltigkeit Cemetery in Berlin, where he joined his sister and his parents.

ELIJAH

A prolific Romantic composer, Mendelssohn's music was the most restrained of any of the great composers of that period. His compositions exude charm and elegance; signs of extravagance or showmanship being hard to find. While his early works could be energetic and vital, conveying moods of playfulness and a quiet sense of awe, those of his adulthood have been criticised for showing an excessive allegiance to historic styles. This musical conservatism, in outlawing the overt expression of raw emotion, favoured a predictable, if soothing, blandness. In drawing no excessive attention to itself, his music could border on cloying.

Mendelssohn's output spanned almost all musical genres: his boyhood compositions, alone, included 11 symphonies, five operas and multiple concerti, sonatas, and fugues. Sadly, all the manuscripts, previously in Berlin's state library, were lost during World War II.

Of his 750 extant works, only a relatively small number still enjoy popularity. As well as those cited above, they include *The Reformation* and *The Italian* symphonies, his concert overture, *The Calm Sea and Prosperous Voyage*, his *Violin Concerto in E Minor-Major* and, for solo piano, his *Songs Without Words*.

Of Mendelssohn's many choral works, the Oratorio *Elijah* (1846) dominates. First performed in 1846 in Birmingham and in the original English version, it enjoyed a truly rapturous reception. Its structure borrows from both JS Bach and GF Handel and its music is infused with Mendelssohn's trademark lyricism and orchestral colouring, but with much greater urgency than usual to drive the drama of the work.

The work had a prolonged gestation, due to the composer's habitual striving for perfection. In a letter to the publisher of *Elijah*, referring to numerous changes to the chorus parts, Mendelssohn confesses he was, '*... subject to this dreadful disease of altering as long as I did not feel my conscience quite at rest ...*'. An excerpt from another contemporaneous letter (to William Bartholomew, English translator of the work's original German text) exemplifies Mendelssohn's attention to detail, '*I propose ... to slur from D to E flat, because I prefer to have the word af-flic-tion [sic] on the G flat*'. Many of his scores remained in manuscript form only, for long periods, awaiting inevitable revision and alteration.

The Oratorio's text, deriving from the Old Testament Lutheran Bible, tells the story of the prophet, Elijah, who denounces foreign cults and defeats the opposing prophets of Baal on Mount Carmel. In so doing, Elijah makes enemies of King Ahab and his consort Jezebel, which forces him to flee into the wilderness. There, he is sustained by his Hebrew God and, finally, taken up into heaven in spectacular fashion.

The Oratorio is in two parts. The first deals with Elijah's victory over the followers of Baal, and the second with his consequent persecution by Jezebel and his escape into the desert. Much academic endeavour exists, which discusses Mendelssohn's own faith, questioning his allegiance to Judaism and/or Christianity but without resulting unanimity of view. The fact that he had, earlier, composed the Oratorio *St Paul* (1836) confers no clarity.

The choir in *Elijah* sings mostly in the conventional four parts: soprano, alto, tenor and bass. The solo parts comprise: Elijah; the Widow; Angels I and II; Youth; Queen Jezebel; Obadiah; and King Ahab. (The custom is that four soloists distribute the characters, as appropriate to their voice type). Some of this dramatic work follows the traditional Baroque format of Recitative and Aria. However, the choruses fall into two classes, those based on Handel's model and those of a choral-orchestral amalgam. To a considerable extent, the lasting appeal of the work reflects, what Sir Malcolm Sargent described as, '*... the romantic magic of its orchestration*'.

Programme notes courtesy of Kingsley Norton

MENDELSSOHN - ELIJAH

PART I

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!

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?

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 of the groves who are 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 II

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, 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 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 glory. Amen!

ANDREW GRIFFITHS – Musical Director



A musician of rare versatility, Andrew Griffiths combines his role as Head Coach at the National Opera Studio with a busy freelance career in the worlds of opera and choral music.

A graduate of the Royal Opera's Jette Parker Young Artist Programme, he has conducted productions for The Royal Opera (Linbury Theatre), The Royal Ballet, Welsh National Opera, Opera North, Opera Theatre Company, Opera Collective Ireland, Early Opera Company, Mid Wales Opera, Bampton Classical Opera and Iford Festival Opera. He has appeared in concert with the Royal Northern Sinfonia, Orchestra of the Swan, Southbank Sinfonia and Orpheus Sinfonia, and he is regularly engaged to broadcast and record with the BBC Singers.

Andrew has worked at Glyndebourne, ENO, Scottish Opera, Chicago Opera Theatre, and with the BBC Symphony and Scottish Symphony Orchestras, and regularly joins the music staff at The Royal Opera, working alongside such conductors as Pappano, Bychkov, Gardiner and Mackerras. He is often engaged for projects outside the standard operatic canon, and is particularly experienced in Baroque repertoire and the music of the last 50 years. He is much in demand as a vocal coach, and works frequently with the Young Artists at The Royal Opera, as well as overseeing the training of the Young Artists at the National Opera Studio.

In constant demand as a choral conductor, Andrew appears regularly with the BBC Singers, for whom his engagements have included the world première of John Pickard's *Mass in Troubled Times*, recordings of Brahms, Hassler, Barber, Ives and Giles Swayne, and broadcasts of Howells, MacMillan and Martinů, as well as a Barbican debut directing music from the Flemish Renaissance. He is Musical Director of Kingston Choral Society and chamber choir Londinium, whose recordings have received wide critical acclaim. He regularly conducts for Dartington International Summer School, and has appeared as a guest conductor with the BBC Symphony Chorus, New London Chamber Choir, and Hong Kong's Tallis Vocalis.

A pianist, viola player and singer by training, Andrew began his musical education as a Quirister and Scholar at Winchester College, and read music at Gonville and Caius College, Cambridge, where he held a Choral Exhibition. He studied conducting under Martyn Brabbins in Glasgow, 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.

Recent highlights include conducting *Semele* for Opera Collective Ireland, a Sondheim portrait for the National Opera Studio, Monteverdi's *Vespers* at Dartington, and works by Paul Patterson for Orchestra of the Swan, and working as assistant conductor/continuo for *Theodora* and *Alcina* at The Royal Opera. Forthcoming engagements include conducting Baroque and contemporary scenes for the National Opera Studio, directed by Keith Warner.

ANITA WATSON - Soprano



Australian/British soprano Anita Watson is a graduate of the Sydney Conservatorium of Music and 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.

Her operatic career highlights include Gretel (*Hänsel und Gretel*) for the Royal Opera House, Fifth Maid (*Elektra*) for the Salzburg Festival, Mimi (*La Bohème*) for Opera North, Donna Anna (*Don Giovanni*) for Opera Australia, Governess (*The Turn of the Screw*) Teatro la Fenice, Ann Trulove (*The Rake's Progress*) for Teatro Municipal de Santiago, Flowermaiden (*Parsifal*) at the BBC Proms. Her most recent roles have included Pamina (*The Magic Flute*), Micaëla (*Carmen*) and Countess (*Le Nozze di Figaro*) for Welsh National Opera, First Lady (*The Magic Flute*) for the Royal Opera, Governess (*The Turn of the Screw*) for English National Opera and Freia (*Das Rheingold*) for Orchestra of the Music Makers, Singapore.

Concert highlights include Strauss' *Vier letzte Lieder* with the Mariinsky Orchestra in St Petersburg, Mahler's 8th Symphony with Sir Mark Elder and Beethoven's Symphony No. 9 with the Accademia Nazionale di Santa Cecilia under Sir Antonio Pappano. Other concert repertoire includes the Brahms, Mozart, Fauré, Dvorak and Verdi *Requiems*, Orff *Carmina Burana*, Rossini *Stabat Mater* and *Petite Messe Solennelle*, Poulenc *Gloria*, Mendelssohn *Elijah*, Haydn *Nelson Mass* and *Harmony Mass*, Vivaldi *Gloria* and *Magnificat*, Mozart *Masses in C and C minor* and *Vesperae Solennes de Confessore*, Szymanowski *Stabat Mater*, Vaughan Williams *Dona Nobis Pacem* and *A Sea Symphony* and *A Child of Our Time*.

Anita is very happy to return to Kingston Choral Society, having performed on a number of occasions since first working with conductor Andrew Griffiths at the Royal Opera House. For more information visit www.anitawatson.net and her work as a photographer at www.anitawatsonphotography.co.uk.

CATHERINE HOPPER - Alto



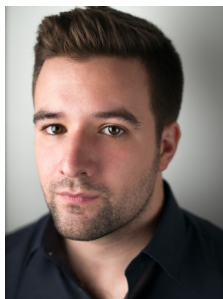
Catherine Hopper graduated from Royal Academy Opera with a distinction and the Vice Principal's prize, before completing her studies at the National Opera Studio.

Roles include Suzuki in *Madam Butterfly* at the Royal Albert Hall, Ottavia (*L'Incoronazione di Poppea*) for Opera North, Dido at the Gulbenkian Foundation, Lisbon, with Os músicos do Tejo, and the roles of Mum/Mad Hatter in Will Todd's *Alice's Adventures in Wonderland* for Opera Holland Park. In concert. She has toured Australia with the Australian Chamber Orchestra in performances of Bach's *Christmas Oratorio* and performed with the King's Consort in Handel's *Messiah* in Budapest.

Highlights include the role of The Page in a concert performance of *Salome* with Orchestre National de Lyon conducted by Leonard Slatkin, a recital with the pianist James Baillieu at the Oxford Lieder Festival, performances of the *Messiah* with the Hallé Orchestra under Laurence Cummings and Orchestra of Granada under Daniel Reuss, Irene (*Tamerlano*) for the Buxton Festival and *Litaniae de Venerabili Altaris Sacramento* with David Hill and the BBC Singers, broadcast on BBC Radio 3.

More recent engagements included the role of Cornelia in Handel's *Giulio Cesare* for Bury Court Opera and in Opera North's production, directed by Tim Albery and conducted by Christian Curnyn. Concert performances include Elgar's *Dream of Gerontius* with Battersea Choral Society and Saffron Walden Choral Society, Handel's *Messiah*, Santiago de Compostela, and with the Orquesta and Choir Radio Televisión Española, conducted by Miguel Ángel Gomez Martínez in Madrid.

THOMAS ELWIN - Tenor



London born Tenor, Thomas Elwin, is a graduate and associate of the Royal Academy of Music. Thomas performs on operatic and concert stages across Europe and was a young artist at Oper Stuttgart.

Recent highlights have included Thomas's debut as Gennaro/*Lucrezia Borgia* for English Touring Opera, Nemorino/*The Elixir of Love* with Wild Arts, and Alfredo in a new film of *La Traviata* with OperaGlass Works. Thomas recently recorded his debut recital album, *Le vase brisé*, with Lana Bode which will be released on Voces8 Records at the end of 2024.

Further stage highlights include Rodolfo/*La Bohème* with English Touring Opera, Oronte/*Alcina* at Glyndebourne Festival, Ferrando/*Così fan tutte* in Stuttgart, Sam Kaplan/*Street Scene* in Cologne and Belmonte/*Die Entführung* in Bregenz.

As a concert artist, highlights include *Messiah* at Royal Albert Hall, Mozart/*Requiem* with Munich Philharmonic, Verdi/*Requiem* in Tewkesbury, Britten/*Serenade* at King's Place and Cadogan Hall, and a particular highlight, Finzi/*Dies Natalis* live on BBC Radio 3 with the BBC Concert Orchestra.

Thomas lives in London, not far from his beloved West Ham United, and can be found running around various parks as he prepares for his third London Marathon, which he is running in 2024 raising money for the charity MacMillan Cancer Support.

FELIX GYGLI - Baritone



Swiss Baritone Felix Gygli was recently announced Winner of the 2023 Kathleen Ferrier Awards and Winner of the Lied Prize of the Queen Sonja Competition in Oslo. From the 23/24 season he will join the International Opera Studio at Opera Zürich. He was a member of the Académie Lyrique of the Verbier Festival 2023, where he was awarded the Prix Thierry Mermod for the most promising singer of the Academy. In 2024, he will be taking part in the Carnegie Hall SongStudio under the patronage of Renée Fleming.

Felix was a 2022/23 Young Artist at the National Opera Studio, London, and was generously supported by Helpmusicians UK.

Felix performed the role of the second Handwerksbursch in *Wozzeck* at the 2023 Verbier Festival and will appear as Starveling in Britten's *A Midsummer Night's Dream* at Opernhaus Zürich.

He will open the season 2023 with the Orchestre National Montpellier in an Opera Gala concert under the baton of Chloé Dufresne. In 2024 he will appear as the Baritone Soloist in Brahms's *Deutsches Requiem* with the Orchestra of Theater Biel-Solothurn.

Felix is a keen recitalist and appears regularly with pianists JongSun Woo and Tomasz Domanski in recitals across the UK, France and Switzerland. He is giving his US debut in a performance of Schubert's *Winterreise* with pianist Pierre-Nicolas Colombat in the Boston Text and Tone Festival.

A regular performer of oratorio repertoire, he has performed Fauré's *Requiem*, Mendelssohn's *Elijah*, Bach's *St Matthew Passion* and multiple Bach cantatas around Europe.

CALAN COCHRAN - Treble



A young musician, with a passion for the Arts, Calan Cochran is a Year 9 pupil at Tiffin School, and Head Chorister of the Tiffin Boys Choir.

He has performed at the Royal Albert Hall, the Royal Festival Hall and Westminster Abbey, as well as touring Ireland with the choir. Alongside regular school and church events, he has recorded with the choir for BBC3 Evensong and Joe Hisaishi's Music from the Studio Ghibli films. As a soloist, he won Battle of the Bands with his rendition from Hamilton and came first in the recent House Singing Finals.

Combining his music with his love of acting, Calan has performed as Big Jule in *Guys and Dolls*, Noah's son in Noye's *Fludde*, the Young Man in *A Tale of Two Cities*, Ralph in *Lord of the Flies*, and Gaston in *Beauty and the Beast*. Outside of school, he's performed in Tim Albery's revived production of *Tannhäuser* at The Royal Opera House and Puccini's *La Bohème* at Opera Holland Park.

Calan also plays the flute and piano and is a member of the Tiffin Wind Band.

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