

Saturday, 13th November, 1982

PRINCES HALL, ALDERSHOT



MENDELSSOHN'S

Elijah

GILLIAN FISHER

CHERITH MILLBURN-FRYER

PHILIP SALMON

PETER SAVIDGE

- *Soprano*
- *Contralto*
- *Tenor*
Bass

THE WAVERLEY SINGERS

Orchestra led by SALLY HOSKEN

Guest Conductor: DENYS DARLOW

DENYS DARLOW is Director of Music at St. George's, Hanover Square, and a Professor at the Royal College of Music. He has broadcast and conducted concerts in many European countries, Scandinavia, America and the Far East. More locally, he founded the Tilford Bach Festival in 1952, and it has flourished as an annual event ever since.

GILLIAN FISHER began her studies with John Carol Case while reading law at Warwick University. She then studied with Ruth Packer at the Royal College of Music. Since leaving College she has worked with the BBC Singers, Monteverdi Choir and Kent Opera. She has appeared as soloist throughout Europe and in most of London's major concert halls to wide critical acclaim, and recently made a successful debut at Covent Garden.

CHERITH MILLBURN-FRYER studied piano and singing at the Royal College of Music. Since then her engagements have included concerts with the Royal Philharmonic Orchestra, English Chamber Orchestra, and the B.B.C. Symphony Orchestra. Her work in Oratorio has taken her all over the country, and to many Festivals. In 1978 she was one of the soloists in Bach's B Minor Mass at the Flanders Festival.

PHILIP SALMON was a chorister at St. Paul's Cathedral Choir School. Later, in 1975, he entered the Royal College of Music to study singing. He has appeared, mainly in the field of Oratorio, all over Europe, and made his Royal Festival Hall debut in 1978. He has made many broadcasts, both here and on the Continent, and recently appeared in "The Prodigal Son" with the Cambridge Opera Group at the Greenwich Festival.

PETER SAVIDGE gained his early musical experience at Westminster Abbey Choir School and was a choral Exhibitioner at Corpus Christi College, Cambridge. He studied with John Carol Case and with Hans Hotter in Munich. He was a founder member of the English Music Theatre in 1976, and has appeared at festivals all over Europe. He has sung with the Royal Opera in Don Carlos, and will appear as Papageno for the Welsh National Opera next year. Also next year Peter will return to Israel to sing the Bach B Minor Mass.

PART I

Introduction

Chorus

Duet & Chorus

Recitative

Air

Chorus

Recitative

Double quartet

Recitative

Recit., Air & Duet

Chorus

Recitative & Chorus

Double Chorus

Recitative

Chorus

Recitative

Chorus

Air

Quartet

Recitative

Chorus

Air

Air

Recitative

Recitative & Chorus

Chorus

As God the Lord of Israel liveth

Help Lord

Lord, bow Thine ear to our prayer

Ye people, rend your hearts

If with all your hearts

Yet doth the Lord see it not

Elijah, get thee hence

For He shall give His angels charge
over thee

Now Cherith's brook is dried up

What have I to do with thee, O man of
God?

Blessed are the men who fear Him

As God the Lord of Sabaoth liveth

Baal, we cry to thee

Call him louder

Hear our cry, O Baal

Call him louder

Baal, hear and answer

Lord God of Abraham

Cast thy burden upon the Lord

O Thou, who makest Thine angels
spirits

The fire descends from heaven

Is not His word like a fire?

Woe unto them who forsake Him!

O man of God, help thy people

O Lord, Thou hast overthrown Thine
enemies

Thanks be to God

INTERVAL

PART II

Hear ye, Israel

The Lord hath exalted thee

Woe to him

Man of God

It is enough

See, now he sleepeth

Lift thine eyes

He, watching over Israel

Arise, Elijah

O rest in the Lord

He that shall endure to the end

Night falleth round me

Behold, God the Lord passed by

For the mountains shall depart

Then did Elijah

Behold, God hath sent Elijah

But the Lord, from the north has raised
one

On come every one that thirsteth

And then shall your light break forth

Air

Recitative & Chorus

Chorus

Recitative

Air

Recitative

Trio

Chorus

Recitative

Air

Chorus

Recitative

Chorus

Air

Chorus

Recitative

Chorus

Quartet

Chorus

Since Handel's great classical oratorios, no others, aside from those of Haydn, have preserved their freshness and effectiveness as fully as Mendelssohn's master oratorios "St. Paul" and "Elijah". Even a certain tendency, prevalent in recent years, towards underestimating and belittling the creative powers of Mendelssohn, has not impaired the great general admiration for these two works. The distinguishing traits of Mendelssohn's genius — his unrivalled sense of form, his supreme command of orchestral polyphony and, above all, his incomparable mastery of vocal part-writing — are most forcibly evinced in these oratorios. Aside from these purely musical qualities, the serious student will derive infinite pleasure from the genuine sincerity of the words, cleverly compiled from Bible sentences. The book of "Elijah" particularly with its thrilling vividness and tremendous dramatic climaxes is probably without a rival in the oratorio literature of all ages.

"Elijah" was written in 1846, and first performed on 26th August, 1846, on the occasion of the Birmingham Music Festival. As in the oratorios of Handel, the most important role by far is alluded to the chorus. The wealth of musical ideas and the significance of delineation are equally admirable both in the lyrically contemplative passages and in the dramatically thrilling scenes. As regards musical form, the chorus passages frequently draw upon the resources of Handel, but many a detail with the phrase must have had the effect of a daring innovation in Mendelssohn's time. Many of the arias and choruses are without a formal close, leading over into the next piece without any interruption and thus creating the impression not of single "numbers" but of uniformly constructed dramatic scenes. The first section of the work, richer in action and dramatic intensity than the second one, contains four uniform dramatic scenes of this sort: "The thirsting people", "the Widow", "the Priests of Baal", and "the Rain Miracle". The second section of the oratorio, more contemplative and lyric in character, leads to a powerful climax: "The Advent of the Lord", "Elijah going up to Heaven", and "the Prophecy".

ACKNOWLEDGEMENTS

The Waverley Singers would like to express their gratitude to British Car Auctions for their very generous donation. Also to Williams & Glyn's Bank for their contribution.

Grateful thanks go also to the undermentioned Patrons for their valuable support. Anyone interested in becoming a Patron of the Waverley Singers is invited to communicate with Mrs. Pat Weaver, 68 Dinorben Close, Fleet, Hants. (Fleet 5760).

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The Waverley Singers accompanist for rehearsals: Margery Wakefield.

Subsidised by the National Federation of Music Societies from funds provided by the Arts Council.

The Waverley Singers' concerts for the remainder of the season will be a Christmas Carol concert at St. Thomas-on-The Bourne Church, Farnham, on Wednesday, 22nd December, and a performance of Haydn's Nelson Mass and Bach's Magnificat in St. Andrew's Garrison Church of Scotland, Queens Avenue, Aldershot, on 12th March, 1983.

Applications for audition for membership of the Waverley Singers may be made to the Secretary, Mrs. Josephine Reader, The Mews, Frensham, Surrey. (Frensham 2563).