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DEBORAH MILES-JOHNSON – Contralto
PHILIP DENNIS – Tenor
TOM McVEIGH – Bass

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Born in Sussex, **SARAH VIVIAN** studied at Trinity College of Music. After college she won the Miriam Licette Scholarship and studied with Régine Crespin in Paris. Since then she has sung in most of London's major concert halls, particularly in a highly praised performance of Handel's "Hercules" in the Queen Elizabeth Hall.

Recent performances include singing the solos in Mozart's "Requiem" in Westminster Cathedral with the Cathedral Choir, which was broadcast on Classic FM on Good Friday 1993, and singing for the Liverpool Philharmonic Society in January 1994.

Operatic performances have taken her to Lille in Northern France singing First Boy in "Magic Flute", touring with Opera East singing Norina in "Don Pasquale", and singing The Lady with the Cake Box in Dominik Argento's "Postcard from Morocco" for the International Opera Festival.

Sarah's début recital for BBC Radio 3 was broadcast in 1992 and repeated in October 1993.

DEBORAH MILES-JOHNSON. After studying flute and piano at the Royal College of Music, Deborah subsequently trained as a singer with Margaret Cable. This led to an invitation to join the BBC Singers whose diverse repertoire both in broadcast and performance, took her all over the world. Her work has now extended into opera, oratorio and the contemporary repertoire and appearances have taken her throughout Europe as well as her extensive work in the UK. She has performed with the Royal Scottish National Orchestra conducted by Walter Weller and the BBC Symphony Orchestra under Andrew Davis performing in Stravinsky's "Requiem Canticles". A recording of her performance in Peter Maxwell Davies' "Resurrection" with the BBC Philharmonic Orchestra has been released on CD by Collins Classics. She has also just performed a successful concert in Vienna with the virtuoso group "KlangForum" in Jean Barraqué's "Au dela du Hasard" and will be returning shortly to record it.

Performance in opera has included the premiere of Birtwistle's "Gawain" at the Royal Opera House, "The Bear" by Walton in the inaugural season at the new Bridewell Theatre and she has been invited to play Madame Larina in "Eugene Onegin" at Haddo House in April following her successful appearances as Prince Orlovsky in "Die Fledermaus" and Mrs. Sedley in "Peter Grimes" for which she received much critical acclaim, recently repeating the role for Richard Hickox.

Future plans include a tour of Israel and further performances of "Barraqué" in Cologne and Strasbourg. She is currently studying with Robert Alderson.

PHILIP DENNIS trained at the Guildhall School of Music and Drama where he won the Howard Opera Prize. For five years he was a member of the RSC playing roles in "As You Like It", "Much Ado About Nothing", "Romeo and Juliet", "Cyrano de Bergerac", "The Love-girl and the Innocent", and "Swan Down Gloves". He also joined them on a world tour in 1984 before turning to opera. He has appeared with a number of opera companies including Kent Opera, Royal Opera, ENO, Travelling Opera, Devon Opera and Berlin Chamber Opera, playing such lyric roles as Don Ottavio, Tamino, Idamante, Fenton, Tom Rakewell, Alfredo and Don Jose. A wide range of concert work has taken him all over the country particularly Scotland as well as Holland, France, Spain and even to Africa where he performed Haydn's "Creation" in Nairobi Cathedral. Recent concerts have been Bruckner's Mass in F minor with the Birmingham Festival Choir, Bach's Christmas Oratorio at Eton College, C.P.E. Bach's "Magnificat" with the Newcastle Bach Choir and "Hymnus Paradisi" by Howells at Hereford Cathedral. He has made a number of recordings on radio, TV and disc, most recently Dvorak's "Mass in E minor" for BBC Radio 3. Philip Dennis studies singing with David Pollad.

TOM McVEIGH studied at the Royal Scottish Academy of Music and Drama Opera School then joined Scottish Opera where he played numerous roles including Schaunard in "La Boheme", Strephon in "Iolanthe", Fiorello and Ambrogio in "The Barber of Seville" and Steve Sankey in "Street Scene" — a role he recorded for Decca. With Scottish Opera he sang the Bad Robber in "The Vanishing Bridegroom" and the First Sentinel in "The Trojans" at the Royal Opera House Covent Garden. He has sung roles in several radio and TV broadcasts including "Lulu", "Girl Crazy", "Lady in the Dark", "The Vanishing Bridegroom", "Candide", "Billy Budd" and "The Trojans".

Throughout Britain he has sung several roles including Don Giovanni, Escamillo, Marcello, Figaro, Talbot (Mary Stuart), Basmanov in Dvorak's Dimitrij in the Q.E.H., Dandini, Enrico, Giuglielmo, Gudlielk (Frank's Hulda) and Schaunard. In Wexford Festival he played the Corsaire (Zampa), and took part in the scenes. He has played Monsieur André in London's West End in the "Phantom of the Opera". He has just completed a tour of "Essential Opera" with Scottish Opera and future plans include Fauré Requiem and Vaughan Williams' "Five Mystical Songs". He has sung extensively in oratorio, concerts and cabaret throughout Britain. He is at the moment playing the Captain in "HMS Pinafore" with D'Oyly Carte Opera.

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ELIJAH

FELIX MENDELSSOHN
(1809–1847)

HISTORICAL NOTES

Mendelssohn composed two oratorios and part of a third. "St. Paul", the first of the series, was produced at the Lower Rhine Musical Festival, Düsseldorf, 22nd May 1936, under the direction of the composer, then 27 years of age. No sooner had "St. Paul" been launched, than the energetic musician became anxious to find a subject for a new oratorio. Writing to his friend Carl Klingemann, in London, he said: "If you would only give all the care and thought you now bestow upon 'St. Paul' to an 'Elijah', or a 'St. Peter', or even an 'Og of Bashan!'" This is the first known reference to "Elijah" in the Mendelssohn correspondence, but ten years had to come and go before this request developed into an actual reality. "St. Peter" and "Og of Bashan" were never set to music by Mendelssohn.

Mendelssohn took the matter of the "Elijah" libretto into his own hands, and began "to plough away at the soil" as best he could. But not immediately — in fact the subject of "Elijah" lay fallow in the composer's mind for no less a period than six years! This brings us to the year 1845, at which time Mr. Joseph Moore, the enthusiastic factotum of the Birmingham Musical Festival, was on the look-out for a novelty which would give distinction to the great Midland Meeting of 1846. The Festival Committee met on 11th June 1845 and passed the following resolution:

That it appears to this Committee desirable that the services of Dr. Mendelssohn be obtained to act as Conductor at the next Festival; and that he be requested to consider whether he can provide a new oratorio, or other music, for the occasion.

This resolution was at once communicated to Mendelssohn, who in reply thereto said: "Since some time I have begun an oratorio, and I hope I shall be able to bring it out for the first time at your Festival; but it is still a mere beginning, and I cannot yet give you any promise as to my finishing it in time." The Birmingham communication, however, acted as a strong stimulus to him. Although Mendelssohn was to a large extent his own librettist, he found that he could not dispense altogether with the aid of his old friend, Pastor Schubring. "I beseech you earnestly to send me a rich harvest of fine Bible texts," wrote Mendelssohn to the reverend gentleman.

Meanwhile, the Festival preparations were being matured at Birmingham. It seemed very doubtful, however, whether Mendelssohn could finish his oratorio in time. The summer of 1846 was very hot, and he became much exhausted with the close application he gave to his work: "I have lived the life of a marmot," he said, but he managed not to disappoint the good people of Birmingham.

The first performance of the "Elijah" took place in the Town Hall, Birmingham, 26th August 1846. Mendelssohn conducted. The principal vocalists were Madame Caradori-Allan, Miss Maria B. Hawes, Mr. Charles Lockey and Herr Staudigl; while the subordinate parts were filled by the Misses Williams (who sang the original *duet* form of "Lift thine eyes"), Miss Bassano, Mr. J. W. Hobbs, Mr. Henry Phillips and Mr. Machin. Dr. H. J. Gauntlett was specially engaged to play the organ, and Mr. James Stimpson was the chorus-master of the Festival.

In regard to the performance *The Times* said: "Never was there a more complete triumph – never a more thorough and speedy recognition of a great work of art." In a letter written to his brother on the day after the production of "Elijah", Mendelssohn thus records his impressions of the performance:

My dear Brother, – From the very first you took so kind an interest in my "Elijah," and thus inspired me with so much energy and courage for its completion, that I must write to tell you all about its first performance yesterday. No work of mine ever went so admirably the first time of execution, or was received with such enthusiasm, by both the musicians and the audience, as this oratorio. It was quite evident, at the first rehearsal in London, that they liked it and liked to sing and to play it; but I own I was far from anticipating that it would acquire such fresh vigour and "go" in it at the performance. If you had only been there! During the whole two hours and a half that it lasted, the two thousand people in the large hall, and the large orchestra, were all so fully intent on the one object in question, that not the slightest sound was to be heard among the whole audience, so that I could sway at pleasure the enormous orchestra and choir, and also the organ accompaniment. How often I thought of you during the time! More especially, however, when the "sound of abundance of rain" came, and when they sang the final chorus with *furor*, and when, after the close of the first part, we were obliged to repeat the whole movement ["Thanks be to God"]. Not less than four choruses and four airs were encored, and not one single mistake occurred in the whole of the first part; there were some afterwards in the second part, but even these were but trifling. A young English tenor sang the last air ["Then shall the righteous shine forth"] so beautifully, that I was obliged to collect all my energies so as not to be affected, and to continue beating time steadily. As I said, if you had only been there!

PART I.

No.			PAGE.
	INTRODUCTION	"As God the Lord of Israel liveth"	1
	OVERTURE	"... .."	1
1.	CHORUS	"Help, Lord!"	6
4.	DUET AND CHORUS	"Lord, bow Thine ear to our prayer"	13
3.	RECITATIVE	"Ye people, rend your hearts"	17
4.	AIR	"If with all your hearts"	18
5.	CHORUS	"Yet doth the Lord see it not"	20
6.	RECITATIVE	"Elijah, get thee hence"	29
7.	{ DOUBLE QUARTET	"For He shall give His angels charge over thee"	30
	{ RECITATIVE	"Now Cherith's brook is dried up"	38
8.	RECITATIVE, AIR AND DUET	"What have I to do with thee, O man of God?"	39
9.	CHORUS	"Blessed are the men who fear Him"	47
10.	RECITATIVE AND CHORUS	"As God the Lord of Sabaoth liveth"	54
11.	DOUBLE CHORUS	"Baal, we cry to thee"	59
12.	{ RECITATIVE	"Call him louder"	67
	{ CHORUS	"Hear our cry, O Baal"	68
13.	{ RECITATIVE	"Call him louder"	69
	{ CHORUS	"Baal, hear and answer"	70
14.	AIR	"Lord God of Abraham"	75
15.	QUARTET	"Cast thy burden upon the Lord"	77
16.	{ RECITATIVE	"O Thou, who makest Thine angels spirits"	79
	{ CHORUS	"The fire descends from heaven"	
17.	AIR	"Is not His word like a fire?"	85
18.	AIR	"Woe unto them who forsake Him!"	90
19.	{ RECITATIVE	"O man of God, help thy people"	92
	{ RECITATIVE AND CHORUS	"O Lord, Thou hast overthrown Thine enemies"	93
20.	CHORUS	"Thanks be to God"	99

* Youth sung by Margaret Houston

INTERVAL

PART II.

21.	AIR	"Hear ye, Israel"	109
22.	CHORUS	"Be not afraid"	115
23.	RECITATIVE AND CHORUS	"The Lord hath exalted thee"	124
24.	CHORUS	"Woe to him"	131
25.	RECITATIVE	"Man of God"	136
26.	AIR	"It is enough"	138
27.	RECITATIVE	"See, now he sleepeth"	142
28.	TRIO	"Lift thine eyes"	143
29.	CHORUS	"He, watching over Israel"	145
30.	RECITATIVE	"Arise, Elijah"	151
31.	AIR	"O rest in the Lord"	153
32.	CHORUS	"He that shall endure to the end"	155
33.	RECITATIVE	"Night falleth round me"	157
34.	CHORUS	"Behold, God the Lord passed by"	158
38.	CHORUS	"Then did Elijah"	178
39.	AIR	"Then shall the righteous shine forth as the sun"	186
42.	CHORUS	"And then shall your light break forth"	196

TILFORD BACH ORCHESTRA

Violins

Peter Stevens (Leader)
Jane Campbell
Peter Dale
Robert Gibbs
Robert Higgs
Viviane Ronchetti
Michael de Saulles
Marilyn Taylor
Michiko Ueno
Bridget Wallace
Ruth Whitehouse
Hildburg Williams

Violas

Elizabeth Watson
Eric Sargon
Brenda Stewart
Ricardo Zwietisch

Celli

Justin Pearson
Sara Pacey
Michael Ronayne

Double Bass

Philip Batten
Lucy Hare

Flutes

Evelyn Frank
Anthea Cox

Oboes

Stella Dickinson
Jo Lively

Clarinets

Victoria Soames
Andrew Sparling

Bassoons

Deirdre Dundas-Grant
Anna Meadows

Horns

Andrew Antcliff
Chris Larkin
Brendan Thomas
Andrew Sutton

Trumpets

Norman Burgess
Gillian Hicks

Trombones

Jeremy Gough
Peter Davies
Richard Wall

Tuba

James Anderson

Timpani

Julian Poole

Organ

Paul Griffiths

MALCOLM HICKS graduated in Music at the University of Birmingham where he was also Assistant Master at the Cathedral, and organist and Assistant Conductor with major choirs and orchestras. After further studies in piano, cello, singing and conducting at the Guildhall School of Music, he has since pursued a full-time career as keyboard player and conductor. He plays with all the major London Orchestras in South Bank concerts, Proms, many broadcast for radio and TV, films and gramophone records, and on tour abroad, many times in Europe, and as far afield as Japan, Korea and Mexico. He was Associate Conductor of London Philharmonic Choir for 13 years and now works as chorus master with the Royal Choral Society and BBC Choirs. He has worked on the staff of the European Community Youth Orchestra, has taught, lectured and examined extensively. He was appointed Musical Director of the Waverley Singers in May 1982.

THE WAVERLEY SINGERS

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Pat Atkinson
Pat Beer
Ruth Burnage
Janet Carne
Elaine Cook
Beth Davenport
Mary Dearing
Mary Ditchburn
Jane Eckles
Jackie Epps
Jean Fawbert
Clare Gardner
Barbara Goulder
Alison Griffiths
Didi Hall
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Christine Hewson
Jennifer Holmes-Smith
Margaret Houston
Jane Kenney
Mary Kimble
Margaret Lockwood
Carol McMahon
Kathy Marsh
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Ann Pardoe
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Kate Wickenden
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Liz Witham
Angela Witherby

Altos

Rosemary Andrew
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Jo Reader
Ann Rendell
Rosemary Russell
Ann Tice
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Susan Vega
Jane Warwick
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Frances Williams
Christine Wilmshurst
Lindy Wiltshire

Tenors

Michael Clark
Philip Critchley
Harry Cuckson
David Danson
Byron Davies
Robin Felix
Robert Gussman

Basses

Peter Haines
Jo Huddleston
John Jackson
David Mathews
Donald McCarthy
Simon Paterson
Nigel Rust
Sam Williamson
Peter Wightman

Basses

Mike Aaronson
David Austin
Geoffrey Barwick
John Barton
Julian Behmber
Mike Cabot
John Clive
Bill Compton
Sam Coulter
Don Crutchley
Paul Davis
John Dunham
Rod Eckles
Ronnie Ellen
Mike Evans
Ken Farwig
Roger Godfrey
Max Hadfield
Nigel Hague
Graham Hey
Patrick Higgins
Reggie Hoare
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Norman Lingard
David Morrison
Tony Parker
Trefor Roberts
Simon Rycroft
Peter Slimming
John Smyth
John Stedman
Garrod Stephen
Andrew Thomson
Neil Thompson
David Wilson
David Webb

Musical Assistant: Margaret Houston

Accompanist: Lesley-Ann Brown

ACKNOWLEDGEMENTS

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If you would like to join the choir as a singing member would you please contact the Secretary, Miss Judith Miller, 7 Frensham Avenue, Fleet. Tel. (01252) 613765.

The Waverley Singers would like to thank the Reverend Philip Majcher and the Kirk Session for making them so welcome in their lovely church.

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The Waverley Singers are affiliated to the National Federation of Music Societies.

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Saturday, November 11th: at Avebury Abbey Church. Music for choir and organ.

Saturday, December 9th: at St. Andrew's Garrison Church, Aldershot.

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