



HOLY TRINITY  
SLOANE SQUARE

**Future Concerts and Music Events**

**Holy Trinity Church Sloane Square**

**Songs and Soup**

**Every Tuesday lunchtime at 13.00 in the Parish Rooms**

**Thursday 23 May to Sunday 26 May 2024**

**Chelsea Summer Music Festival**

A series of afternoon and evening concerts and events for  
Chelsea Flower Show week

**Eltham Choral Society**

**Saturday 6 July 2024**

**St Alfege Church, Greenwich**

**Josef Haydn: *Nelson Mass* and**

**Esther Bersweden: *Time and Tides: An Exploration of Greenwich***

(World premiere of a new work commissioned by ECS)

**Saturday 17 October 2024**

**Come and Sing event**

**Saturday 14 December 2024**

**Christmas Concert**

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[www.elthamchoral.org.uk](http://www.elthamchoral.org.uk)

Eltham Choral Society  
Holy Trinity Consort

Felix Mendelssohn

Elijah

Conductor Max Barley

Holy Trinity Church, Sloane Square  
13 April 2024

Eltham Choral Society and Holy Trinity Consort  
present

## Felix Mendelssohn Bartholdy Elijah (Opus 70)

Conductor Max Barley

Soloists Daisy Livesey (soprano); Hera Protopapas (alto);  
Henry Ross (tenor); Alexander Bower-Brown (bass);  
Angelo Aninag (treble)

### Part 1

God the Lord of Israel  
liveth

Overture

1. Help, Lord!

2. Lord, bow thine ear to  
our prayer!

3. Ye people, rend your  
hearts

4. If with all your hearts

5. Yet doth the Lord see it  
not

6. Elijah! Get thee hence,  
Elijah

7. For He shall give His  
angels charge over thee

8. What have I to do with  
thee

9. Blessed are the men  
who fear Him

10. As God the Lord of  
Sabaoth liveth

11. Baal, we cry to thee

12. Call him louder, for he  
is a god

13. Call him louder! He  
heareth not

14. Lord God of Abraham

15. Cast thy burden upon  
the Lord

16. O Thou who makest  
thine Angels, Spirits

18. Woe unto them that  
forsake Him!

19. O Man of God help thy  
people!

20. Thanks be to God!

### INTERVAL

### Part 2

21. Hear ye, Israel

22. Be not afraid, saith  
God the Lord

23. The Lord hath exalted  
thee

24. Woe to him, he shall  
perish

25. Man of God

26. It is enough!

27. See, now he sleepeth

28. Lift thine eyes

29. He, watching over Israel

30. Arise, Elijah

31. Oh rest in the Lord

32. He that shall endure to  
the end

33. Night falleth round me,  
O Lord!

34. Behold, God the Lord  
passed by

36. Go, return upon thy  
way

37. For the mountains shall  
depart

38. Then did Elijah the  
prophet break forth

39. Then shall the righteous  
shine forth

42. Then shall your light  
shine forth

### Eltham Choral Society

Eltham Choral Society (ECS) is a mixed choir of some 80 voices, affiliated to Making Music and based in Eltham in the Royal Borough of Greenwich. Established well over 100 years ago, the choir has a long and distinguished history of choral singing in South East London and beyond. The choir's repertoire ranges from the 16<sup>th</sup> to the 21<sup>st</sup> century and includes the great choral works of Bach, Brahms, Handel, Haydn, Mendelssohn, Mozart and Verdi, but also lesser-known pieces and works by contemporary composers. ECS has commissioned a number of works from both established and up-and-coming composers, including Bob Chilcott's *Aesop's Fables* (2008) and Gareth Treseder's *In Flanders Field* (2017) and this summer we will be performing the world premiere of Esther Bersweden's new work *Time and Tides: An Exploration of Greenwich*. It is ten years since ECS last sang *Elijah*, at that time in co-operation with Blackheath Halls Chorus, under the baton of Edward Gardner at St John's Smith Square, with Matthew Rose in the title role and soprano Ailish Tynan. We are delighted to be joined tonight by the Holy Trinity Consort, a group drawn from Holy Trinity's several choirs under the baton of our own talented Director of Music, Max Barley, who is of also Director of Music here at Holy Trinity, Sloane Square. Eltham Choral Society's next concert is Haydn's much-loved *Nelson Mass* and the Bersweden premiere and we would be delighted to welcome new singers to this exciting venture. For more details visit [www.elthamchoral.org.uk](http://www.elthamchoral.org.uk).

### Holy Trinity Church Sloane Square

Holy Trinity Church has enjoyed a fine reputation for music since its early days. There have been several distinguished organists, including Edwin Lemare, Walter Alcock and John Ireland (1879-1962), the great English composer of church music. A full choir for Sunday services was maintained from the completion of the present building in 1890 until the 1970s when Holy Trinity fell on hard times. Since a revival in the late 1980s, choral music has thrived once again. Holy Trinity Choir, a quartet of professional singers, sing on most occasions, augmented by four choral scholars on two Sunday mornings a month. The re-introduction of Choral Evensong and Benediction on Sunday evenings in 2016 has further expanded the repertoire, sung by the Evensong Choir, an able group drawn from the church community and beyond. Another community initiative introduced by the current Director of Music, Max Barley, is *Songs and Soup*, an informal community choir which meets every Tuesday at 1.00 pm. Holy Trinity Church is also home to the Sloane Square Choral Society which offers singers of all levels of ability and experience the opportunity to perform inspiring choral works in a friendly and supportive environment under the direction of Oliver Lallemand. Holy Trinity Church is also a popular venue for visiting choirs and Eltham Choral Society is delighted to be singing here tonight in this magnificent church.

The full text of the libretto can be found on the centre pages.

There will be a 20 minute interval after Part 1 with refreshments available



**Eltham Choral Society**  
President: Sir Willard White  
Vice-Presidents: Clive Efford, Nicholas Jenkins



#### **Soprano**

Brenda Arthur, Linda Barcock, Diane Bell, Valerie Churchill, Eileen Cox, Daisy Cripps, Faith Edwardes, Jane Ellis, Sue Frame, Fiona Gardiner, Madeline Grainger, Pat Hammodi, Carole Homan, Stephanie Johnson, Valerie Lester, Deborah Levy, Julia Lloyd, Sue Nicholas, Louise Norton, Jill Pollock, Sue Quirk, Megan Scott, Gillian Smith, Sylvia Stevens, Hanna Walton, Maggie Watson, Caroline White

#### **Alto**

Maggie Ayres, Barbara Barker, Jan Boldt, Susan Bond, Brigitte Burrows, Celia Chidwick, Caroline Clifford, Myrtle Cole, Annabella Cook, Christina Demetriou, Pam Fanshawe, Frances Greenall, Keri Hacker, Andrea Harper, Maggie Isom, Sue Mack, Sara Miller, Tricia Murphy, Mary Nunns, Silvie Prial, Patsy Sargent, Sheila Thompson, Sharon Ward, Marilyn Williams, Clodagh Woodall, Pam Woodland

#### **Tenor**

Heather Clare, Craig Dacey, Nick Isom, Kimball Johnson, Martin North, Henriette Raison, Chris Savage, Roderick Tutt, Ray Whitfield, Richard Whitfield

#### **Bass**

Terence Barcock, David Brining, Graham Dix, Greg Hammond, John King, Andrew McGeachie, Timothy Nunns, Mario Pinto, Joe Stanyer, William Sterling, Peter Waugh, Richard Wilkes, Barry Wright



#### **Holy Trinity Consort**

#### **Soprano**

Anna Tindall, Ella Strudley, Barbara Gunter, Lorna Willis, Lucy Lefanu, Tracy Lees, Emily Newlyn

#### **Alto**

Jessica Ginn, Siu-Wai Ng, Philippa Dodds-John, Helena Barker, Marion Gaskin, Michaela Higham

#### **Tenor**

Paul Renney

#### **Bass**

Hywel Davies, Richie Zhang, Robin Culshaw

#### **Felix Mendelssohn Bartholdy (1809-1847)**

Felix Mendelssohn Bartholdy was born into a wealthy and cultivated Berlin family. His grandfather Moses was a respected Jewish philosopher. Despite this, the difficulties facing Jews in 18<sup>th</sup> century Germany had led Mendelssohn's father Abraham and his mother Lea (whose family had adopted the name Bartholdy) to convert to Christianity and their four children were baptised in the Lutheran faith. Both Felix and his sister Fanny were gifted musicians and composers and with their mother they promoted a Bach revival in Germany.



The influence of Bach but also of Handel, whose oratorios Mendelssohn had often conducted, is very evident in both of Mendelssohn's oratorios. His first, *St Paul*, was premiered in 1836 and he was invited to conduct it himself in 1837 at the Birmingham Musical Festival. He had already been to England several times and was much admired there as a composer and performer. He was keen to compose a second oratorio and was inspired by the dramatic potential of *Elijah*, whom he saw as a '*strong, zealous, but equally a sometimes grim and wrathful*' protagonist '*the kind of prophet we could do with today*'. His first choice of librettist fell through, so Mendelssohn turned to an old friend, Pastor Julius Schubring, the librettist for *St Paul*, describing his vision for the oratorio: '*the dramatic must predominate and the characters should act and speak like real people*'. Schubring disagreed with Mendelssohn: as a pastor he wished to focus more on the links between the Old Testament story and the Christian message. Partly due to this, the project was put on hold until 1845, when a request came from the Birmingham Musical Festival for a new oratorio to be performed in 1846. This inspired Mendelssohn to revive *Elijah*. This time he wrote much of the libretto himself, albeit with Pastor Schubring's support.

Mendelssohn conducted the first performance in Birmingham Town Hall on 26 August 1846. It was rapturously received and Mendelssohn wrote afterwards to his brother: '*Never has a work of mine gone so remarkably well at its first performance or been so enthusiastically received by musicians and audience*'. The London Times agreed: '*The last note of Elijah was drowned in a long-continued unanimous volley of plaudits, vociferous, and deafening. Never was there a more complete triumph*'. In April 1847, which was to be his last visit to Britain, he conducted six performances of *Elijah* in Manchester, Birmingham and London, with two of his most enthusiastic supporters, Queen Victoria and Prince Albert in the audience, with the Queen referring to him as '*the greatest musical genius since Mozart*' and '*a most amiable man*'. Mendelssohn was sadly never to conduct the oratorio in his native Germany as the toll of his work, coupled with the death of his beloved sister Fanny in May 1847, had a devastating effect on his health and he died aged just 38 on 4 November, 1847.

## The Oratorio



First German edition, 1847

Elijah was a Hebrew prophet during the reign of King Ahab of Israel (9<sup>th</sup> century BC). The story of Elijah is related in the two Books of Kings in the Old Testament. The oratorio is in two parts. Part 1 concentrates on the contest between Elijah and the Priests of Baal. Unusually, the work starts with a recitative to be followed by the Overture, which makes repeated use of the augmented fourth/diminished fifth or tritone, a menacing and curse-like interval known as the *Diabolus in Musica* or the *Devil in Music*. In using this Mendelssohn trails the coming battle between good and evil and this menacing interval recurs throughout the oratorio.

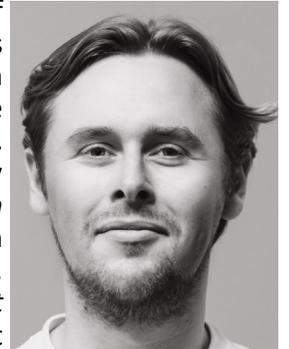
Ahab, who nominally adheres to Judaism, has for political reasons married Queen Jezebel, a worshipper of the false god Baal and at her behest Ahab built a shrine to Baal. Elijah announces that God is punishing Israel for this with a three year drought. The Overture pays tribute to Mendelssohn's Baroque heroes with a fugue that leads directly into the first chorus in which the people beg for help from the drought.

The tritone reappears with the words *'His curse hath fallen down upon us'* culminating in another tribute to Bach in the form of a chorale, the first of several in the work. After an angel warns Elijah to flee from the people's anger, he takes refuge with a poor widow. She laments the death of her son, again invoking the curse motif, and Elijah brings him back to life in the first case of resurrection in the Bible, prefiguring the miracles of Christ - one reason why Elijah was revered by early Christians who liked to find the Old Testament texts foretelling the life of Christ.

After three years, the drought is causing great suffering, so Elijah returns to the royal court where he challenges the prophets of Baal to a duel on Mount Carmel. The first god to set fire to a sacrificial bullock is the true god. Despite all their efforts, the priests are unable to get Baal to respond. Elijah suggests they should *'call him louder'* as Baal may be out hunting or taking a nap. Mendelssohn obliges by ramping up the drama in the chorus but to no avail. Elijah prays to the *'Lord God of Abraham, Isaac and Israel'* and fire descends from heaven to light the offering. Elijah is not a forgiving victor and calls for all the prophets of Baal to be slain. *'Let not one of them escape us'* the chorus cry. Elijah responds: *'Is not his word like a fire?'* in an aria reminiscent of the aria *'For He is like a diviner's fire'* in Handel's *Messiah*.

## Henry Ross (tenor)

Henry gained a scholarship to the Royal Academy of Music and he graduated in 2020 with First Class Honours, winning the Toni V. Fell Prize. He is now a postgraduate on the Royal Academy Opera Course under Richard Berkeley-Steele and James Baillieu. For the last four years, he has been a Royal Academy Bach Soloist, most recently for the *St John Passion* with Philippe Herreweghe and for *Cantata 22* with Rachel Podger, for his debut at the Wigmore Hall. Henry's International performances include the *St Matthew Passion* for the Bach Choir. Other recent engagements include *The Rake's Progress* with Royal Academy Opera, J.S Bach's *Magnificat*, *St John Passion* and *Easter Oratorio* and Handel's *Israel in Egypt*, *Messiah* and *Acis and Galatea*. His current engagements include the title role in Britten's *Albert Herring* and Lurcanio in *Ariodante* for Royal Academy Opera. This summer, Henry will join the Glyndebourne Festival Opera, followed by the 2024/2025 season of the Opernstudio of the Deutsche of the Oper am Rhein, where his roles include Normanno in *Lucia di Lammermoor* and Sailor in *Dido and Aeneas*.



## Alexander Bower-Brown (baritone)

Alex studies at the Royal Academy of Music Opera School with Glenville Hargreaves and Iain Ledingham. As a regular performer in the Royal Academy Bach consort, he has worked with Philippe Herreweghe, John Butt and Jane Glover. A highlight was singing the role of Pilate in Bach's *St John Passion*, conducted by Herreweghe. Alex has also sung in the Royal Academy Opera, including in Rossini's *Cambiale di matrimonio* and Purcell's *Fairy Queen*. Alex has a wealth of experience as an oratorio soloist and singer in professional choirs in a wide variety of works, including Handel's *Messiah*, Bach's *St Matthew Passion*, Vaughan Williams' *Five Mystical Songs*, Brahms' *Requiem*, Rossini's *Petite Messe Solennelle* and Alec Roth's *A Time to Dance*. Alex has made solo debuts at illustrious venues such as the Wigmore Hall, Cadogan Hall and St John's Smith Square. He has also sung in professional choirs at the Concertgebouw in Amsterdam and St Thomas, Fifth Avenue, New York. Outside the Academy, Alex's operatic experience includes the role of the Speaker in Mozart's *Zauberflöte* (Cavatina Opera), chorus in Purcell's *Dido and Aeneas* (Hurn Court Opera) and the lead role of Mercy in the premiere of Michael Finnissy's *Mankind*.



### Daisy Livesey (soprano)

Daisy is in her third year as an undergraduate at the Royal Academy of Music, where she is taught by Alex Ashworth and Iain Ledingham. Some highlights of her studies include working with John Butt, Eamonn Dougan, Iain Ledingham and Philippe Herreweghe, as both a soloist and choir member in the Bach series concerts. During the Royal Academy's Bicentenary celebrations, Daisy was soprano soloist in Purcell's *The Fairy Queen* directed by Laurence Cummings. She often works with the Oxford Bach Soloists under Tom Hammond Davies and was a soloist in their recent performance of Bach's *St John Passion*, having been part of their motet series all year. Other recent engagements outside the Academy include the *St John Passion* with Arcangelo directed by Topi Lehtipuu, in a collaboration with the Finnish Baroque Orchestra and Bach's *B Minor Mass* with the Orchestra of the Age of Enlightenment, directed by Václav Luks. An experienced recitalist, Daisy was awarded the prestigious Collingwood Prize at the Kathleen Ferrier Society Bursary for Young Singers in November 2022.



### Hera Protopapas (mezzo-soprano)



Hera is a Swedish-Greek mezzo-soprano with a passion for storytelling. She is particularly interested in baroque, classical and new music and she is also fascinated by narratives that transcend time periods and styles. Having graduated with first-class honours from the Royal Academy of Music in 2022, Hera is currently pursuing a postgraduate course at the Royal Academy, supported by a scholarship, and learning with James Cheungi and Giles Underwood. Throughout her studies she has been a regular contributor to the Academy's Bach cantata series, through which she has worked with well-known conductors including Rachel Podger, Philippe Herreweghe, Masaaki Suzuki and John

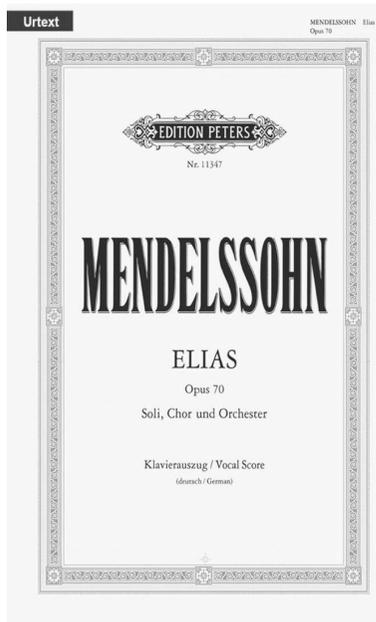
Butt. Hera frequently collaborates with composers on works of new music. She is currently part of a joint project between the Courtauld Institute and the Royal Academy of Music, exploring the connections between music and the visual arts. Hera is a choral scholar with the Oxford Bach Soloists and at Holy Trinity Church, Sloane Square, and she performs regularly as a soloist in concerts in and around London.

Elijah's repeated solemn prayer, echoed by the chorus, for relief from the drought, is answered when a child who had been sent up the mountain to look for rain, after several negative sightings, is the first to spot a cloud '*like a man's hand*' approaching. Part 1 comes to a climax with the drought being broken with torrents of rain in '*stormy billows*'. Thanks be to God!

Part 2 opens with a soloist and chorus proclaiming '*be not afraid ... though tens of thousands around thee perish*', a chorus that had a great influence on later composers. Elijah takes up the story by chastising Ahab for building the shrine to Baal but Queen Jezebel, refusing to accept the defeat of her god, with the help of the chorus and the tritone, calls for Elijah's death in revenge for the death of Baal's prophets and causing the famine. '*Do unto him as he hath done!*' she cries. Again Elijah escapes and takes refuge in the wilderness where he is so weary that he is ready to die, declaring: '*it is enough*', recalling Bach's chorale '*Es ist genug*'. An angel tells him to make the 40-day journey to Mount Horeb. Once he arrives, he waits for the Lord. The chorus announces the coming of a tempest, an earthquake and a fire but the Lord is not in them. He appears in a '*still small voice*'. Mendelssohn misses out most of the rest of Elijah's story and includes just three verses from the second book of Kings, describing Elijah's end. Elijah is ready to depart and in one of the work's climaxes his achievements are recounted. But rather than dying '*there came a fiery chariot with fiery, fiery horses*' to take Elijah up to heaven in a whirlwind. This unusual fast track to the afterlife was another reason that mediaeval Christians believed Elijah's life to be symbolic of Christ's. The work ends as it started with a fugue, this time for chorus and orchestra together, but even then, in the final glorious '*Amens*' the basses find room for more, thankfully less menacing, tritones.



Felix Mendelssohn conducting *Elijah* in Birmingham Town Hall, 1846



## The Libretto

The original German libretto was based on the Lutheran Bible, but before the premiere of Elia in Birmingham, Mendelssohn worked closely with the English librettist, William Bartholemew, in order to adapt the music faithfully to the text of the King James Bible.

### PART ONE

**Introduction and Overture. 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.

**1. The People:** Help, Lord! Wilt Thou quite destroy us? The harvest now is over; the summer days are gone, and yet no power cometh to help us. Will then the Lord be no more God in Zion? The deeps afford no water and the rivers are exhausted. The suckling's tongue now cleaveth for thirst to his mouth. The infant children ask for bread and there is no one breaketh it to feed them.

**2. The People:** Lord, bow Thine ear to our prayer.  
**Duet:** Zion spreadeth her hands for aid and there is neither help nor comfort.

**3. 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. 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. 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 on the children to the third and the fourth generation of them that hate Him. His mercies on thousands fall - on all them that love Him and keep His commandments.

**6. Angel:** Elijah! Get thee hence, Elijah! 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:** 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, let thou dash thy foot against a stone. **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 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. Widow:** What have I to do with thee, oh man of God? Art thou come to me to call my sin until 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!

## Max Barley - Conductor

Max was a chorister at King's College, Cambridge and Organ Scholar at St John's College, Oxford. He studied conducting on a scholarship at the Stiftung Maximilianeum in Munich. Max gained a Distinction in his Masters in Choral Conducting at the Royal Academy of Music under Patrick Russell, and Organ with David Titterton. He is a Fellow of the Royal College of Organists. Max now pursues a busy career as a freelance choral conductor. In addition to his role of Musical Director with Eltham Choral Society, Max is Director of Music at Holy Trinity Church, Sloane Square, where he directs the amateur and professional choirs. Max is Principal Conductor of the Guildford Chamber Choir and MD of Vocality in Surbiton. He also runs a *Soup and Songs* community choir in Chelsea for which he recently received a Community Hero award. In 2021 and 2022 he was director of the Berlin Radio Choir's *Liederbörse*, and conducted two of their concerts in the Berlin Philharmonie. Max is also Chorus Master for Opéra de Baugé in France.



## Orchestra

**Violin:** Christian Halstead (Leader), Zoe Hodie, Leon Human, Harry Kneeshaw, Samy Okuma-Chin, Benedict Wong

**Viola:** Seb Brooks, Joseph Lowe, Georgia Russell

**Cello:** Theo Bentley Curtin, Ozgur Deniz Kaya, Marco Russo

**Double Bass:** Tom Mahoney

**Flute:** Elizabeth Marr    **Oboe:** Russell Coates

**Clarinet:** Maria Gomes, Lucia Porcedda    **Bassoon:** William Kidner

**Trumpet:** Nick Budd    **Trombone:** Joe Smales    **Horn:** Tom Pollock

**Timpani:** Max Heaton

**26. 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 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. Recitative:** See, now he sleepeth beneath a juniper tree in the wilderness; but the angels of the Lord encamp round about all them that fear Him.

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

**30. 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:** Oh Lord, I have laboured in vain. Yea, I have spent my strength for naught. Oh 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. Oh Lord, why has Thou made them to err from Thy ways and hardened their hearts that they do not fear Thee? Oh that I now might die!

**31. Angel:** Oh 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. Elijah:** Night falleth round me, oh Lord. Be Thou not far from me. Hide not Thy face, Oh Lord, from me: my soul is thirsting for Thee, as a thirsty land. **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. Chorus:** Go, return upon thy way! For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to Baal. Go, return upon thy way! Thus the Lord commandeth. **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:** 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 judgments 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:** 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 shall be thy reward. Lord, our Creator, how excellent Thy Name is in all the nations. Thou fillest heaven with Thy glory. Amen.

**Elijah:** Give me thy son! Turn unto her, oh 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, let the spirit of this child return, that he again may live. **Widow:** Wilt Thou show wonders to the dead? Shall the dead arise and praise Thee? **Elijah:** Lord my God, oh let the spirit of this child return, that he again may live. **Widow:** The Lord hath heard thy prayer: the soul of my son reviveth.

**Elijah:** Now behold, thy son liveth. **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 thy heart and with all thy soul and with all thy might. Oh blessed are they who fear Him!

**9. The People:** Blessed are the men who fear Him: they ever walk in the way of peace. Through darkness riseth light to the upright. He is gracious; compassionate; He is righteous.



Page from the original English manuscript

**10. 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 - 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 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 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:** Baal, we cry to thee: hear and answer us! Heed the sacrifice we offer! Hear us, Baal! Hear, mighty god! Baal, oh answer us! Baal, let thy flames fall and extirpate the foe!

**12. 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, oh Baal: now arise! Wherefore slumber?

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

**14. Elijah:** Lord God of Abraham, Isaac and Israel, this day let it be known that Thou art God and that I am Thy servant. Lord God of Abraham, oh show to all this people that I have done these things according to Thy word. Oh hear me, Lord, and answer me. Lord God of Abraham, Isaac and Israel, oh hear me and answer me, and show this people that Thou art Lord God and let their hearts again be turned.



*Elijah and the Widow's son*

**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 heavens. Let none be made ashamed that wait upon Thee.

**16. Elijah:** O Thou who makest thine Angels, Spirits, Thou whose ministers are flaming fires, Let them now descend. ... 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!

**18: Aria** Woe, 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 they have fled.

**19. Obadiah:** Oh 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:** Oh Lord, Thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, oh Lord: regard the distress of Thy people. Open the heavens and send us relief. Help, help Thy servant now, oh God. **The People:** Open the heavens and send us relief. Help, help Thy servant now, oh God! **Elijah:** Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord? **Child:** There is nothing. The heavens 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 away from their sins when Thou dost afflict them, then hear from heaven and forgive the sin. Help, send Thy servant help, oh God. **The People:** Then hear from heaven and forgive the sin. Help, send Thy servant help, oh God! **Elijah:** Go up again and still look towards the sea. **Child:** There is nothing. The earth is as iron under me. **Elijah:** Hearest thou no sound of rain? Seest thou nothing arise from the deep? **Child:** No, there is nothing. **Elijah:** Have respect to the prayer of Thy servant, oh Lord my God! Unto Thee will I cry, Lord my rock: be not silent to me and Thy great mercies remember, Lord! **Child:** 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:** 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.

## END OF PART ONE

INTERVAL (REFRESHMENTS AVAILABLE)

## PART TWO

**21. 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? Say, who art thou?"

**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. Elijah:** The Lord hath exalted thee from among the people and over his people Israel hath made thee King. But thou, Ahab, hast done evil to provoke Him to anger above all that were before thee, as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove and an 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.

**Queen:** Have ye not heard he hath prophesied against all Israel? **The People:** We heard it with our ears. **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. **The People:** He shall perish! **Queen:** Hath he not destroyed Baal's prophets? Yea, by the sword he destroyed them all. **The People:** He destroyed them all! **Queen:** He also closed the heavens and called down a famine upon the land. **The People:** He also closed the heavens and called down a famine upon the land. **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 us and our land, as we have heard with our ears. So go ye forth: seize on him! He shall die!

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

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

*Birmingham Town Hall and Parish Church in 1845*

