Wednesday 7 March 2012 7.30pm
Barbican Hall

Mendelssohn Elijah

Britten Sinfonia
Britten Sinfonia Voices
Andreas Delfs conductor

Lucy Crowe soprano
Catherine Wyn-Rogers mezzo-soprano
Andrew Kennedy tenor
Simon Keenlyside baritone
William Carne treble

There will be one interval of 20 minutes between Part 1 and Part 2

This concert is part of a series of English-language Oratorios at the Barbican in the Classical 11–12 Season.
introduction

**English-language Oratorios: Mendelssohn’s Elijah**

The Barbican’s six-month series exploring English-language oratorios reaches one of the great hits of the Victorian era: Mendelssohn’s *Elijah*. Its thrilling fusion of Baroque oratorio and 19th-century high drama are tonight presented by an outstanding cast of soloists, with Simon Keenlyside as the eponymous prophet.

Since Handel first forged the English-language oratorio out of a diverse array of elements, it has held an enduring appeal for composers. Notable for often putting the chorus, rather than the soloists, centre-stage, the genre has been championed not only by English composers such as Elgar, Britten and Tippett but also by Haydn and, as we hear this evening, Mendelssohn.

Opening the series last October was Britten’s haunting *War Requiem*, conducted by Sir Colin Davis. Following that were works as diverse as Handel’s *Saul* and *Messiah*, Walton’s *Belshazzar’s Feast* and Haydn’s *The Seasons*.

The season continues with Michael Tippett’s *A Child of our Time* (23 March) which arose from the horrors of the Second World War. The BBC Symphony Orchestra and Chorus are led by Sir Andrew Davis for what promises to be a moving performance. Elgar’s choral masterpiece *The Dream of Gerontius* (14 April) forms a fitting finale, in which an all-British cast of soloists together with the City of Birmingham Symphony Orchestra directed by Andris Nelsons follow the journey of a dying man’s soul to judgment before God.
Felix Mendelssohn (1809–47)

Elijah, Op. 70 (1845–6; rev. 1847)

For many years, Mendelssohn’s Elijah was one of the proudest treasures of the British choral repertory. In fact it was far more popular here than in Mendelssohn’s native Germany. Only three years after Mendelssohn’s death Richard Wagner began his notorious campaign against what he called ‘Jewishness in Music’, with Mendelssohn as one of its chief targets. As the conductor Nikolaus Harnoncourt puts it, Wagner’s campaign is proof ‘that it is possible to mutilate a composer’s reputation’. It is only recently that Elijah (in German, Elias) has come to be recognised in the composer’s homeland for the masterpiece it is. In Britain, too, Elijah suffered a decline in popularity as the culture began to turn against expressions of Victorian religiosity during the 1960s. Fortunately there has been a gradual realisation in more recent times that Elijah is far more than a demonstration of conventional 19th-century religiosity – that it is actually a work of exceptional dramatic power and originality.

Elijah came into being when the Birmingham Music Festival invited Mendelssohn to direct its 1846 season, and to provide a major work for the occasion. Mendelssohn turned down the invitation to be festival conductor, fearing – with some justice – that it would sap his already strained personal resources. Without doubt nervous exhaustion was one of the causes of his shockingly premature death the following year. But the request for a substantial work set Mendelssohn thinking again about a project he’d first considered nearly 10 years earlier. The success of his oratorio St Paul in 1836 had fired Mendelssohn’s enthusiasm still further for biblical projects and he had asked his friend Carl Klingemann to help compile a text. But by 1838 the projected libretto for Elijah still hadn’t progressed further than a detailed sketch. So Mendelssohn turned to another old friend, the Lutheran pastor Julius Schubring, for help.

Schubring obliged with another detailed scheme for Elijah. But it soon became clear that the two men had significantly divergent views on what the work was meant to achieve. After several exchanges of ideas, Schubring complained to Mendelssohn that ‘the thing is becoming too objective – an interesting, even a thrilling picture, but far from edifying the heart of the listener. We must set to work diligently to keep down the dramatic and to raise the sacred element, and always aim for this.’ Strikingly, Mendelssohn bridled at the thought of elevating the sacred at the expense of the dramatic: ‘If I might make one observation, it is that I would rather see the dramatic element more prominent, as well as more exuberant and defined – appeal and response, question and answer, sudden interruptions, etc. etc.’

Schubring sent a revised draft, but this only strengthened Mendelssohn’s reservations. ‘With a subject like Elijah it seems to me that the dramatic element must predominate. The characters should act and speak as though they were living beings ... the contemplative and pathetic elements, which admittedly you desire, should be conveyed entirely by the words and emotions of the acting characters.’

The result was a deadlock which lasted until 1845, the year the Birmingham Festival commission came through. Then came another conflict over the issue of how to begin the work. Schubring felt strongly that there should be an overture, as in Handel’s greatest oratorios, here portraying the three years of famine that struck Israel after Elijah’s curse on the nation. Mendelssohn preferred to plunge straight into the drama, which meant bringing on the ‘acting characters’ right from the start. It was Mendelssohn’s long-time English translator, William Bartholomew, who came up with the solution. Elijah begins with the prophet intoning his curse, starkly underlined by brass; then comes the orchestral overture, which builds climactically to the point...
where the chorus cries out: ‘Help, Lord! Wilt thou quite destroy us?’

Modern listeners may have good cause to be grateful that Mendelssohn held out for drama and character. Thanks to his determination, Elijah stresses the human element in the story, thus inviting a more direct, even visceral involvement on the part of his audiences. In doing so, however, Mendelssohn was knowingly placing himself within a German tradition. The Protestant Reformation had begun in Germany and it was on German soil that the political might of the Catholic Church had first been successfully challenged. Martin Luther’s translation of the Bible – the source of Mendelssohn’s text in Elijah – had at once helped define the German language and marked the beginning of a process by which scripture ceased to be the property of an educated elite and was opened out to the masses. All this Mendelssohn had celebrated in his part-programmatic ‘Reformation’ Symphony of 1832. The great Protestant church compositions of Bach and Handel – which left a big imprint on Elijah – had continued this process of democratising the mysteries of faith. In particular works such as Bach’s St Matthew Passion and Handel’s Messiah had brought a new stress on the humanity of Christ – a real, suffering human being rather than a remote mystical symbol.

At the same time, in choosing an Old Testament story and in resisting some of Schubring’s attempts to draw in New Testament characters and ideas, Mendelssohn may well have been attempting to harmonise his German and Jewish inheritances. The composer’s friend and musical collaborator Eduard Devrient confirms the impression given by others who knew Mendelssohn well: that Mendelssohn generally ‘avoided all reference to his Jewish descent’. But Devrient remembered one striking exception. In 1829 Mendelssohn had conducted a triumphant revival of Bach’s long-neglected St Matthew Passion in Leipzig – almost certainly the first performance of the work since Bach’s death in 1750. ‘And to think’, Mendelssohn said afterwards, ‘that it should be an actor and a Jew that gives back to the people the greatest of Christian works.’ The ironic element in a Jew depicting one of the greatest Jewish prophets as an emotionally three-dimensional ‘acting character’ for the entertainment of a Christian audience is unlikely to have escaped Mendelssohn when Elijah had its similarly triumphant British premiere, 17 years later.

The Biblical story of the prophet Elijah is rich in drama to start with, but Mendelssohn reveals a theatrical instinct here that was only falteringly evident in the earlier St Paul. After the prophet’s curse, the overture’s instrumental representation of the famine and the chorus’s desperate entreaties, the action moves to the story of Elijah bringing the widow’s dead son back to life, then progresses swiftly to the wonderful account of the contest of the gods that marks the climax of Part 1. The Israelites have turned away from their ancestral deity
Jehovah (more properly ‘Yahweh’) to the worship of a heathen god, Baal. Elijah challenges them to a contest of divine strength: a bullock is slain and tied to an altar; whichever of the two gods shall send fire from heaven and burn up the offering shall be the victor.

For hours the Children of Israel cry to Baal, while Elijah taunts them: ‘Call him louder, for he is a god!’ – perhaps he’s in conversation somewhere, or out on a journey somewhere, or maybe he’s asleep. Then Elijah calls on Jehovah, and fire rains down upon the altar. The Israelites are understandably impressed and turn again to the God of their forefathers, who responds by sending rain to the drought-parched land. Throughout this First Part, Mendelssohn sustains the dramatic momentum with an urgency and resourcefulness few of his operatic contemporaries could match. The people’s renewed cries to Baal are especially effective – each one in a different style and tempo, as the Israelites try everything they can to get their evasive god’s attention.

Part 2 shows us the aftermath. Despite his impressive victory, Elijah is soon under suspicion again: was it not he who brought down the curse upon Israel? Elijah flees into the wilderness, where he sings the nobly despairing aria ‘It is enough’ – for a long time afterwards the oratorio’s undisputed hit number. But consolation comes in the form of an angelic trio (three unaccompanied female voices), singing words from one of the most popular of the Psalms. Elijah, however, is still resistant to righteous exhortation (‘O Lord, I have labour’d in vain’). Finally, after earthquake, wind and fire have stunned Elijah into awestruck silence, God speaks to him with a ‘still small voice’. Chastened and invigorated, Elijah returns for a final, successful showdown with the devotees of Baal, then comes his ascent into heaven in ‘a fiery chariot, with fiery, fiery horses’ (furious galloping strings and stirring brass fanfares).

If, for some listeners, the last five numbers of Elijah bring a slight sense of anticlimax, this can’t be blamed entirely on Mendelssohn. Despite the composer’s best efforts, something of Julius Schubring’s determination to stress the ‘sacred element’, and thus to ‘edify the hearts’ of his bourgeois Christian audience, can be felt in these determined assertions of righteousness and divine vindication. Here, unusually in this work, the voice of conventional Victorian piety does speak loudly and clearly. Yet Mendelssohn’s final Handelian fugue, with its brief but joyous ‘Amen’ coda, is impressive enough to bring this uniquely compelling religious drama to a satisfactory close.

Programme note © Stephen Johnson

Barbican classical music podcast

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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 upheld 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 scorer 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 show 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

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 (Trio)
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 that shall endure to the end, shall be saved.

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
not thy face, O Lord, from me; my soul is thirsting for thee, as 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 Mezzo-soprano (Recitative)**

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

**Seraphim (Quartet and Chorus)**

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

**36 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 commandeth.

**Elijah (Recitative)**

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 Soprano (Recitative)**

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

**41 Chorus**

But the Lord from the north hath raised one, who from the rising of the sun shall call upon his Name, and come on princes. Behold, my servant and mine elect, in whom my soul delighteth! On him the Spirit of God shall rest: the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord. Thus saith the Lord: ‘I have raised one from the north, who from the rising, on my name shall call’.

**41a Quartet**

O come ev’ry one that thirsteth, O come to the waters: O come unto him! O hear, and your souls shall live for ever!

**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!

Text by Julius Schubring (1806–89) and the composer, based on 1 Kings 17–19, translated into English by William Bartholomew (1793–1867), working from the Authorised Version
Andreas Delfs **conductor**

Andreas Delfs is in demand in the fields of opera and symphonic music, regularly working with leading institutions and ensembles throughout the world. He is currently Conductor Laureate of the Milwaukee Symphony Orchestra where, during 12 seasons as Music Director, he was instrumental in raising the orchestra’s profile through recording projects, commissioning of new works, world premieres and innovative education projects. He was Music Director of the Saint Paul Chamber Orchestra (2001–4), and prior to that General Music Director in Hanover (1995–2000) and Music Director of Bern Opera.

Recent and current highlights include appearances with the Tonkünstler Orchestra in Vienna, the Calgary, Copenhagen and Hong Kong Philharmonic orchestras, National Symphony Orchestra, Washington DC and new productions of *Turandot* at Opera Lyra in Ottawa and *Carmen* for Opera North.

Contemporary music forms an important strand of his career and he has formed close relationships with John Corigliano, Philip Glass, Roberto Sierra and Hans Werner Henze. He is also a frequent partner to leading soloists, including Emanuel Ax, Joshua Bell, Yo-Yo Ma and Renée Fleming.

Andreas Delfs’s extensive discography includes Beethoven piano concertos with John O’Conor, sacred songs with Fleming, Humperdinck’s *Hansel and Gretel*, Mozart’s *Requiem* and, most recently, Sierra’s *Missa latina*.

As a guest conductor he has appeared with such leading orchestras as the Gewandhaus Orchestra Leipzig, Zurich Tonhalle, the Philadelphia Orchestra, the Danish National, San Francisco, Sydney and Taipei Symphony orchestras and the Los Angeles Philharmonic.

Lucy Crowe **soprano**

Lucy Crowe studied at the Royal Academy of Music, winning several prestigious prizes. She has gone on to establish herself as one of the leading lyric sopranos of her generation.

In concert she has appeared with The English Concert, The Sixteen, The King’s Consort, City of London Sinfonia, Scottish Chamber Orchestra, Gabrieli Consort, the Philadelphia Orchestra, Orchestra of the Age of Enlightenment and City of Birmingham Symphony Orchestra.

She has worked with such conductors as Harry Christophers, Laurence Cummings, Paul Daniel, Richard Egarr, Sir John Eliot Gardiner, Emmanuelle Haïm, Richard Hickox, Charles Mackerras, Andrew Manze, Yannick Nézet-Séguin, Paul McCreesh, Sir
Roger Norrington, Sakari Oramo, Trevor Pinnock and Sir David Willcocks.

She appears regularly at major festivals, including Aldeburgh, Edinburgh, Mostly Mozart and Salzburg.

Recent highlights include her American operatic debut, as Iole (Hercules) with Chicago Lyric Opera, and her Covent Garden debut, as Belinda (Dido and Aeneas). Future engagements include her debut at the Metropolitan Opera, New York, the title-role in The Cunning Little Vixen for the Glyndebourne Festival, Susanna at Covent Garden and Gilda at the Deutsche Oper Berlin.

Catherine Wyn-Rogers’s future engagements include Das Rheingold in Munich and Peter Grimes in Tokyo and for her debut at La Scala, Milan.

Her recordings include Samson with The Sixteen, Mozart’s Vespers under Trevor Pinnock and Requiem under Charles Mackerras, Vaughan Williams’s Serenade to Music with Norrington, Elgar’s The Dream of Gerontius under Vernon Handley, Peter Grimes under Sir Colin Davis and Schubert Lieder with Graham Johnson.

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Catherine Wyn-Rogers
mezzo-soprano

Catherine Wyn-Rogers won a scholarship to the Royal College of Music, where she gained several prizes.

She is much in demand in recital and oratorio, appearing with major British orchestras and at festivals including the Three Choirs, Edinburgh International, Aldeburgh and the BBC Proms. She is equally renowned for her work with period-instrument orchestras. Recent engagements have included concerts with the Philharmonia under Leonard Slatkin, the BBC Symphony Orchestra under Bernard Haitink and Sir Andrew Davis, the Netherlands Radio Orchestra under Gennady Rozhdestvensky, the European Union Youth Orchestra under Haitink and her debut with the Vienna Philharmonic Orchestra under Sir Roger Norrington.

On the opera stage she has worked with Scottish Opera, Welsh National Opera, Opera North, Dresden’s Semperoper, Bordeaux Opera, the Teatro Real in Madrid, Netherlands Oper and at the Salzburg Festival. She is a regular guest artist with English National Opera, the Royal Opera House, Covent Garden, Bavarian State Opera and she made her debut with the Lyric Opera of Chicago in Tippett’s The Midsummer Marriage, as well as having sung Waltraute (Götterdämmerung) in Florence and Valencia.

Andrew Kennedy
tenor

Andrew Kennedy studied at King’s College, Cambridge, and the Royal College of Music in London. He was a member of both the BBC Radio 3 New
about the performers

Generation Artists scheme and the Young Artists Programme at the Royal Opera House, Covent Garden, where he performed many solo principal roles. In 2005 he won the Rosenblatt Recital Prize at the BBC Cardiff Singer of the World, and in 2006 the Royal Philharmonic Society Young Artists’ Award.

His discography includes four solo albums; his most recent disc is his first orchestral recording, of arias by Gluck, Berlioz and Mozart.

His concert engagements have included Mozart’s Requiem and Bach’s St Matthew Passion under Sir Colin Davis, Finzi’s Intimations of Immortality under Paul Daniel, Britten’s Serenade for Tenor, Horn and Strings under Edward Gardner, Mozart’s Mass in C minor under Sir Mark Elder, Britten’s Les illuminations at the Edinburgh Festival and Elgar’s Spirit of England at the Last Night of the 2007 BBC Proms.

In opera he has sung Tamino (The Magic Flute) for English National Opera, Flute (A Midsummer Night’s Dream) for the Royal Opera, Covent Garden, Jaquino (Fidelio) at Glyndebourne, Ferrando (Cosi fan tutte) for Glyndebourne On Tour, Nemorino (L’elisir d’amore) for Opera North, Vere (Billy Budd) and Peter Quint (The Turn of the Screw) for Houston Grand Opera, the title-role in La clemenza di Tito for Opéra de Lyon and Frankfurt Opera, Don Ottavio (Don Giovanni) in Lyon, Tom Rakewell (The Rake’s Progress) for his La Scala debut and Belmonte (Die Entführung aus dem Serail) for Welsh National Opera.

Future appearances include Quint (The Turn of the Screw) with the London Symphony Orchestra, Tamino in Toulon and staged performances of Messiah for Opéra de Lyon.

Simon Keenlyside baritone

Simon Keenlyside was born in London. He made his operatic debut with Hamburg State Opera as Count Almaviva (The Marriage of Figaro) and has since sung a wide variety of roles with the world’s major opera companies and festivals. He won an Olivier Award in 2006 for both the title-role in Billy Budd for English National Opera and Winston (Lorin Maazel’s 1984) for the Royal Opera.

Operatic plans include Posa (Don Carlo) and the title-roles in Rigoletto and Wozzeck for the Vienna State Opera; Macbeth, Papageno, Germont Père and Eugene Onegin at the Royal Opera, Covent Garden, and Eugene Onegin, Count Almaviva, Germont Père and Wozzeck for the Bavarian State Opera.

His extensive concert work with many leading conductors includes appearances with the Chamber Orchestra of Europe, the Berlin Philharmonic, the City of Birmingham and London Symphony orchestras, the Philharmonia, the Cleveland Orchestra and the Vienna Philharmonic. He performs regularly in the world’s major recital venues and has recorded recital discs of Schubert, Strauss, Brahms and Schumann and, most recently, an English song CD, Songs of War, released in November; other recording highlights include Des Knaben Wunderhorn under Sir Simon Rattle; Don Giovanni under Claudio Abbado; Carmina burana under Uwe Aebersold
Christian Thielemann; Marcello (La bohème) under Riccardo Chailly; Billy Budd under Richard Hickox; The Magic Flute under Charles Mackerras; and The Marriage of Figaro with René Jacobs, which won a Grammy award.

In 2007 he was given the ECHO Klassik award for male Singer of the Year and last year received Musical America’s Vocalist of the Year Award. Simon Keenlyside was made a CBE in 2003.

Britten Sinfonia

Britten Sinfonia is one of the world’s leading ensembles, acclaimed for the quality of its performances and its intelligent approach to programming. Instead of a principal conductor, it works with a wide range of guest artists from across the musical spectrum. Founded in 1992, it is inspired by the ethos of Benjamin Britten.

This season guest collaborators include Thomas Adès, Sarah Connolly, Sir Mark Elder, Simon Keenlyside, Henning Kraggerud and Pekka Kuusisto and it will premiere works by Luke Bedford, Elspeth Brooke, Jonathan Dove, Nico Muhly and Owen Pallett. Following UK performances, many of these collaborations will tour internationally to countries including Argentina, Brazil, Uruguay, the Baltics and major European cities, with performances in some of the world’s finest concert halls including New York’s Lincoln Center, the Teatro Colón in Buenos Aires and Amsterdam’s Concertgebouw.

This season also sees the launch of Britten Sinfonia Academy, which will identify and nurture young musicians and composers from across the East of England.

The orchestra has been the recipient of two Royal Philharmonic Society Awards, a Gramophone Award and an Arts & Business International Award.

Britten Sinfonia has recently become one of the Barbican’s Associate Ensembles.

Britten Sinfonia Voices

Britten Sinfonia Voices is a vocal ensemble which reflects the artistic vision and range of Britten Sinfonia.

The group is directed by the acclaimed young chorus conductor and singer Eamonn Dougan, who carefully selects and prepares the Voices for each project. Britten Sinfonia Voices is made up of some of the finest young professional voices – both emerging talent and experienced singers – a combination in keeping with Britten Sinfonia’s ethos.

It is a flexible group, performing repertoire from the Baroque to the latest new music. Recent highlights include Berlioz’s L’enfance du Christ conducted by Sir Mark Elder and Messiah conducted by David Hill. Future engagements include an uncondcted Bach St John Passion and a number of new music projects.

Eamonn Douglas

Eamonn Dougan read Music at New College, Oxford, before continuing his studies at the Guildhall School of Music & Drama. He now pursues a dual career as conductor and singer.

He is the Choral Director of Britten Sinfonia Voices and Principal Guest Conductor of The National Youth Choir of Great Britain. He is also Associate Conductor of The Sixteen and has directed the ensemble at concert halls and festivals across England and Europe. He is a regular Guest Conductor with Wroclaw Philharmonic Choir, the Coro de la Comunidad and the St Endellion Festival Orchestra and Chorus.
about the performers

Britten Sinfonia

Violin 1
- Thomas Gould
- Beatrix Lovejoy
- Magnus Johnston
- Martin Gwilym-Jones
- Gillon Cameron
- Katherine Shave
- Katie Stillman
- Alex Afia

Violin 2
- Miranda Dale
- Nicola Goldscheider
- Alexandra Reid
- Judith Kelly
- Suzanne Loze
- Marcus Broome

Viola
- Clare Finnimore
- Lisanne Melchior
- Bridget Carey
- Rachel Byrt

Cello
- Caroline Dearnley
- Ben Chappell
- Joy Hawley
- Julia Vohralik

Double Bass
- Stephen Williams
- Ben Russell

Flute
- Anna Noakes
- Julie Murray

Oboe
- Alun Darbyshire
- Dominic Kelly

Clarinet
- Joy Farrall
- Andrew Webster

Bassoon
- Sarah Burnett
- Simon Couzens

Horn
- Stephen Bell
- Tom Rumsby
- Kira Doherty
- Clare Moss

Trumpet
- Paul Archibald
- Heidi Bennett
- David Price

Trombone
- Douglas Coleman
- Ruth Molins

Tuba
- Jim Anderson

Organ
- Daniel Hyde

Soprano
- Susan Gilmour-Bailey *
- Charlotte Beament *
- Alice Privett
- Philippa Murray
- Robyn Parton
- Rebecca Lea
- Helen Neeves
- Alice Gribbin
- Natalie Clifton-Griffith
- Ruth Provost

Tenor
- John McMunn
- Robin Bailey
- Jon English
- Nick Pritchard
- Gareth Treseder
- George Pooley
- Richard Rowntree
- Paul Tindall

Bass
- Phil Tebb
- Mike Wallace
- Neil Bellingham
- Cheyne Kent
- Robert Davies
- Richard Savage
- Louis Hurst
- Christopher Sheldrake

* solo quartet in No. 35, ‘Holy, holy, holy’

Programme produced by Harriet Smith; printed by Vertec Printing Services; advertising by Cabbell (tel. 020 8971 8450)

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If anything limits your enjoyment please let us know during your visit. Additional feedback can be given online, as well as via feedback forms or pods around the centre foyers.

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Barbican Centre
Silk Street, London EC2Y 8DS
Administration 020 7638 4141
Box Office 020 7638 8891

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