

ELIJAH

Sunday 28 & Wednesday 31 January 2024 7-9.45pm
Barbican

Felix Mendelssohn *Elijah*
sung in English

Sir Antonio Pappano conductor
Masabane Cecilia Rangwanasha soprano
Dame Sarah Connolly mezzo-soprano
Allan Clayton tenor
Gerald Finley bass-baritone
Ewan Christian treble
The Guildhall Singers
London Symphony Chorus
Mariana Rosas chorus director
London Symphony Orchestra

Generously supported by **The Jeremy and John Sacher Charitable Trust**

Recorded for future broadcast on **Marquee TV** from 22 February,
and for future release on **LSO Live**

MARQUEE TV

Welcome



Welcome to these concerts with Sir Antonio Pappano, LSO Chief Conductor Designate, who conducts a great masterpiece of the choral repertoire: Felix Mendelssohn's *Elijah*. For these performances, the oratorio will be sung in English, the language of its 1846 premiere in Birmingham.

We are delighted to be joined by Masabane Cecilia Rangwanasha, making her LSO debut with these performances, alongside a stellar grouping of LSO favourites: Dame Sarah Connolly, Allan Clayton and Gerald Finley. We also welcome Ewan Christian from the Westminster Cathedral Choir School, a semi-chorus from Guildhall School of Music and Drama, and the London Symphony Chorus.

These concerts are generously supported by The Jeremy and John Sacher Charitable Trust, to whom we are very grateful.

The performance on 31 January is being recorded for future broadcast by our partner Marquee TV, available online from 22 February. It is also being recorded for future release on our record label, LSO Live.

I hope that you enjoy the concert and that you will be able to join us again soon. This Sunday, Thomas Søndergård conducts Jean Sibelius' Second Symphony alongside a tone poem by Lotta Wennäkoski, with Leif Ove Andsnes as soloist for Ludwig van Beethoven's 'Emperor' Piano Concerto No 5. Later in February, we are joined by Nathalie Stutzmann for two concerts celebrating the work of Anton Bruckner, in this, the 200th year of his birth, and Leif Ove Andsnes returns to play Wolfgang Amadeus Mozart's Piano Concerto No 22.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is written in a cursive, flowing style.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Sunday 4 February 7pm
Barbican

WENNÄKOSKI, BEETHOVEN & SIBELIUS

Beethoven's 'Emperor' Piano Concerto, Sibelius' sweeping Second Symphony, and an exquisite tone poem by Lotta Wennäkoski. Conducted by Thomas Søndergård, with Leif Ove Andsnes.

Thursday 8 February 1pm
LSO St Luke's

BBC RADIO 3 LUNCHTIME CONCERT SPANISH CONNECTIONS

The Nash Ensemble launch a new series of BBC Radio 3 Lunchtime Concerts inspired by the sounds, colours and history of Spain.

Thursday 8 February 7pm
Barbican

BRUCKNER & MOZART

Quicksilver inspiration and spectacular melodies flow in Mozart's Piano Concerto No 22 (performed by Leif Ove Andsnes) and Bruckner's visionary Seventh Symphony, conducted by Nathalie Stutzmann.

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Photography and audio/video recording is not permitted during the performance.

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Elijah

Felix Mendelssohn



1845–46



2 hours 20 minutes

Music by **Felix Mendelssohn**

German libretto by **Julius Schubring** from the Lutheran Bible

English translation by **William Bartholomew**

Notes and synopsis by **Michael White**

Preserved in Oxford's Bodleian Library is a note penned by Prince Albert in the programme book for a performance of *Elijah* that he'd witnessed during April 1847. Written in German and piling up sub-clauses, it describes Felix Mendelssohn as a 'noble artist who, surrounded by the Baal-worship of debased art, has been able, by his genius and science, to faithfully secure, like another Elijah, the worship of true art', which is quite a claim. In effect it identifies Mendelssohn as the great cultural reckoner of his time, upholding the established laws by which other composers are judged. And for all the hyperbole, it's not far removed from the way Mendelssohn saw himself – at least, in relation to his last completed oratorio.

In music, as in life, he was a conservative figure: decent, upright, with a settled domesticity in contrast to that of the bohemian Romantics from whose outlook and output he stood apart. Hector Berlioz called him 'virginal'. But Queen Victoria called him a friend. And so did the devout middle ground of Victorian churchgoers for whom Mendelssohn's oratorios, rooted in J S Bach and George Frideric Handel, met a pressing need.

The mid-19th century was a period of uncertainty for English Protestants, as they saw their beliefs eroded on one side by the forward march of

science, and on the other by the perceived exotic allure of Catholicism. What Mendelssohn offered, drawing on German Lutheran models, was a sense of orthodoxy, comfort and assurance. So in 1845, when the Birmingham Festival was looking to commission a new oratorio, he was the go-to choice, having established his credentials nine years earlier with the hugely popular *St Paul*.

But the picture here is not straightforward. Mendelssohn was born Jewish. And though his family had the young Felix baptised a Christian at age eight, Judaism remained a lingering cultural heritage. *St Paul* had, not insignificantly, featured a story of religious conversion from Judaism to Christianity. *Elijah*, which celebrates the spiritual vigour of an Old Testament prophet, was an opportunity for the composer to give due voice to his Jewish background – literally, in that scholars have detected references in the score to chants sung in synagogue at Passover.

That said, there's no evidence of Mendelssohn ever attending synagogue as a child; and in *Elijah* he delivers a decidedly Christian reading of a story that appears both in the Talmud and the Bible, with the central character not so much an heir to Moses as a herald of Jesus. Using a text largely taken from the Old Testament Books of Kings, but packed around with meditations

from the Psalms and elsewhere, he highlights incidents where the lives of Elijah and Jesus are mirrored: performing miracles, raising the dead, being assumed up into heaven. And conspicuously, the Part II aria 'It is enough' – an account of Elijah's desire for death after what seems to be the failure of his mission – bears striking similarity to the way Bach sets the last words of the crucified Christ, 'Es ist vollbracht', in the *St John Passion*, which is clearly no accident.

Mendelssohn took care with the texts for this piece, pondering the possibilities for around a decade before producing his final version. His interest in *Elijah* first began in 1837, when he was sent a draft libretto by a Devon clergyman, written in metrical verse that didn't appeal. But the subject matter did. The drama of this raging prophet locked in conflict with his own people over their abandonment of the old, true faith in favour of new, false gods struck several chords in his own life – not just as a Classical composer on the cusp of Romanticism, unsympathetic to radical new trends gaining traction around him, but as a principled German troubled by political corruption in his homeland. In his own words, Elijah was a figure 'of the kind we could all do with today: strong, zealous ... in contrast to the riff-raff ... and indeed in contrast to the whole world'.

That he sat on the idea for so long is perhaps surprising. But it was still in his head when Birmingham came knocking in 1845; and thereafter, things moved fast. He worked from an English translation of German words by a Lutheran theologian, Julius Schubring. And as someone whose own English was imperfect, he took pains to ensure his settings observed the right accents and emphases, so the characters would sound like 'living human beings' and

inhabit 'not a musical picture but a real world, such as you find in every chapter of the Old Testament'.

At the same time, though, he changed the text to bring it closer to the Authorised Version of the Bible that his Birmingham audience knew by heart. And his music, breaking as it does into great choral fugues, was designed to align with something else that Birmingham folk knew by heart: Handel's *Messiah*. By such means, this foreigner from mainland Europe won over the British public, establishing himself in their hearts as a sort of musical saviour.

The first performance, at Birmingham Town Hall in 1846, had problems that Mendelssohn addressed by revisions, with a final version the following year. But from the outset the reception was ecstatic. 'Never was there a more complete triumph or speedy recognition of a great work of art,' declared *The Times*. And it wasn't long before the piece acquired the accolade of a popularly appended definite article. Like *THE Messiah*, it became *THE Elijah*: there could be no other. And there could be no successor either, as plans for a third oratorio, *Christus*, were cut short by the composer's death in 1847, at the age of just 38.

Synopsis

Set in Old Testament times, when the Kingdom of Israel has taken to worshipping the Canaanite deity Baal, *Elijah* describes the efforts of God's prophet Elijah to restore the old religion, and his ultimate triumph as a Messianic messenger.

PART ONE

Part One begins with disarming abruptness, as a solo voice pre-empts the formal overture. It is Elijah in fire and brimstone mode, announcing that God will punish the Israelites with an enduring drought. The ensuing overture is anxious with foreboding. From it bursts a chorus of despair: 'Help, Lord!' This despair continues through solo and chorus entries until Obadiah (controller of the Israelite king's household) tells the people to discard their false idols and throw themselves on God's mercy. The Israelites angrily reply that God is vengeful.

We cut to a new scene, in which an angel sends Elijah out into the desert for his own protection, promising that he'll be fed by ravens. From there, he's sent to Zarephath. In an ensuing operatically conceived *scena* with a widow, he restores to life her dead son. A chorus, 'Blessed are they that fear the Lord', underlines the moral of the story.

Three years pass and Elijah returns to confront the Israelites. He orders them to prepare a bullock for sacrifice, then call on Baal to light the sacrificial fire. The 'prophets of Baal' noisily call on their deity three times – but nothing happens. Now it's Elijah's turn, and with a noble prayer, he calls on God to reveal himself. Four soloists sing a reflective, chorale-like quartet: 'Cast thy burden upon the Lord'. With further invocations from Elijah, fire descends from heaven to ignite the pyre, prompting the people to acknowledge the one true God. Elijah, turning fierce, orders the 'prophets of Baal' to be slain. The people oblige, as Elijah sings a heavily embellished aria: 'Is not His word like a fire, and like a hammer that breaketh the rock'. A mezzo-soprano solo concurs: 'Woe

unto them who forsake Him.' After agreement that it's now time for the drought to end, Elijah sends a boy to look out to sea. Three times, he reports nothing. But then he sees a cloud over the water bringing rain. In a jubilant, dancing anthem of joy, the chorus close Part I with the jaunty 'Thanks be to God! He laveth the thirsty land!'

20-MINUTE INTERVAL AFTER PART ONE

PART TWO

Part Two opens with consoling advice from a solo soprano: 'Hear ye, Israel!', 'Be not afraid', she sings, in words then taken up by the chorus. But the Israelites return to Baal-worship, forcing Elijah back into the pulpit. A Baal-worshipper herself, the Israelite Queen Jezebel threatens the prophet with death. Advised by Obadiah to flee, he retreats (again) into the desert, and asks God to release him from life in a lilting aria, 'It is enough!', modelled on Bach's *St John Passion* setting of Christ's words on the cross, 'Es ist vollbracht'.

Sleeping under a juniper tree, Elijah is protected by angels who counsel patience: 'O rest in the Lord.' Night falls. He begs to see God, who is eventually revealed in a cosmic parade of tempests, storms, earthquakes, and finally a still small voice – all itemised by the chorus 'Behold God the Lord passed by'. Reinvigorated, the prophet is sent back once again to the Israelites. And the remainder of his life is tidily summarised in a chorus that depicts him as a spiritual warrior whose words shine light from God to man, and earn him the final reward of being taken up to heaven in a blazing chariot of fire. The story is done, leaving only an exultant closing chorus, 'But the Lord from the North hath raised one', that deliberately echoes the Amen chorus in *Messiah* and, just as deliberately, connects Elijah with Christ as the chosen one who will eventually come to put the world to rights.

Felix Mendelssohn

1809 to 1847 (Germany)



TRAINING

Private study with Carl Friedrich Zelter

CONTEMPORARIES

Robert Schumann, Hector Berlioz, Franz Liszt

SIGNATURE STYLE

Works are characterised by song-like melodies and elegant structures

LISTEN TO

Symphonies Nos 3 and 4, *Fingal's Cave* Overture, Violin Concerto, Octet

Composer profile by Jessica Duchon

Grandson of the influential Jewish Enlightenment philosopher Moses Mendelssohn, Felix Mendelssohn was a remarkable child prodigy. Born in Hamburg, he grew up in Berlin, where the family settled in 1811. His parents converted to Lutheranism and, like his three siblings, Felix was baptised in childhood; nevertheless, he refused to change his surname entirely to his father's chosen 'Bartholdy'.

With an intense work ethic, he took great interest in culture of all kinds: he was a fine writer and painter, and he corresponded with Johann Wolfgang von Goethe while still a boy. He remained close all his life to his elder sister, Fanny, also a prodigiously gifted composer. She was forbidden by their father to follow music as a profession, but still managed to produce a number of significant works, including a string quartet, a piano trio and many songs.

Felix Mendelssohn became one of the most significant musical figures of his day, as composer, conductor, pianist and educator. His grandmother presented him, while he was still a teenager, with the remarkable gift of the manuscript

of J S Bach's *St Matthew Passion*, which had lain unperformed for decades; the youthful composer resuscitated and conducted it in 1829. During the 1830s and 1840s, he wrote some of his greatest compositions, including his 'Italian' and 'Scottish' Symphonies (Nos 3 and 4), the Violin Concerto and the incidental music to William Shakespeare's *A Midsummer Night's Dream*.

He travelled widely, visiting Britain ten times and becoming a personal favourite of Queen Victoria and Prince Albert. Appointed conductor of the Leipzig Gewandhaus Orchestra in 1835, he settled in the city, where he went on to found a music conservatory that became one of the most important in Europe. In that time, he married Cécile Jeanrenaud and had five children.

His propensity for overwork nevertheless led to tragedy: he died at the age of 38 in 1847, having suffered a series of strokes, just six months after his sister Fanny had succumbed to the same fate. His final major composition, the String Quartet in F minor Op 80, was written in Fanny's memory.

Text

Part One

INTRODUCTION

Elijah: As God the Lord of Israel liveth, before whom I stand: there shall in these years be neither dew nor rain upon the earth, but according to my word.

OVERTURE

NO 1: CHORUS

The People: Help, Lord! Wilt Thou quite destroy us? The harvest now is over; the summer days are gone, and yet no power cometh to help us. Will then the Lord be no more God in Zion?

RECITATIVE

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.

NO 2: DUET & CHORUS

The People: Lord, bow Thine ear to our prayer.

Two Women: Zion spreadeth her hands for aid and there is neither help nor comfort.

NO 3: RECITATIVE

Obadiah: Ye people, rend your hearts and not your garments for your transgressions, even as Elijah hath sealed the heavens through the word of God. I therefore say to ye: forsake your idols, return to God; for He is slow to anger and merciful and kind and gracious, and repenteth Him of the evil.

NO 4: ARIA

Obadiah: 'If with all your hearts ye truly seek me, ye shall ever surely find me': thus saith our God. Oh that I knew where I might find Him, that I might even come before His presence.

NO 5: CHORUS

The People: Yet doth the Lord see it not: He mocketh at us. His curse hath fallen down upon us. His wrath will pursue us till He destroy us. For He, the Lord our God, He is a jealous God; and He visiteth all the fathers' sins 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.

NO 6: RECITATIVE

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.

NO 7: CHORUS

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.

RECITATIVE

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 curse of oil fail until the day that the Lord sendeth rain on the earth.

NO 8: RECITATIVE & ARIA

The 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!

RECITATIVE

Elijah: Give me thy son! Turn unto her, oh Lord my God; turn unto here, oh turn in mercy. In mercy help this widow's son. For Thou art gracious and full of compassion, and plenteous in goodness 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? Shall the dead arise and praise Thee?

Elijah: Lord my God, oh 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 thy heart and with all thy might. Oh blessed are they who fear Him!

NO 9: CHORUS

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.

NO 10: RECITATIVE & 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 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 Lord.

The People: And then we shall see whose God is the Lord!

Elijah: Rise then, ye priests of Baal: select and slay a bullock and put no fire under it. Uplift your voices and call the god ye worship; and I then will call on the Lord Jehovah: and the god, who by fire shall answer, let him be God.

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 alone remain one prophet of the Lord. Invoke your forest gods and all your mountain gods.

NO 11: CHORUS

Prophets 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!

Text

NO 12: RECITATIVE & CHORUS

Elijah: Call him louder, for he is a god.
He talketh, or he is pursuing, or he is on a
journey, or perhaps he sleeps: so awaken him.
Call him louder!

Prophets of Baal: Hear our cry, oh Baal: now
arise! Wherefore slumber?

NO 13: RECITATIVE & ARIA

Elijah: Call him louder: he heareth not. With
knives and lancets cut yourselves after his
manner. Leap upon the altar ye have made: call
him and prophesy! Not a voice will answer you;
none will listen, none heed you.

Prophets of Baal: Baal! Hear and answer, Baal!
Mark how the scorner derideth us!

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

NO 14: ARIA

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.

NO 15: CHORUS

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.

NO 16: RECITATIVE & CHORUS

Elijah: Oh Thou who makest Thine angels spirits;
Thou whose ministers are flaming fires: let them
now descend!

The People: The fire descends from heaven! The
flames consume his offering! Before Him upon
your faces fall! The Lord is God! Oh 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!

NO 17: ARIA

Elijah: Is not His word like a fire and like a
hammer that breaketh the rock into pieces? For
God is a righteous judge who rules with justice
every day; and if the wicked turn not, the Lord
will whet His sword; and make it ready.

NO 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.

NO 19: RECITATIVE

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.

RECITATIVE & CHORUS

Elijah: Oh Lord, Thou hast all Thine enemies overthrown 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 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 in worship, turn 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 toward 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: Turn to me, 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 ever more.

NO 20: CHORUS

The People: Thanks be to God: he laveth the thirsty land. The waters gather; they rush along. They are lifting their voices. The stormy billows are high: their fury is mighty, but the Lord is above them and almighty.

**INTERVAL – 20 MINUTES**

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Text

Part Two

NO 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?'

NO 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.

NO 23: RECITATIVE & CHORUS

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, and made for Baal a grove, as Lord and God of Israel, thus to worship 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, for all thy sins condemn thee.

The Queen: Have ye not heard he hath prophesied against all Israel?

(chorus) We heard it with our ears.

The Queen: And why hath he spoken in the name of the Lord? Doth Ahab govern the kingdom of Israel while Elijah's power is greater than the king's? The gods do so to me and more if, by tomorrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the Brook of Kishon.

(chorus) He shall perish!

The Queen: Hath he not destroyed Baal's prophets? Yea, by the sword he destroyed them all.

(chorus) He destroyed them all!

The Queen: He also closed the heavens and called down a famine upon the land.

(chorus) 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!

NO 24: CHORUS

Woe to him! He shall perish, for he closed the heavens. Any 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!

NO 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 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.

NO 26: ARIA

Elijah: It is enough! O Lord, now take away my
life for I am not better than my fathers. I desire
to live no longer, for my days are nothing 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 with the sword. And I, even
I only, am left; and they stand prepared thus
against my life to take it away. It is enough, oh
Lord, now take away my life.

NO 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.

NO 28: CHORUS

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.

NO 29: CHORUS

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

NO 30: RECITATIVE

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 and in vain.
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!

NO 31: ARIA

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.

NO 32: CHORUS

He that shall endure to the end shall be saved.

NO 33: RECITATIVE

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.

NO 34: CHORUS

Behold, God the Lord, 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, 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.

NO 35: RECITATIVE

Above Him stood the Seraphim and one cried
to another:

(chorus) 'Holy, holy, holy is God the Lord, the Lord
Sabaoth. Now His glory hath filled all the earth.'

Text

NO 36: RECITATIVE

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.

RECITATIVE

Elijah: I go on my way in the strength of the Lord. For Thou art my Lord, and for Thy sake will I suffer. My heart is therefore glad; my glory rejoiceth, and my flesh shall also rest in hope.

NO 37: ARIA

Elijah: For the mountains shall depart, every mountain and every hill made low, but Thy mercy shall not depart and the bond of Thy peace shall not be broken.

NO 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.

NO 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.

NO 40: 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 come and smite the earth with a curse.

NO 41: CHORUS

But the Lord from the north hath raised one, who, from the rising of the sun, shall call upon His name and princes shall heed Him. 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 counsel, the spirit of knowledge and the fear of the Lord.

QUARTET

Oh come everyone that thirsteth; Oh come to the waters; come unto Him. Oh hear, and your souls shall live for ever.

NO 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 rearward. Lord, our Creator, how excellent Thy Name is in all the nations. Thou fillest heaven with Thy glory. Amen.



ALWAYS MOVING

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Sir Antonio Pappano

Chief Conductor Designate



Sir Antonio Pappano is one of today's most sought-after conductors, acclaimed for his charismatic leadership and inspirational performances in both symphonic and operatic repertoire. In 2023 he became Chief Conductor Designate of the London Symphony Orchestra; he will take the full Chief Conductor title from the 2024/25 season. Pappano has been Music Director of the Royal Opera House, Covent Garden, since 2002. He was Music Director of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome from 2005 to 2023, and was previously Music Director of Norwegian Opera and Théâtre Royal de la Monnaie, Brussels, and Principal Guest Conductor of the Israel Philharmonic Orchestra.

Pappano appears as a guest conductor with many of the world's most prestigious orchestras, opera houses and festivals, including the Berlin and New York Philharmonic Orchestras, the Royal Concertgebouw Orchestra and Chamber Orchestra of Europe, Chicago and Boston Symphony Orchestras, Philadelphia and Cleveland Orchestras, Vienna State Opera, Metropolitan Opera, New York, and Teatro alla Scala, Milan, the Salzburg and Verbier Festivals, and the BBC Proms.

Pappano has been an exclusive recording artist for Warner Classics (formerly EMI Classics) since 1995. His awards and honours include *Gramophone's* Artist of the Year in 2000, a 2003 Olivier Award for Outstanding Achievement in Opera, the 2004 Royal Philharmonic Society Music Award, and the Bruno Walter Prize from the Académie du Disque Lyrique in Paris. In 2012 he was made a Cavaliere di Gran Croce of the Republic of Italy, and a Knight of the British Empire for his services to music, and in 2015 he was named the 100th recipient of the Royal Philharmonic Society's Gold Medal.

Pappano was born in London to Italian parents and moved with his family to the United States at the age of 13. He studied piano with Norma Verrilli, composition with Arnold Franchetti and conducting with Gustav Meier. He has also developed a notable career as a speaker and presenter, and has fronted several critically acclaimed BBC Television documentaries including *Opera Italia*, *Pappano's Essential Ring Cycle* and *Pappano's Classical Voices*.



NEXT ON STAGE WITH THE LSO

Thursday 11 April 7pm, Barbican
Wynton Marsalis and Ravel
with Alison Balsom

Masabane Cecilia Rangwanasha soprano



South African soprano Masabane Cecilia Rangwanasha won the Song Prize at the 2021 BBC Cardiff Singer of the World Competition and is a former Jette Parker Young Artist of the Royal Opera House, Covent Garden.

Her engagements during the 2023/24 season include Liù (Puccini's *Turandot*) for Hamburg State Opera, Washington National Opera and the Royal Opera on tour to Japan; Verdi's Requiem with the Atlanta Symphony Orchestra under Nathalie Stutzmann and at the Salzburg Easter Festival under Sir Antonio Pappano; and Mendelssohn's *Elijah* with the Chicago Symphony Orchestra under James Conlon.

Notable appearances in recent seasons have included Mathilde (Rossini's *William Tell*), Iphigénie (Gluck's *Iphigénie en Tauride*), Elizabeth of Valois (Verdi's *Don Carlos*) and Elettra (Mozart's *Idomeneo*) for Theater Bern, Tippett's *A Child of Our Time* at the Edinburgh Festival with the Royal Scottish National Orchestra under Sir Andrew Davis, Verdi's Requiem and Strauss' *Four Last Songs* at the BBC Proms, and Mahler's Symphony No 4 with the Orchestra of the Age of Enlightenment under Ádám Fischer.

Dame Sarah Connolly mezzo-soprano



British mezzo-soprano Dame Sarah Connolly was made a DBE in The Queen's Birthday Honours in 2017 and is the recipient of the 2023 King's Medal for Music for her outstanding and long-term contribution to the development of music in the UK.

She sings at the world's leading opera houses, concert halls and recital venues, and at festivals including those of Bayreuth, Glyndebourne and Aix-en-Provence. Highlights of the 2023/24 season include Tippett's *A Child of Our Time* with the Royal Scottish National Orchestra under Sir Andrew Davis, Elgar's *The Dream of Gerontius* with the Finnish Radio Symphony Orchestra under Nicholas Collon, and orchestral songs by Alma Mahler-Werfel with the BBC Symphony Orchestra under John Storgårds.

Opera and recital engagements in the 2023/24 season include Jocaste (Stravinsky's *Oedipus Rex*) for Dutch National Opera, creating the role of Zarqa in the world premiere of Lee Bradshaw's new opera *Zarqa al-Yamama* for the Arabia Opera in Riyadh, and recitals at Wigmore Hall, Amsterdam Concertgebouw, the Oxford Lieder and Leeds Lieder festivals, and in Seville and Barcelona.

Allan Clayton

tenor



British tenor Allan Clayton was awarded an MBE in The Queen's 2021 Birthday Honours list, and is a Fellow of the Royal Academy of Music.

His engagements in the 2023/24 season include the title role of Handel's *Jephtha* for the Royal Opera, Covent Garden; the title role of Brett Dean's *Hamlet* for Opera Australia; an orchestrated version of Schubert's *Winterreise* with the Symphonieorchester des Bayerischen Rundfunks and Sir Simon Rattle and the Aurora Orchestra and Nicholas Collon; Haydn's *Creation* at the Southbank Centre; Britten's *Serenade for Tenor, Horn and Strings* in Salzburg with the Basel Symphony Orchestra; Beethoven's Mass in C major and Symphony No 9 with the Orchestre Révolutionnaire et Romantique under Sir John Eliot Gardiner; and Britten's *War Requiem* at the Hamburg Elbphilharmonie.

In 2018 he won the Royal Philharmonic Society Singer Award. He has received international acclaim for his interpretation of the title role of Britten's *Peter Grimes*.

Gerald Finley

bass-baritone



Canadian bass-baritone Gerald Finley performs at the world's leading opera houses and concert and recital venues, in a wide-ranging repertory. He has created several leading roles in major contemporary operas. His many CD and DVD recordings include solo recital discs of songs by Barber, Britten, Ives and Ravel, the Schumann song cycles *Dichterliebe* and *Liederkreis Op 24* and 39, and Schubert's song cycles *Die schöne Müllerin* and *Winterreise*. In 2012 the DVD release of *Doctor Atomic*, on which he appeared as J Robert Oppenheimer, a role he created, won a Grammy for Best Opera Recording.

Engagements in the 2023/24 season include Hans Sachs (Wagner's *Die Meistersinger von Nürnberg*) in Laurent Pelly's new production in Madrid, the European premiere of John Adams' *Antony and Cleopatra* at the Liceu, Barcelona, Amfortas (Wagner's *Parsifal*) for the Bavarian State Opera and Don Alfonso (Mozart's *Così fan tutte*) for the Royal Opera, Covent Garden. Concert engagements include Bartók's *Bluebeard's Castle* in Hamburg, Oslo and San Francisco, Brahms' *German Requiem* with the Orchestra dell'Accademia Nazionale di Santa Cecilia, and a European recital tour with Julius Drake.

Ewan Christian

treble



Ewan Christian is the Head Chorister of Westminster Cathedral Choir and is in his final year at Westminster Cathedral Choir School. Acclaimed as one of the world's great choirs, Westminster Cathedral Choir occupies a unique and enviable position at the forefront of English church music and remains the only Catholic cathedral choir in the world to sing daily Mass and Vespers. It is well-known for its interpretation of Gregorian chant, as well as for award-winning recordings of music from all periods, with a particular emphasis on Renaissance repertoire.

Ewan is a weekly boarder, and a typical day might involve piano or trumpet practice after breakfast, followed by an hour of Choir rehearsal, and then a normal school day. After school, there is another rehearsal, followed by Mass, supper, homework and free time. Ewan frequently sings solos in the Cathedral, whether as plainsong cantor for the day, singing arias for the choir's annual performance of J S Bach's *St John Passion*, or in contemporary music.

In March he will lead the choir in a live BBC Radio 3 broadcast of *Tenebrae*, and in May he will feature in concerts in Cologne Cathedral and Bonn Minster.

The Guildhall Singers

Guildhall School of Music & Drama

Tonight's performance features a collaboration between the LSO and vocal students from the Guildhall School of Music & Drama. The opportunity to perform under the batons of the world's most esteemed conductors has been an invaluable and unique experience. The inspirational knowledge gained and practical experience will have a momentous impact on their development as performing artists.

Their study at the Guildhall School is performance based, focusing on all aspects needed for their futures as professional singers. Alongside their regular principal study voice lessons, students take classes in song, oratorio, opera, historical performance and contemporary repertoire, drama and movement, languages, masterclasses, as well as involvement in wide-ranging performance projects led by experts from the world of vocal performance.

On Stage

Bridget Esler
Zoe Jackson *
Alex Hutton *
Abbie Ward *
Sebastian Hill
Jacob Cole
Matias Carbonetti Schwanek
Jacob Dyksterhouse

* Trio singers

**GUILD
HALL**
SCHOOL

Mariana Rosas

chorus director



Mariana Rosas is an Argentinian conductor and Chorus Director of the London Symphony Chorus. She was previously Music Director of the Birmingham City Council Choir, Conductor of the London Youth Choirs Girls' Choir, and Choral Entrepreneur for the project Warwick – A Singing Town. She has worked regularly with National Youth Choirs of Great Britain, Crouch End Festival Chorus, University of Birmingham, Birmingham Opera Company, West Midlands Inclusive Choir, the Royal Opera House, and Glyndebourne. She has also collaborated with the Rundfunkchor Berlin, London Voices and the CBSO Chorus.

Rosas was educated in Italy and Argentina. In 2018 she transferred to the UK to continue postgraduate study at the University of Birmingham with Simon Halsey. Prior to her move to the UK, she was an Assistant Professor of Choral Practice at the National University of Arts in Buenos Aires and worked as a guest conductor in Denmark, Canada, Italy and Switzerland.

In 2021 she obtained second prize at the Dima International Conducting Competition. She enjoys working with singers of all abilities and ages and is regularly engaged as a guest conductor – with amateurs and professionals – on special projects across the UK and Europe.

London Symphony Chorus

President

Sir Simon Rattle OM CBE

Vice President

Michael Tilson
Thomas

Patrons

Simon Russell Beale CBE
Howard Goodall CBE

Chorus Director

Mariana Rosas

Associate Directors

Lucy Hollins
David Lawrence
Barbara Hoefling

Director Emeritus

Simon Halsey CBE

Chorus Accompanist

Benjamin Frost

Vocal Coaches

Norbert Meyn
Anita Morrison
Rebecca Outram
Robert Rice

Chair

Alice Jones

lsc.org.uk

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra and is renowned internationally for its concerts and recordings with the Orchestra. The LSC has also worked with many leading international conductors and other major orchestras, including the Berlin Philharmonic, Vienna Philharmonic, Leipzig Gewandhaus, Los Angeles Philharmonic and New York Philharmonic; and has toured extensively throughout Europe and visited North America, Israel, Australia and South East Asia.

In the current season, the Chorus joins the LSO in anticipated performances of Felix Mendelssohn's *Elijah* under LSO Chief Conductor Designate Sir Antonio Pappano, and reunites with Sir Simon Rattle in concert performances of *Jenůfa* (the latest in the LSO's Leoš Janáček cycle). Further performances this season include Claude Debussy's *Three Nocturnes* under Susanna Mälkki, Anton Bruckner's *Te Deum* under Nathalie Stutzmann, Gustav Mahler's Symphony No 3 under Michael Tilson Thomas, and Carl Orff's *Carmina Burana* under Gianandrea Noseda.

Highlights of recent LSC seasons include a major European tour performing Ludwig van Beethoven's Symphony No 9 and *Christ on the Mount of Olives* with Sir Simon Rattle and the LSO; the world premieres of Howard Goodall's *Never to Forget* and Errollyn Wallen's *After Winter* with Simon Halsey at the Spitalfields Festival in July 2021; Beethoven's Symphony No 9 with the Orchestre Philharmonique in Monte-Carlo and Aix-en-Provence under Kazuki Yamada; a performance at the Barbican of Julian Anderson's *Exiles* (an LSC/LSO co-commission); and appearances at the BBC Proms for Mahler Symphony No 2 and, most recently, Robert Schumann's *Das Paradies und die Peri*, both under Sir Simon Rattle and with the LSO.

The Chorus is an independent charity run by its members. It is committed to excellence, to diversity, equity and inclusion, and the vocal development of its members. It engages actively in the musical life of London, seeking new members and audiences, and commissioning and performing new works.

On Stage

Sopranos

Carol Capper
Laura Catala-Ubassy
Alana Clark
Alice Dee
Esther Elbro
Jo Gueritz
Isobel Hammond
Cora Hardy
Sophie Hill
Sally Ho
Claire Hussey
Alice Jones
Debbie Jones
Lotte Jones
Jess Kirby
Luca Kocsmarsky
Ruth Knowles-Clark
Jasmine Krishnamurthy-
Spencer
Caddy Kroll
Marylyn Lewin
Sarah Mainwaring
Jane Morley
Melissa Nock
Emily Norton
Maggie Owen
Alexandra Ollendorff
Gill O'Neill
Holly Parish
Carole Radford
Liz Reeve
Alison Ryan
Lizzie Webb
Liv Wilkinson
Eleri Williams
Rachel Wilson

Altos

Kate Aitchison
Enid Armstrong
Gina Broderick
Jo Buchan
Sheila Cobourne
Maggie Donnelly
Linda Evans
Amanda Freshwater
Joanna Gill
Rachel Green
Charlotte Hacking
Kate Harrison
Edda Hendry
Catherine Hulme
Elisabeth Iles
Jill Jones
Vanessa Knapp
Gilly Lawson
Anne Loveluck
Sarah McCartney
Jane Muir
Caroline Mustill
Dorothy Nesbit
Helen Palmer
Beth Potter
Susannah Priede
Natalia Riley
Lis Smith
Alison St-Denis
Toni Terriabas
Rafaela Tripalo
Snezhana Valcheva
Thea Waxman
Kathryn Wells
Zoe Williams

Tenors

Paul Allatt
Matteo Anelli
Erik Azzopardi
Paul Beecham
Philipp Boeing
Oliver Burrows
Kevin Cheng
James David
Ethem Demir
Colin Dunn
Matthew Fernando
Andrew Fuller
Simon Goldman
Rajiv Guha
Matt Journee
Robert Kozak
Jude Lenier
John Marks
Alastair Mathews
Davide Prezzi
Diego Richardson
Nishikuni
Chris Riley
Peter Sedgwick
Chris Straw
Richard Street
Malcolm Taylor
James Warbis
Robert Ward
Leonard Wong

Basses

Aitor Almaraz
Roger Blitz
Gavin Buchan
Andy Chan
Steve Chevis
Harry Clarke
Matthew Clarke
Damian Day
Ian Fletcher
Robert Garbolinski
John Graham
Bryan Hammersley
Owen Hanmer
Robert Hare
Elan Higuera Calvo
Rocky Hirst
Anthony Howick
Alex Hunt
Douglas Jones
Peter Kellett
Alex Kidney
George Marshall
Hugh McLeod
James Nageotte
Martin Nosek
Michael Robson-
Kiernan
Alan Rochford
Jesus Sanchez Sanzo
Rod Stevens

London Symphony Orchestra On Stage

Leader

Roman Simovic

First Violins

Clare Duckworth

Ginette Decuyper

Maxine Kwok

William Melvin

Stefano Mengoli

Elizabeth Pigram

Laurent Quénelle

Harriet Rayfield

Second Violins

Anna Blackmur

Sarah Quinn

Miya Väisänen

David Ballesteros

Matthew Gardner

Naoko Keatley

Alix Lagasse

Belinda McFarlane

Iwona Muszynska

Csilla Pogány

Paul Robson

Louise Shackelton

Violas

Ida Klokk-Bryhn

Malcolm Johnston

Anna Bastow

Julia O’Riordan

Thomas Beer

Sofia Silva Sousa

Robert Turner

Mizuho Ueyama

Cellos

David Cohen

Laure Le Dantec

Alastair Blayden

Ève-Marie Caravassilis

Daniel Gardner

Amanda Truelove

Double Basses

David Stark

Patrick Laurence

Thomas Goodman

Joe Melvin

Flutes

Amy Yule

Sharon Williams

Oboes

Juliana Koch

Rosie Jenkins

Clarinets

Nicholas Rodwell

Andrew Harper

Bassoons

Daniel Jemison

Joost Bosdijk

Horns

Manuel Escauriaza

Martínez-Peñuela,

Angela Barnes

James Pillai

Nicholas Hougham

Trumpets

Alan Thomas

Will O’Sullivan

Trombones

Peter Moore

Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Organ

Catherine Edwards