

1863

CIRENCESTER
CHORAL
SOCIETY

2013

Conductor: Carleton Etherington



Mendelssohn
Elijah

Alan Fairs *bass*

Magdalena

Molendowska *soprano*

Grace Durham *alto*

Dominick Felix *tenor*

Tim Burton *treble*

Cirencester Choral Society

Corinium Camerata

Andrew Court *leader*

Saturday 30 November 2013, 7.30 pm
Cirencester Parish Church

PROGRAMME

ELIJAH, an Oratorio (op 70)

F. MENDELSSOHN (1809-47)

The English edition of Elijah being sung tonight is the Novello Original Octavo Edition of 1903. The full text is provided in the middle of this programme.

During the interval between Parts I and II, refreshments will be sold by and in support of the Churn Project from two serving points, one in each of the north and south aisles. If you didn't purchase a drink ticket when you bought your programme, please pay at the bar before collecting your drink.

PART ONE

Introduction *As God the Lord of Israel liveth*

Overture

1 Chorus *Help, Lord*

2 Duet with chorus *Lord, bow Thine ear to our prayer!*

3 Recitative *Ye people, rend your hearts*

4 Aria *If with all your hearts*

5 Chorus *Yet doth the Lord see it not*

6 Recitative *Elijah! Get thee hence*

7 Double Quartet and Recitative *For He shall give His angels charge over thee / Now Cherith's brook is dried up*

8 Recitative and Aria *What have I to do with thee*

9 Chorus *Blessed are the men who fear Him*

10 Recitative & Chorus *As God the Lord of Sabaoth liveth*

11 Chorus *Baal, we cry to thee*

12 Recitative & Chorus *Call him louder, for he is a god!*

13 Recitative & Chorus *Call him louder! He heareth not*

14 Aria *Lord God of Abraham*

15 Quartet *Cast thy burden upon the Lord*

16 Recitative & Chorus *O Thou, who makes Thine angels spirits / The fire descends from Heaven*

17 Aria *Is not His word like a fire*

18 Arioso *Woe unto them who forsake Him!*

19 Recitative and Chorus *O man of God, help thy people!*

20 Chorus *Thanks be to God!*

INTERVAL (20 minutes)

PART TWO

21 Aria *Hear ye, Israel*

22 Chorus *Be not afraid, saith God the Lord*

23 Recitative & Chorus *The Lord hath exalted thee*

24 Chorus *Woe to him, he shall perish*

25 Recitative *Man of God*

26 Aria *It is enough!*

27 Recitative *See, now he sleepeth*

28 Trio *Lift thine eyes to the mountains*

29 Chorus *He, watching over Israel*

30 Recitative *Arise, Elijah*

31 Aria *O rest in the Lord*

32 Chorus *He that shall endure to the end*

33 Recitative *Night falleth round me*

34 Chorus *Behold, God the Lord passed by*

35 Recitative, Soprano & Chorus *Above Him stood the Seraphim / Holy, holy, holy is God the Lord*

36 Chorus & Recitative *Go, return upon thy way! / I go on my way*

37 Arioso *For the mountains shall depart*

38 Chorus *Then did Elijah the prophet break forth like a fire*

39 Aria *Then shall the righteous shine forth*

40 and 41 omitted

42 Chorus *And then shall your light shine forth*

The original German text of the Elijah was written by Julius Schubring (1806–89) and the composer, based on I Kings 17–19. It was translated into English by William Bartholomew (1793–1867), working from the Authorised Version, for its première in Birmingham in 1846.

Felix Mendelssohn (1809-47) combined a prodigious talent for composition with virtuosity at piano, organ and strings and a sparkling career as a conductor. He gave his debut solo performance at the age of nine and many of his best known orchestral pieces were written in his teens and early twenties. He pioneered the notion that the conductor, rather than members of the ensemble, should interpret the work being performed, a development that proved somewhat controversial among the musicians under his direction. It is perhaps not surprising that he became one of the first conductors to arm himself with a baton!



Mendelssohn was a great admirer of Bach's music and in 1829 conducted the first public performance of the *St Matthew Passion* since the composer's death. The subsequent reawakening of interest in Bach's choral works that has lasted to this day is largely due to Mendelssohn and ranks alongside his own works in terms of his musical legacy. He also admired the music of Handel and Haydn, and performed their oratorios in Leipzig where he directed and conducted the Gewandhaus Orchestra. His love of this musical form led to the composition of his first oratorio, *St Paul*, completed in 1836. Its success prompted him to start working straight away on a second, with the life of the Old Testament prophet Elijah appealing

to him as the subject for the new work. Initially, lack of a suitable librettist, or at least one who was prepared to bow to Mendelssohn's desire for drama ahead of spiritual guidance, left the project dormant for the best part of a decade.

Elijah and its performances

An invitation in 1845 to write a new oratorio for the 1846 Birmingham Festival rekindled the embryonic work, and, with the help of his librettist friend Pastor Julius Schubring, with whom he had previously disagreed on matters of style, *Elijah* was completed in time for the Festival in August 1846. Mendelssohn had conducted *St Paul* and *Hymn of Praise* in previous Festivals and his characteristic charm and politeness had endeared him to many in England where he had become the most popular composer of the day. With such a groundswell of support, the performance was bound to be a success, and so it was. *The Times* wrote of the occasion: "never was there a more complete triumph".

Among a handful of performances conducted by Mendelssohn before his untimely death in November 1847 were four by the Sacred Harmonic Society in London. At that time, the top line of the choir was augmented by the Children of the Chapel Royal, among whom was numbered the young Richard Mann who was later to become Cirencester Choral Society's second conductor. Having learned the work under Mendelssohn's baton, Mann was well prepared to conduct *Elijah* with Stroud Choral Society in 1868, but sadly died before he could introduce the work to Cirencester. That honour fell to Edward Brind, conducting the first performance by the Society in the Corn Hall in April 1882

For a long period *Elijah* was hugely popular, second only to *Messiah*, and was widely and frequently performed. It was sung at the Three Choirs Festival every year from 1847 to 1930. Our records show that *Elijah*, *St Paul* and *Hymn of Praise* were

great favourites of Cirencester Choral Society in the decades spanning the turn of the century – one reason why we felt a Mendelssohn oratorio most appropriate for one of our 150th Anniversary concerts. Mendelssohn fell out of favour later in the 20th century as the oratorio style became less popular with audiences, perhaps in part due to over-familiarity. Indeed, *Elijah* virtually disappeared from the choral repertoire during this period.. It has been suggested that sections of the musical establishment felt that Mendelssohn's privileged life had rendered his music superficial and inferior. Some semblance of balance seems now to have been restored between these superior attitudes and the uncritical acclaim of Mendelssohn's works in the 19th century. Both *Elijah* (2005) and *St Paul* (2009) have been sung by this Society under Carleton Etherington's direction.

The story of Elijah

The story of Elijah in Kings I and II, which forms the basis for the oratorio, recounts how Queen Jezebel, wife of King Ahab, had introduced worship of the false god Baal to the Israelites. Elijah prophesies drought and famine as punishment while Obadiah urges the people to repent and return to worshipping Jehovah, the one true God. An angel tells Elijah to go into hiding in the desert. Here miracles are wrought to replenish a widow's supply of food and to restore her son's life.



Elijah Resuscitating the Son of the Widow of Zarephath. Louis Hersent, 1777-1860

After three years in exile, Elijah returns to confront Ahab. He challenges Ahab to prepare a sacrifice but not to have the fire lit under it. The priests of Baal are to invoke their god while Elijah will call on the Lord to ignite the fire. The appeals to Baal are in vain and Elijah mocks them. His own prayer to the Lord brings fire down from Heaven, and the people, seeing this, repent. Elijah then exhorts the now penitent Israelites to fall on the priests of Baal and kill them. He then prays three times for the prevailing drought to end and sends a young boy to the top of a hill to look out over the sea for rain. The third call eventually brings rain and the people rejoice.



Elijah in the desert
Washington Allston, 1779-1843

But Jezebel, seeking revenge, once again stirs up the people against Elijah. Obadiah advises him to flee. Elijah, alone in the desert, is in despair over his mission and asks God to take his life, but angels come to comfort him and encourage him to make his way to Mount Horeb to await the Lord. As he waits on the mountain there is first a violent wind, then an earthquake and finally a raging fire, but the Lord is in none of these. He comes as a small, still voice, telling Elijah to return to Israel. He does so, the years pass and, after Ahab has finally repented, God sends 'a fiery chariot with fiery, fiery horses' to take Elijah up to heaven in a whirlwind.

Alan Fairs (*bass-baritone*) has performed for more than 100 choirs, choral societies and festivals in an extensive repertoire of oratorio, thanks to his wide-ranging bass-baritone. Engagements have included *Messiah* at the Royal Albert Hall and subsequently Brahms' *Requiem* and Elgar's *Coronation Ode*, all conducted by Sir David Willcocks. He has appeared many times at the Royal Festival Hall, and with the Royal Liverpool Philharmonic Orchestra in Gounod's *Messe Solennelle* at the Three Choirs Festival, with the City of Birmingham Choir and the Birmingham Symphony Orchestra in *Messiah*, and with the English Symphony Orchestra (ESO) in *Messiah*, *St Matthew Passion*, *B Minor Mass*, Beethoven's *Choral Symphony* and Mozart's *Requiem*. At the Istanbul International Festival he has performed Haydn's *Creation* and Beethoven's *Missa Solemnis*. Recent



engagements have included *Stabat Mater* by Dvorak, as well as Rossini's setting, Rossini's *Petite Messe Solennelle*, Verdi's *Requiem*, Puccini's *Messa di Gloria*, Mendelssohn's *Elijah* and Orff's *Carmina Burana*.

Last year he took part in celebrations for Elgar's birthday and the Queen's Diamond Jubilee, in a performance of *The Kingdom* with the ESO in Worcester Cathedral.

Alan also enjoys a very successful and sustained operatic career. He has appeared most frequently in principal roles with Welsh National Opera and Scottish Opera, but there have also been engagements at Glyndebourne, English National Opera, the Royal Opera and English Touring Opera. As with his oratorio repertoire, he has performed works ranging widely from Sarastro (*Magic Flute*) and Osmin (*Entführung*) to Falstaff and Alberich in Wagner's *Rheingold*.

Magdalena Molendowska (*soprano*) has a Master of Law degree from Gdańsk University and attended the Academy of Music in Gdańsk as a student of Dariusz Paradowski. She now studies at the Guildhall School of Music and Drama (GSMD) on the Artist Diploma Programme under the guidance of Yvonne Kenny after graduating from the Opera Course. She was awarded the 2013 Gold Medal, the School's most prestigious prize for outstanding soloists.



Since 2011 she has been a soloist of the Polish National Opera in Warsaw, and has sung with Wrocław Opera House, the Glyndebourne Festival and Clonter Opera and for a number of years performed with Gdańsk Chamber Opera. Magdalena's repertoire comprises songs of many nations, cantata and oratorio works and contemporary music, though of all forms she prefers opera. Her soloist debut was as Atalanta in Handel's *Xerxes* in 2006, a role she was invited to perform again in Hel (Poland) and Hamburg. She has performed and mastered numerous roles in the operas of Mozart, Massenet, Johann Strauss and Humperdinck among others and continues to expand her repertoire.

Magdalena's studies at GSMD have been supported by the Worshipful Company of Merchant Taylors, the Margery and Frederick Stephen Wright Eisinger Bursary, a Rotary Club Scholarship and an Independent Opera Fellowship.

Grace Durham (*mezzo*) was born in London, and graduated with a BA in Modern and Medieval Languages from Clare College, Cambridge in 2012 before joining the Masters programme at the GSMD under Susan Waters. At Cambridge, Grace was a student of Anthony Roden and held a choral scholarship for two years under Timothy Brown.



Her operatic experience includes Moppet *Paul Bunyan* (British Youth Opera) and Chorus *Die Entführung aus dem Serail*, *Maometto II* (Garsington Opera); other full roles at Cambridge include Prince Orlofsky *Die Fledermaus*, Murya *Riders to the Sea*, Hermia *A Midsummer Night's Dream*, Mrs Noye *Noye's Fludde*, Third Lady *The Magic Flute* and Olga (cover) *Eugene Onegin*.

Among her concert soloist performances, Grace has sung in Elgar *Sea Pictures* (Barbican Hall), Debussy *Trois chansons de Charles d'Orléans* (Kings Place), Berlioz *Les Nuits d'Été*, Duruflé *Requiem* and Bach *St Matthew Passion* (Clare College), and she was 2nd Woman / Sorceress in our performance of Purcell's *Dido and Aeneas* in Cirencester last December.

Plans for 2014 include returning to Garsington Opera as Owl *The Cunning Little Vixen* and Chorus *Vixen* and *Fidelio*. She is delighted to be performing with Cirencester Choral Society for a second time.

Magdalena, Grace and Dominick appear by kind permission of the Principal of the Guildhall School of Music and Drama.

Dominick Felix (*tenor*) from London gained a First on the undergraduate course at GSMD and now continues as a postgraduate (MMus) student studying under Adrian Thompson, supported by the Guildhall School Scholarship Fund. He has performed in masterclasses for Juan Diego Florez, Laura Sarti, Rudolf Piernay, Susan Waters, John Evans, Richard Jackson and Emma Kirkby and recently won the Guildhall English Song Prize for 2013.

Dominick's opera appearances include *Orpheus in the Underworld* (Apollo/John Styx) for Unexpected Opera; *L'Incoronazione di Poppea* (Nerone), GSMD; *A Soldier and a Maker* (Billy), Barbican Pit/Cheltenham Festival and *Paul Bunyan* (Western Union Boy), British Youth Opera. He also appeared in Jonathan Millers staged production of Bach's *St Matthew's Passion*, at the National Theatre.



Dominick has performed in concert and recital throughout the UK and Spain. Recent highlights include Handel's *Messiah*, Brahms's *Liebeslieder Walzer*, Schubert's *Mass in G* and Puccini's *Messa di Gloria*. Future plans include Schumann's *Dichterliebe*, Finzi's *A Young Man's Exhortation* and Britten's *Canticles*.

Dominick was selected to be a London 2012 Olympic torchbearer as one of Coca Cola's 'Future Flames', for his work increasing opera awareness in his local community.

Tim Burton (*treble*) attends The King's School Gloucester. Until last summer Head Chorister at Gloucester Cathedral, he now sings in the choir of Tewkesbury Abbey.

ELIJAH, an Oratorio (op 70)

Felix Mendelssohn

PART 1

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 *The People (Chorus)*

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!

2 *Sopranos and the People (Duet and Chorus)*

Lord, bow thine ear to our prayer! Zion spreadeth her hands for aid; and there is neither help nor comfort.

3 *Obadiah (Recitative)*

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 *Obadiah (Aria)*

'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 *The People (Chorus)*

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 on 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.

6 *An Angel (Recitative)*

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.

7 *Angels (Double Quartet)*

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.

An Angel (Recitative)

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.

8 *Recitative*

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; I lie down and weep at night. See mine affliction. Be thou the orphan's helper! Help my son! There is no breath left in him!

Elijah Give me thy son. Turn unto her, O Lord my God; O turn in mercy, in mercy help this widow's son! For thou art gracious, and full of compassion, and plenteous in mercy and truth.

Lord, my God, let the spirit of this child return, that he again may live!

The Widow Wilt thou show wonders to the dead? There is no breath in him!

Elijah Lord, my God, let the spirit of this child return, that he again may live!

The Widow 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 the Lord thy God with all thine heart, and with all thy soul, and with all thy might.

The Widow ... with all my soul, and with all my might.

Both 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 shew myself unto Ahab; and the Lord will then send rain again upon the earth.

Ahab Art thou Elijah? Art thou, art thou he that troubleth Israel?

The People Thou art Elijah, thou, 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 follow'd 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 God 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.

The People 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 Priests of Baal (Chorus)

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

12 Recitative and Chorus

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!

Priests of Baal Hear our cry, O Baal! Now arise! Wherefore slumber?

13 Recitative and Chorus

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.

Priests of Baal Baal, hear and answer, Baal! Mark how the scorner derideth us! Hear and answer!

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

14 **Elijah (Aria)**

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

15 **Quartet**

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 heav'ns. Let none be made ashamed
that wait upon thee.

16 **Recitative and Chorus**

Elijah O thou, who makest thine angels
spirits; thou, whose ministers are flaming
fires, let them now descend!

The People The fire descends from heav'n.
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!

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.

The People Take all the prophets of Baal;
and let not one of them escape us; bring
all, and slay them!

17 **Elijah (Aria)**

Is not his word like a fire: and like a
hammer that breaketh the rock into
pieces? For God is angry with the wicked
ev'ry day: and if the wicked turn not, the
Lord will whet his sword; and he hath bent
his bow, and made it ready.

18 **Mezzo-soprano (Arioso)**

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. From him have
they fled. Woe unto them!

19 **Recitative and 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 heav'ns 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 heav'ns
are as brass, they 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 heav'n, and forgive
the sin! Help! Send thy servant help, O
God!

The People Then hear from heav'n, 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 to the pray'r 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 cloud 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 The People (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!

INTERVAL (20 mins)

PART 2

21 Soprano (Aria)

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, sayeth 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 and Chorus

Elijah The Lord hath exalted thee from among the people: and o'er 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 altar to Baal, and serv'd him and worshipp'd 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?

The People We heard it with our ears.

The Queen Hath he not prophesied also against the king of Israel?

The People 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 sacrific'd at the brook of Kishon!

The People He shall perish!

The Queen and the People Hath he not destroyed Baal's prophets? Yea, by sword he destroyed them all! He also closed the heavens! 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 Elijah (Recitative)

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, and 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.

27 Tenor (Recitative)

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

28 The Angels (Chorus)

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

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

30 Recitative

The 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 labour'd 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 The Angel (Aria)

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.

32 Chorus

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

33 Recitative

Elijah Night falleth round me, O Lord! Be thou not far from me! Hide a thirsty land.

The 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, the sea was upheaved, the earth was shaken: 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.

35 Recitative and Chorus

Mezzo-soprano Above him stood the Seraphim, and one cried to another:

Seraphim (Soprano and Chorus) Holy, holy, holy is God the Lord, the Lord Sabaoth! Now his glory hath filled all the earth.

36 Chorus and Recitative

Chorus Go, return upon thy way! For the Lord yet hath left him seven thousand in Israel, knees which have not bow'd to Baal: go, return upon thy way. Thus the Lord

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 Elijah (Arioso)

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, fiery horses; and he went by a whirlwind to heaven.

39 Tenor (Aria)

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

40, 41 and 41a omitted

42 Chorus

And then shall your light break forth as the light of the 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!



The ascent of Elijah into Heaven.
Northern Russian icon ~ 13th century

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150-year history in*

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About the Choral Society

A century and a half after its formation, Cirencester Choral Society is flourishing, with a membership of 126. Although amateur singers, we strive to perform to the highest possible standards with the resources available to us. We employ a professional conductor and a professional accompanist to train us.

Carleton Etherington has been directing us since January 2005. Organist and



Director of Music at Tewkesbury Abbey, Carleton features on many CD recordings and often broadcasts on the BBC. Our accompanist **Jenny Rees** is a freelance musician and assembles the orchestral players for our concerts under the banner of the *Corinium Camerata*.



We aim to support the careers of aspiring young instrumentalists by giving them opportunities to perform alongside fully professional orchestral players, and we regularly engage postgraduate students from London's Guildhall School of Music and Drama to perform as soloists in our concerts, giving them valuable experience as they embark on their professional singing careers. Currently our membership is over-

subscribed, but we welcome enquiries from singers interested in being considered for membership if a suitable vacancy arises. You can learn more about our activities, and what we look for in potential new members, from our website www.cirencester-choral-soc.org.uk.

Our members

Soprano

Dorothy Andrews, Catherine Bagnall, Sybil Bride, Pippa Burgon, Sue Burton, Pamela Clayton, Janine Coleridge, Alison Crooks, Janete Cross, Anne Davies, Sandra Dent, Alison Goodall, Jenny Hall, Andrea Hamilton, Julia Hasler, Diana Heywood, Judith Ivison, Patsy Jackson, Sarah Jackson, Valerie Joyce, Alice Kilby, Catherine Kirwin, Valerie Lambert, Beryl Le Bars, Billie Llewelyn, Mary Ludbrook, Diane Martin, Aideen McEvoy-Wilding, Margaret McIvor, Jill Middleton, Anne Mingins, Jennifer Moody, Margaret Mullin, Jennette Murphy, Sue Nashe, Shirley Nicholas, Penny Phillips, Jacqueline Shepherd, Jilly South, Wiggly Talbot Rice, Anne Vickers, Diane Welch, Amanda Wheatley, Jacqueline Wilson

Alto

Frances Angus, Kate Barry, Jo Birkin, Meg Blumson, Margaret Bradshaw, Sue Brayne, Gemma Butcher, Mary Clayton, Fiona Cordiner, Diana Crane, Liz Dubber, Nicola Grinham, Dorothy Hartridge, Ruth Hayman, Debbie Hewitt, Claire Hoad, Ros Ivison, Ingela Jacob, Beryl King, Sonia La Fontaine, Jennifer Le Marinel, Mary Macdonald, Avril Malec, Jennifer May, Liz McGlynn, Therese Munro-Warwick, Olivia Murray, Alison Norris, Lorna Page, Ann Pole, Sarah Powell, Ann Price, Ginny Ravenscroft, Jane Read, Margaret Reynolds, Anne Smith, Shan Smythe, Sarah Somers, Chris Sutton, Ghislaine Venn, Pat Westall, Adrienne Winter, Gill Young

Tenor

Ian Abbott, Amiyo Banerjee, Chris Burton, Andy Crane, Rob Crow, Vic Gilks, Peter Kilby, John Liptrot, Alistair Macdonald, John Martin, John Pinnington, Graham Shearn, Ann Simpson, Robin Thompson, Pamela Varey, Michael Winter

Bass

John Appleton, Nicholas Arbuthnott, Geoffrey Beattie, William Brereton, Anthony Cole, Bernard Crooks, Richard Davies, Garth De Courcy-Ireland, Anthony Eyre, Raymond Fenton, Roger Heafield, John Hicks, Richard Kent, Bob Merrill, Richard Mullings, Tim Page, John Rees, Geoff Richards, Bob Selby, David South, Graeme Tonge, Phil Tubbs, Michael Ward

Corinium Camerata

Flute - Jane Groves, Sam Coldrick; **Oboe** - Andrew King, Rachel Moody; **Clarinet** - Jenny Rees, Sam Rees;

Bassoon - Ellie Whitfield; Hilary Barry

French Horn - Paul Tomlinson, Helen Merrett, Hazel Whitefoot, Laura Morris

Trumpet - Mike Daniels, Paul Harris; **Trombone** - John Cornick, Jon Hopes, Andy Derrick

Tuba - Simon Derrick; **Timpani** - James Bower

1st Violin – Andrew Court (*leader*), Nicolette Brown, Sonia Nash, Sarah Ogden

2nd Violin - Jonathan York, Cathy Fowles, Jacqueline Evans, Richard Thompson

Viola - Rachael Birkin, Gill Tomlinson; **'Cello** – Juliet McCarthy, Jane Jewel; **Double bass** - John Law

1863-2013: Cirencester Choral Society celebrates its 150th Anniversary . . .

The First 150th Anniversary Concert in May featured the music of Gloucestershire composer Sir Hubert Parry, who conducted the Society in 1905. Parry's rarely performed *Invocation to Music* proved to be a revelation to performers and audience alike, including the *Gloucestershire Echo's* reviewer Roger Jones: "*Carleton Etherington took us on a journey of discovery, giving some neglected, yet magnificent, music by an eminent son of Gloucestershire the kind of performance it really deserves.*"



In June, some 70 singers from across the south joined a similar number of CCS members for a **One-day Choral Workshop** to rehearse and then give a free informal concert of Vivaldi's *Gloria* and *Magnificat*, under the expert tuition of Ralph Allwood, former Director of Music at Eton College.



Richard and Lizzie Mullings hosted the **Anniversary Garden Party** at the end of July. Musical entertainment included songs and madrigals by Charles Woodd's Enmore Singers and performances by a young guitar duo from the Corinium Players. Our conductor and accompanist honoured us by cutting the birthday cake.



The first known record of the Society is an advertisement for a singing class held on 6th October 1863. On 9th October 2013, an **Anniversary Public Lecture** was held: *Rituals Riots and Royalty: The Victorian Choral Revival*. Former CCS conductor David White gave a fascinating account of the forces that were at work in the mid- 19th century that led to great change and development in the place of music in the Anglican Church. Among the leading musicians involved were Frederick Helmore, the Society's founding conductor, and his successor Richard Mann, former Child of the Chapel Royal (see the earlier notes on performances of *Elijah*). Mann died tragically young and his grave lies at the eastern end of the Cirencester churchyard. David White's lecture concluded with a lantern-lit pilgrimage to view the grave, where Mann's touching letter of farewell to the choir was read out: ". . . *When the pain has held me your bright faces have made me forget all . . .*"



Tonight's **Second 150th Anniversary Concert** is followed by our final anniversary event, a charity **Christmas Concert** here on 17th December. Profits from the concert will go to the Cirencester Churn Project. Our informal association with Churn began this year with Churn managing and benefitting from the sale of refreshments at our main concerts. We hope many of you will come to the Christmas Concert to support the important work Churn does in helping those in need in our community.



Cirencester Choral Society's forthcoming events

Tues 17 December 2013,

7.30 pm

Cirencester Parish Church

Christmas Concert

*Supporting the Cirencester
Churn Project*

Choral works, including items from
Christmas Cantata by Geoffrey Bush,
audience carols, soprano and organ
solos and Christmas readings

Tickets available from members,
Cirencester Visitor Information Centre,
Corner Stone Bookshop
or via the Society's website
www.cirencester-choral-soc.org.uk

Sat 3 May 2014

7.30 pm

Cirencester Parish Church

J S Bach and Son

including

J S Bach Ascension Oratorio

C P E Bach Magnificat

Hannah Grove (*soprano*)
Ben Sawyer (*countertenor*)
Nick Drew (*tenor*)
James Geidt (*bass*)

Tickets available from April

A volunteer group of CCS members
will again be raising money for charity at

Christmas by singing

Carols at

Cirencester Waitrose Store

on Saturday 21 December at 10.00 am,

this year in support of the

Gloucestershire Arthritis Trust

The Society gratefully acknowledges:

*the generous help of The Letter Press in the
printing of this programme;*

*the Cirencester Visitor Information Centre
and Corner Stone for providing box office
facilities;*

*the Parish Church for making the venue
available for concert performances;*

*you, our audience, without whose loyal
following our future would be bleak!*



Registered Charity
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