

# Music of the Baroque Chorus and Orchestra

## Jane Glover, Music Director

### Soprano

Laura Amend  
Alyssa Bennett  
Bethany Clearfield  
Kateri Gormley  
Kate Lee  
Katelyn Lee\*  
Rosalind Lee\*  
Hannah Dixon  
    McConnell  
Susan Nelson\*  
Bahareh Poureslami\*

### Alto

Margaret Fox  
Ilana Goldstein  
Julia Hardin\*  
Amanda Koopman\*  
Maggie Mascal  
Jessica Melger  
Quinn Middleman  
Louise Rogan  
Susan Steele  
Anna VanDeKerchove\*

### Tenor

Madison Bolt  
Sam Grosby  
Brendon Marsh\*  
Jim May  
Patrick Muehleise\*  
Josh R. Pritchett  
Paul Reineck  
Nathan Taylor  
Zachary Vanderburg  
Christopher Windle

### Bass

Warnell Berry Jr.  
Dominic German  
Corey Grigg  
Michael Hawes  
Jan Jarvis  
Keven Keys\*  
Eric Miranda  
Guillermo Muñoz  
Stephen Richardson  
Kyle Sackett

### Violin 1

Gina DiBello,  
    *concertmaster*  
Kathleen Brauer,  
    *assistant*  
    *concertmaster*  
Kevin Case, *assistant*  
    *concertmaster*  
Teresa Fream  
Michael Shelton  
Martin Davids  
Irene Radetzky  
Michèle Lekas

### Violin 2

Sharon Polifrone,  
    *principal*  
Ann Palen  
Paul Vanderwerf  
Kate Carter  
Helen Kim  
Lori Ashikawa

### Viola

Elizabeth Hagen,  
    *principal*  
Terri Van Valkinburgh  
Claudia Lasareff-  
    Mironoff  
Benton Wedge

### Cello

Barbara Haffner,  
    *principal*  
Judy Stone  
Mark Brandfonbrener  
Sonia Mantell

### Bass

Collins Trier, *principal*  
Michael Hovnanian  
Ian Hallas

### Flute

Mary Stolper, *principal*  
Alyce Johnson

### Oboe

Anne Bach, *principal*  
Peggy Michel

### Clarinet

Steve Cohen, *principal*  
Daniel Won

### Bassoon

William Buchman,  
    *principal*  
Lewis Kirk

### Horn

Gail Williams, *principal*  
Oto Carillo  
Matt Oliphant  
Samuel Hamzem

### Trumpet

Barbara Butler,  
    *co-principal*  
Charles Geyer,  
    *co-principal*

### Trombone

Jeremy Moeller, *principal*  
Sean Keenan  
Jared Rodin

### Tuba

Scott Tegge

### Timpani

Douglas Waddell

### Organ

Stephen Alltop

\**choral soloists*

# *Elijah*

**Jane Glover, conductor**

**William Jon Gray, chorus director**

**Saturday, September 16, 2017, 7:30 PM**

Harris Theater for Music and Dance, Chicago

**Sunday, September 17, 2017, 7:30 PM**

North Shore Center for the Performing Arts, Skokie

Susanna Phillips, soprano

Elizabeth DeShong, mezzo-soprano

William Burden, tenor

Eric Owens, bass-baritone

Benedict Santos Schwegel, treble

*Elijah*, op. 70

**Felix Mendelssohn**  
(1809-1847)

**Part 1**

**INTERMISSION**

**Part 2**

## Biographies



Acclaimed British conductor **Jane Glover** has been Music of the Baroque's music director since 2002. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 until 1985. She was artistic director of the London Mozart Players from 1984 to 1991 and has also held principal conductorships of both the Huddersfield and the London Choral Societies. From 2009 until 2016, she was director of opera at the Royal Academy of Music, where she is now the Felix Mendelssohn Visiting Professor.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons she has appeared with the Cleveland Orchestra, the San Francisco, Houston, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras, the Philadelphia Orchestra, the Orchestra of St. Luke's, the Belgrade Philharmonic, and Orchestre National Bordeaux Aquitaine.

In demand on the international opera stage, Jane Glover has appeared with numerous companies including the Metropolitan Opera, Royal Opera, Covent Garden, English National Opera, Royal Danish Opera, Glyndebourne, the Berlin Staatsoper, Glimmerglass Opera, New York City Opera, Opéra National de Bordeaux, Opera Australia, Chicago Opera Theater, Opéra National du Rhin, Opera Theatre of Saint Louis, Luminato, Teatro Real, and Teatro La Fenice. Known as a Mozart specialist, she has conducted all the Mozart operas all over the world regularly since she first performed them at Glyndebourne in the 1980s. Her core operatic repertoire also includes Monteverdi, Handel, and Britten. Highlights of recent seasons include *The Magic Flute* with the Metropolitan Opera, *The Turn of the Screw* and *Lucio Silla* in Bordeaux, *The Rape of Lucretia*, *A Midsummer Night's Dream*, *L'incoronazione di Poppea*, *La clemenza di Tito*, and *Così fan tutte* at the Aspen Music Festival, *L'elisir d'amore* for Houston Grand Opera, Gluck's *Armide* and *Iphigenie en Aulide* with Met Young Artists and Juilliard, *Don Giovanni* and *The Magic Flute* at Opera Theatre of Saint Louis, and *Eugene Onegin*, *The Rake's Progress*, *The Marriage of Figaro*, *L'incoronazione di Poppea*, and the world premiere of Sir Peter Maxwell Davies' *Kommilitonen!* at the Royal Academy of Music.

Current and future engagements include *Alcina* for Washington Opera, Alma Deutscher's *Cinderella* (U. S. premiere) for San Jose Opera, and (with Fiona Shaw) *Medea* in Omaha and concerts with the Cleveland Orchestra, the San Francisco Symphony, the Houston Symphony, and the Minnesota Orchestra.

Jane Glover's discography includes a series of Mozart and Haydn symphonies with the London Mozart Players and recordings of Haydn, Mozart, Schubert, Mendelssohn, Britten, and Walton with the London Philharmonic, the Royal Philharmonic, and the BBC Singers. Recent releases include Handel's *Messiah* (Signum) and Haydn Masses (Naxos). Her critically acclaimed book *Mozart's Women* is published in the U. S. by HarperCollins, and *Handel in London* will appear in 2018.



Soprano **Susanna Phillips'** upcoming and recent activities include her return to the Metropolitan Opera for a tenth consecutive season to sing Musetta in Puccini's *La bohème*, which will be broadcast through the Met's Live in HD series. She will also make her role debut as Birdie in Blitzstein's *Regina* in her debut with the Opera Theatre of Saint Louis, sharing the stage with Susan Graham and James Morris. Other engagements this season include Mozart's Mass in C Minor with the Orchestra of Saint

Luke's, the soprano solo in Brahms' *Ein deutsches Requiem* with the Oratorio Society of New York, concerts in New York and Chicago with the Chamber Music Society of Lincoln Center, Barber's *Knoxville: Summer of 1915* with the Milwaukee Symphony Orchestra, Strauss' *Vier letzte Lieder* with the Valdosta Symphony Orchestra, Poulenc's *Gloria* with the Colorado Symphony Orchestra, and a recital at the Collaborative Arts Institute of Chicago. She last performed with Music of the Baroque in January 2017.

Other recent highlights include the Metropolitan Opera premiere of Kaija Saariaho's *L'amour de loin* conducted by Susanna Mälkki and her Zürich Opera debut as Donna Anna in *Don Giovanni*. Orchestra engagements last season included a return to the San Francisco Symphony, the Britten *War Requiem* with Kent Tritle and the Oratorio Society of New York, and as Euridice in Gluck's *Orfeo ed Euridice* with the Atlanta Symphony Orchestra.

An avid chamber music collaborator, Susanna Phillips recently teamed with bass-baritone Eric Owens for an all-Schubert recital, which they have taken on tour in Chicago with members of the Chicago Symphony Orchestra, at the Gilmore Festival, and Philadelphia Chamber Music Society. Additional recital engagements included chamber music concerts with Paul Neubauer and Anne Marie McDermott, the 2014 Chicago Collaborative Works Festival, and at Twickenham Fest, a chamber music festival she co-founded in her native Huntsville, Alabama. Susanna Phillips also made her solo recital debut at Carnegie's Weill Recital Hall with pianist Myra Huang.

Born in Birmingham, Alabama and raised in Huntsville, over 400 people traveled from her hometown to New York City in December 2008 for her Metropolitan Opera debut in *La bohème*. She continues to be overwhelmed by the support she receives and returns frequently to her native state for recitals and orchestral appearances.



Mezzo-soprano **Elizabeth DeShong's** recent and upcoming engagements include her debut at Zürich Opera as Rosina in *Il barbiere di Siviglia*; Ruggiero in *Alcina* at Washington National Opera; Arsace in *Semiramide* at the Metropolitan Opera; Adalgisa in Bellini's *Norma* with Lyric Opera of Chicago; her Royal Opera and Bayerische Staatsoper debuts as Suzuki in *Madama Butterfly*; her debut with the Chicago Symphony Orchestra in Schubert's Mass No. 6 and a world premiere of a commission by Maxwell Raimi,

both conducted by Riccardo Muti; Beethoven's Symphony No. 9 with the Baltimore Symphony Orchestra; Verdi's Requiem with the Royal Scottish National Orchestra; and Mahler's Symphony No. 2 with the Oregon Symphony. These performances mark her debut with Music of the Baroque.

She has performed extensively throughout the world with such companies as San Francisco Opera, Los Angeles Opera, Canadian Opera Company, English National Opera, Wiener Staatsoper, Opéra National de Bordeaux, Glyndebourne, and Aix-en-Provence. She has appeared in concert with ensembles including the Cleveland Orchestra, Baltimore Symphony Orchestra, Pittsburgh Symphony Orchestra, Dallas Symphony Orchestra, Orchestra of St. Luke's, Cincinnati Symphony Orchestra, National Symphony Orchestra, Toronto Symphony Orchestra, and the Royal Flemish Orchestra.

On DVD, Elizabeth DeShong can be seen as Hermia in the Metropolitan Opera's pastiche opera *The Enchanted Island* (Virgin), and as Maffio Orsini in San Francisco Opera's production of *Lucrezia Borgia* on EuroArts Music and Naxos. Her recording of Handel's *Messiah* with the Toronto Symphony Orchestra under the direction of Sir Andrew Davis was recently released on Chandos.



Tenor **William Burden**'s upcoming and recent engagements include Dr. Robert Knox in the premiere of Julian Grant's *The Nefarious, Immoral but Highly Profitable Enterprise of Mr. Burke & Mr. Hare* and Florestan in performances of *Fidelio* with Boston Baroque, creating the role of George Bailey in the world premiere of *It's a Wonderful Life* at the Houston Grand Opera, and a return to both Dallas Opera as Peter Quint in *The Turn of the Screw* and the Glimmerglass Festival, where he will serve as the 2017 Artist in Residence and appear in Derrick Wang's *Scalia/Ginsburg*. He also appears in concert with the Atlanta Symphony Orchestra. He makes his Music of the Baroque debut in these performances.

He has appeared in opera houses around the United States and in Europe, including Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Los Angeles Opera, Houston Grand Opera, Washington National Opera, Opera Philadelphia, Cincinnati Opera, Glimmerglass Opera, New York City Opera, New Orleans Opera, Teatro alla Scala, Glyndebourne, Bayerische Staatsoper, Berliner Staatsoper, Madrid's Teatro Real, and the Saito Kinen Festival. He has sung the title roles in *Contes d'Hoffmann*, *Faust*, *Pelléas et Mélisande*, *The Rake's Progress*, *Roméo et Juliette*, *Béatrice and Bénédicte*, *Candide*, and *Acis and Galatea*. Other roles include Loge in *Das Rheingold*, Laca in *Jenůfa*, Captain Vere in *Billy Budd*, Aschenbach in *Death in Venice*, Don Jose in *Carmen*, Pylade in *Iphigénie en Tauride*, Edgardo in *Lucia di Lammermoor*, Nerone in *L'incoronazione di Poppea*, Ferrando in *Così fan tutte*, Narraboth in *Salome*, and Lensky in *Eugene Onegin*.

In concert, William Burden has appeared with the Chicago Symphony Orchestra, Atlanta Symphony Orchestra, Philadelphia Orchestra, Minnesota

Orchestra, St. Louis Symphony, Houston Symphony, Berlin Philharmonic, BBC Symphony Orchestra, the Edinburgh Festival, and on tour with Les Arts Florissants at the Théâtre des Champs-Élysées, Barcelona, and Lyon.

His recordings include Beethoven's Symphony No. 9 with Michael Tilson Thomas and the San Francisco Symphony (SFS Media), Barber's *Vanessa* (Anatol) with the BBC Symphony Orchestra (Chandos), and *Musique adorable: The Songs of Emmanuel Chabrier* (Hyperion).



Bass-baritone **Eric Owens'** recent and upcoming engagements include a return to Lyric Opera of Chicago as Wotan in David Pountney's new production of Wagner's *Die Walküre*. He will also sing Filippo II in Verdi's *Don Carlo* at Washington National Opera, Don Basilio in Rossini's *Il barbiere di Siviglia* at Houston Grand Opera, Enrico in Donizetti's *Anna Bolena* at Canadian Opera Company, and the Forester in Janáček's *The Cunning Little Vixen* at the Glimmerglass Festival, where he will serve as Artist in

Residence and Artistic Advisor. Concert appearances include Rossini's *Stabat Mater* with the Chicago Symphony Orchestra, conducted by Riccardo Muti, and Verdi's Requiem with both the National Symphony Orchestra, led by Gianandrea Noseda, and the Nashville Symphony Orchestra. He last appeared with Music of the Baroque in November 2015.

Eric Owens launched the 2016-17 season with his role debut as Wotan in Wagner's *Das Rheingold* at Lyric Opera of Chicago. He sang a trio of operas at the Metropolitan Opera that included the Met premiere of Kaija Saariaho's *L'amour de Loin*, a new production of *Rusalka* under Sir Mark Elder, and a revival of *Idomeneo* conducted by James Levine, all of which were broadcast through the Met's Live in HD series. Concert highlights included joining Alan Gilbert and the New York Philharmonic for performances as Wotan in *Das Rheingold* and of Beethoven's Ninth Symphony, which he also performed at the Cincinnati May Festival as its Artist in Residence, a gala celebrating the Metropolitan Opera's Fiftieth Anniversary at Lincoln Center, and performances as Orest in Strauss' *Elektra* at the Verbier Festival and Méphistophélès in Berlioz's *La Damnation de Faust* with the New Zealand Symphony Orchestra. He also gave a guest recital at the Cleveland Art Song Festival, performed recitals with Susanna Phillips for Washington Performing Arts and with Lawrence Brownlee at Lyric Opera of Chicago and William Jewell College, and appeared with the Chicago Symphony's Negaunee Music Institute to present an interactive recital for incarcerated youth alongside Riccardo Muti and Joyce DiDonato.

He is featured on two Telarc recordings with the Atlanta Symphony Orchestra: the Mozart Requiem and scenes from Strauss' *Elektra* and *Die Frau ohne Schatten*, both conducted by Donald Runnicles. He is also featured on the Nonesuch Records release of *A Flowering Tree*.



Treble **Benedict Santos Schwegel**'s recent and past performances include *The King & I* with Lyric Opera of Chicago, Christopher Wheeldon's *Nutcracker* with the Joffrey Ballet, and the treble soloist in *Elijah* with Apollo Chorus and Elmhurst Symphony. His other Chicago credits include Ulysses/Newsboy in *Gypsy!* with Chicago Shakespeare Theater, Bruno in *The Rose Tattoo* with Shattered Globe, Fritz in *The Nutcracker* with Ballet Chicago, and *Oliver!* with Light Opera Works.

Benedict Santos Schwegel trained at Acting Studio and Lookingglass Arts Camps. He is a soloist/cantor and sings duets with his sister Bernadette at churches throughout Chicagoland. He is a freshman at DePaul College Prep and when not performing studies ballet, tap, piano, and guitar.



Music of the Baroque's chorus director since 2010, **William Jon Gray** is the director of choral studies at the University at Albany–SUNY. He previously served as the chair of the choral department at the Indiana University Jacobs School of Music. He has been associate conductor of the Carmel Bach Festival in California, leading major choral and orchestral works and preparing performances with renowned conductor Bruno Weil. He has also been assistant conductor of Boston's Handel and Haydn Society.

William Jon Gray has made guest appearances with orchestras and at festivals around the United States, including the Handel and Haydn Society, Princeton Festival, National Chamber Orchestra, Billings Symphony, and the Lafayette Symphony. In August 2010, he prepared the Grant Park Festival Chorus for performances of Dvořák's Requiem in collaboration with Carlos Kalmar. He has prepared choruses for the Indianapolis Symphony Orchestra and the National Chamber Orchestra. As faculty director of opera choruses for the Indiana University Opera Theatre, he collaborated with such notable directors as Tito Capobianco (*La traviata*), Colin Graham (*Peter Grimes*), Vincent Liotta (*A View from the Bridge*), and Tomer Zvulun (*Faust*).

William Jon Gray served as artistic director of the Masterworks Chorus and Orchestra of Washington, D.C. from 1986 to 1993, and was artistic director of the Bach Chorale Singers from 1994 to 2010, conducting more than 100 performances of major choral works. With the Bach Chorale Singers, he received national critical acclaim for the commercially released recording *In Praise of the Organ: Latin Choral and Organ Music of Zoltán Kodály*.



## Program Notes

Born in 1809, Romantic composer Felix Mendelssohn was a great champion of Baroque music. He took a particular interest in J. S. Bach when he was a child, copying many of Bach's chorales and fugues, and his early works—especially his keyboard music and string symphonies—reveal this influence. Mendelssohn wasn't the only composer who found Bach's music inspiring. The notion that Bach was capable of expressing something beyond words, something innately Romantic, was common in the nineteenth century. As the writer E. T. A. Hoffmann put it, "There are moments—above all when I have been reading for a long time in the works of the great Sebastian Bach—in which the numerical relationships of music, indeed the mystical rules of counterpoint, awaken in me an inward terror." Mendelssohn took his personal devotion one step further. In 1829, he encouraged the Berlin *Singakademie*, which had been performing Bach's music privately, to mount a public performance of the *Passion According to St. Matthew*—the first since Bach's death. As the conductor and primary champion of the event, Mendelssohn is usually credited with the work's revival. Similarly enthusiastic about Handel, Mendelssohn opened the Lower Rhein Music Festival in 1833 with *Israel in Egypt*, complete with recitatives and arias he discovered in the original manuscript at the Royal Music Library in London.

Mendelssohn's goals were loftier, however. He wanted to write his own oratorio, both emulating his musical idols and subtly inserting himself into the same musico-historical trajectory. He realized his dream with his oratorio *St. Paul*, conducting the premiere in 1836 at the Lower Rhine Festival. The work was an extraordinary success. Seeking to build upon this triumph, Mendelssohn began contemplating his next dramatic subject. He reached out to his longtime friend Karl Klingemann for a libretto to "stir [him] up to fresh activity," proposing as subjects Elijah, St. Peter, or even Og of Bashan (primarily famous for his enormous bed, which was nine cubits long and four wide). Klingemann agreed, but his efforts were halfhearted. Undaunted, Mendelssohn reached out to *St. Paul* librettist Julius Schubring in 1838. Unlike Klingemann, Schubring was enthusiastic—but his artistic vision differed radically from Mendelssohn's. Schubring wanted to "keep down the dramatic, and raise the sacred element," treating Biblical texts as "musical sermons" that underscored uplifting moral themes. Mendelssohn wanted to bring the stories to life, arguing that "the dramatic element should predominate. The personages should act and speak as if they were living beings." The disagreement, along with increasing demands on Mendelssohn's time, ultimately led the composer to abandon the project.

Nearly a decade later, the Birmingham Festival, for whom Mendelssohn had conducted *St. Paul* in 1837, asked him to write a new oratorio. He accepted, writing to the committee, "Since some time I have begun an oratorio and 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." It was *Elijah* that Mendelssohn had in mind, of course. He returned to the work rejuvenated, completing it by the deadline in spite of his original caveat. There was one final twist: as the Birmingham audience expected a



work in their native tongue, the oratorio—which was full of famous Bible verses—had to be translated into English. While Mendelssohn was fluent in the language, he asked William Bartholomew for a translation as close as possible to the familiar King James Bible. Mendelssohn conducted the premiere of *Elijah* at the Birmingham Festival on August 26, 1846, and right from the start it was a huge success. As the music critic from *The Times* enthused, “The last note of *Elijah* was drowned in a long-continued unanimous volley of plaudits, vociferous and deafening. Mendelssohn...descended from his position on the conductor’s rostrum; but he was compelled to appear again, amidst renewed cheers and huzzas. Never was there a more complete triumph; never a more thorough and speedy recognition of a great work of art.” Mendelssohn was working on a third oratorio, *Christus*, when he died in November 1847 at the age of 38.

In his setting, Mendelssohn completely dispenses with Schubring’s notion that the Bible is better suited for austere morality plays. *Elijah* is intensely dramatic from start to finish, offering occasional lyrical moments as respite. As the story begins, King Ahab of Israel has ordered the worship of Baal. Elijah announces in an introduction that God is punishing the people who have forsaken him with a drought—“As God the Lord of Israel liveth...there shall not be dew nor rain these years.” After an overture featuring a menacing motive in the low strings that almost points the way to John Williams and the soundtrack of *Jaws*, the people beg the Lord to have mercy on them (“Help, Lord! Wilt Thou quite destroy us?”). The stalwart believer Obadiah urges the people to repent in a rapturous setting of verses from Deuteronomy and Job (“If with all your hearts ye truly seek me”), and the people gradually realize his wisdom in the chorus, “Yet doth the Lord see it not.” An angel appears to Elijah, sending him to the house of Zarepath’s widow where her son lies dying, while a quartet of angels promises him safety (“For He shall give His angels charge over thee”). Elijah uses the boy’s faith in God to save him, and the people praise God in the chorus, “Blessed are the men who fear Him,” featuring string figures that almost recall the *Hebrides* Overture.

In the same music with which the oratorio began, Elijah vows to confront King Ahab for misleading the people. Ahab turns the tables back on Elijah, suggesting the fact that he predicted the drought means that he was secretly the cause. Elijah explains that Ahab’s idol worship is to blame, challenging the priests of Baal to show their god’s power by lighting a fire under a sacrifice. The priests try to summon Baal in the chorus “Baal, we cry to thee, hear and answer us,” but their efforts are fruitless. Elijah prays to the Lord in the aria, “Lord God of Abraham, Isaac, and Israel,” echoed by an angel quartet, “Cast thy burden upon the Lord, and He shall sustain thee.” Their entreaty is a success, of course, and fire comes from the heavens in full orchestral flourishes as the chorus of people exclaim, “The fire descends from heaven! The flames consume his offering!” The people vow to obey the Lord in the brief chorale, “Our God is one Lord, and we will have no other gods before the Lord.” Obadiah tells Elijah to pray for rain, saying, “O man of God, help thy people!” As Part I concludes, the Lord “laveth the thirsty land,” ending the drought as water washes over the earth in torrents of string scales.

Part II focuses more narrowly on a test of Elijah's faith. In an opening aria and chorus, we are instructed to "be not afraid." Apparently not content with his earlier victory, Elijah confronts King Ahab once again. Queen Jezebel, furious that the prophets of Baal were destroyed, orders the people to kill Elijah. They accept in the bombastic "Woe to him! He shall perish." After Obadiah warns him of the danger, Elijah wanders in the desert, beset by doubt in the darkly-hued aria, "It is enough." Angels comfort him in the exquisite trio, "Lift thine eyes," eventually directing him to spend the next forty days and forty nights traveling to Mount Horeb. The angel gives Elijah strength in the aria "O rest in the Lord," while he receives further assurance in the chorale-like "He that shall endure to the end shall be saved." Elijah finds the Lord on Mount Horeb—not in the form of tempests, earthquakes, or fire, but in "a still, small voice" heard within the majestic chorus, "Holy, holy, holy is God the Lord Sabaoth." His faith restored, Elijah returns to serve his people. As we learn in the chorus "Then did Elijah the prophet break forth like a fire," upon his death Elijah ascends to heaven on "a fiery chariot with fiery horses."

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# Text

## Part I

### Introduction

**Elijah:** As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word.

### 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 People:** The deep affords 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!

### Duet and 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.

### Recitative

**Obadiah:** Ye people, rend your hearts, and not your garments, for your transgressions the prophet 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.

### 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!

### 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.

### Recitative

**An 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.

### Double Quartet

**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, lest thou dash thy foot against a stone.

### Recitative

**An Angel:** Now Cherith's brook is dried up, Elijah. Arise and depart, and get thee to Zarepath. Thither abide; for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

### Recitative, Air, and Duet

**The Widow:** What have I to do with thee, O man of God? Art thou come to me, to call my sin unto remembrance? To slay my son art thou come hither? Help me, man of God, my son is sick, and his sickness is so sore that there is no breath left in him! I go mourning all the day long, I lie down and weep at night! See mine affliction, be thou the orphan's helper.

**Elijah:** Give me thy son! Turn unto her, O 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!

**The Widow:** Wilt thou shew wonders to the dead? There is no breath in him.

**Elijah:** Lord, my God, let the spirit of this child return, that he again may live!

**The Widow:** Shall the dead arise and praise Thee?

**Elijah:** Lord, my God, O let the spirit of this child return, that he again may live!

**The Widow:** The Lord hath heard thy prayer, the soul of my son reviveth!

**Elijah:** Now behold, thy son liveth!

**The Widow:** Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

**Elijah:** Thou shalt love the Lord thy God, love Him with all thine heart, and...

**Elijah and Widow:** ...with all thy/my soul and with all thy/my might. O blessed are they who fear Him!

### **Chorus**

Blessed are the men who fear Him, they ever walk in the ways of peace. Through darkness riseth light to the upright. He is gracious, compassionate; He is righteous.

### **Recitative and Chorus**

**Elijah:** As God the Lord of Sabaoth

liveth, before whom I stand, three years this day fulfilled, I will shew myself unto Ahab, and the Lord will then send rain again upon the earth.

**King Ahab:** Art thou Elijah, he that troubleth Israel?

**Chorus:** Thou art Elijah, 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, then we shall see whose God is God the Lord.

**Chorus:** And then we shall see whose God is God the Lord.

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

**Chorus:** 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.

### **Chorus**

**Priests of Baal:** Baal, we cry to thee, hear and answer us! Heed the sacrifice we offer! Hear us, Baal, hear, mighty god! Baal, O answer us! Baal, let thy flames fall and extirpate the foe! Baal, O hear us!

### **Recitative and Chorus**

**Elijah:** Call him louder! For he is a god. He talketh, or he is pursuing, or he is on

a journey; or peradventure he sleepeth. So awaken him. Call him louder!

**Priests of Baal:** Hear our cry, O Baal! Now arise! Wherefore slumber?

### **Recitative and Chorus**

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

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

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

### **Aria**

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

### **Quartet**

**Angels:** 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!

### **Recitative and Chorus**

**Elijah:** O Thou who maketh 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. O Israel hear! Our God is one Lord, and we will have no other gods before the Lord.

**Elijah:** Take all the prophets of Baal, and let not one of them escape you. Bring them down to Kishon's brook, and there let them be slain.

**The People:** Take all the prophets of Baal, and let not one of them escape us. Bring all, and slay them!

**Elijah:** Is not His word like a fire, and like a hammer that breaketh the rock into pieces? For God is angry with the wicked every day. And if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready!

### **Arioso**

**Alto:** 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. Though they are by Him redeemed, from Him have they fled.

### **Recitative and Chorus**

**Obadiah:** O man of God, help thy people! Among the idols of the Gentiles are there any that can command the rain or cause the heavens to give their showers? The Lord our God alone can do these things.

**Elijah:** O Lord, Thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of Thy people! Open the heavens and send us relief; help Thy servant now, O God!

**The People:** Open the heavens and send us relief; help Thy servant now, O God!

**Elijah:** Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

**The Boy:** There is nothing. The heavens are as brass above me.

**Elijah:** When the heavens are closed up because they have sinned against Thee, yet, if they pray and confess Thy name, and turn from their sin when Thou dost afflict them, then hear from heaven and forgive the sin. Help, send Thy servant help, O God!

**The People:** Then hear from heaven and forgive the sin! Help, send Thy servant help, O God!

**Elijah:** Go up again, and still look toward the sea.

**The Boy:** There is nothing. The earth is as iron under me.

**Elijah:** Hearest thou no sound of rain? Seest thou nothing arise from the deep?

**The Boy:** No, there is nothing.

**Elijah:** Have respect to the prayer of Thy servant, O Lord my God! Unto Thee will I cry, Lord my rock. Be not silent to me; and Thy great mercies remember, Lord.

**The Boy:** Behold, a little cloud ariseth now from the waters: it is like a man's hand! The heavens are black with clouds and 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 forevermore!

## **Chorus**

Thanks be to God, He laveth the thirsty land. The waters gather, they rush along! They are lifting their voices! The stormy billows are high; their fury is mighty. But the Lord is above them, and Almighty.

## **Part II**

### **Aria**

**Soprano:** Hear ye, Israel; hear what the Lord speaketh: "Oh, hadst thou heeded my commandments!" Who hath believed our report? To whom is the arm of the Lord revealed? Thus saith the Lord, the Redeemer of Israel, and his Holy One, to him oppressed by tyrants, thus saith the Lord: "I am He that comforteth; be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die, and forgettest the Lord thy maker, who hath stretched forth the heavens, and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee."

### **Chorus**

"Be not afraid," saith God the Lord, "Be not afraid, thy help is near." God, the Lord thy God, sayeth unto thee, "Be not afraid!" Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee.

### **Recitative and Chorus**

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

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

**Chorus:** We heard it with our ears.

**The Queen:** Hath he not prophesied also against the king of 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?

**Chorus:** He shall perish!

**The Queen:** Yea, by sword he destroyed them all!

**Chorus:** He destroyed them all!

**The Queen:** He also closed the heavens.

**Chorus:** He also closed the heavens.

**The Queen:** And called down a famine upon the land.

**Chorus:** 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!

**Chorus**

Woe to him! He shall perish, for he closed the heavens. And why hath he

spoken in the name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land and us, as we have heard with our ears. So go ye forth, seize on him! He shall die!

**Recitative**

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

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

**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. 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!

**Recitative**

**Tenor:** See now, he sleepeth beneath a juniper tree in the wilderness, and there the angels of the Lord encampeth round about all them that fear him.

**Trio**

**Angels:** Lift thine eyes, O 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.



## **Chorus**

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

## **Recitative**

**The Angel:** Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go, to Horeb, the mount of God.

**Elijah:** O Lord, I have labored in vain; yea, I have spent my strength for naught! O that Thou wouldst rend the heavens, that Thou wouldst come down! That the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works! O Lord, why hast Thou made them to err from Thy ways? and hardened our hearts, that they do not fear thee? O that I now might die!

## **Aria**

**The Angel:** O rest in the Lord, wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thy self because of evil doers.

## **Chorus**

He that shall endure to the end shall be saved.

## **Recitative**

**Elijah:** Night falleth round me, O Lord! Be Thou not far from me! Hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land.

**The Angel:** Arise now, get thee without, stand on the mount before the Lord; for there His glory will appear and shine on thee! Thy face must be veiled, for He draweth near.

## **Chorus**

Behold, God the Lord passed by! And

a mighty wind rent the mountains around, break in pieces the rocks, break 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.

## **Recitative**

**Contralto:** Above him stood the seraphim: and one cried to another:

## **Quartet and Chorus**

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

## **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.

**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.

## **Arioso**

**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.

## **Chorus**

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai and heard the judgements of the

future, and in Horeb its vengeance.  
And when the Lord would take him  
away to heaven, lo, there came a fiery  
chariot with fiery horses, and he went  
by a whirlwind to heaven.

### **Aria**

**Tenor:** 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 forever.

### **Recitative**

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

### **Chorus**

But the Lord from the north hath raised  
one, who from the rising of the sun

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

### **Quartet**

O come, every one that thirsteth, O  
come to the waters, O come unto him.  
O hear, and your souls shall live  
forever.

### **Final Chorus**

And then, 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  
ever shall reward you. Lord, our  
Creator, how excellent Thy name is in  
all the nations, Thou fillest heaven with  
Thy glory. Amen!