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Ensemble Concerts: Symphony Orchestra, May 2, 1976

Julian Dawson Director

John W. Ferrell Conductor

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Elijah

by Felix Mendelssohn

Illinois State University
Symphony Orchestra
Julian Dawson, Director

Community-University
Oratorio Choir
John W. Ferrell, Conductor

Sunday, May 2, 1976 2:00 P.M.
Union Auditorium

Elijah

Introduction	Mr. Armstrong
Overture	Orchestra
Help, Lord	Chorus
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!	
Lord, bow thine ear	Duet with chorus
	Miss Falker Miss Detloff
Lord, bow thine ear to our pray'r Zion spreadeth her hands for aid; And there is neither help nor comfort	
Ye people, rend your hearts (Recitative)	Mr. Kunde
If with all your hearts (Aria)	Mr. Kunde
Yet doth the Lord.	Chorus
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!	
Elijah, get thee hence (Recitative)	Miss Detloff
For He shall give His angels	Chorus
For He shall give His angels charge over thee: That they shall protect thee in all the ways thou goest;	
For He shall give His angels charge over thee; That their hands shall uphold and guide thee, lest thou dash thy foot against a stone.	
As God the Lord of Sabaoth (Arioso)	Mr. Armstrong
Art thou Elijah? (Recitative)	Mr. Buss
I never troubled Israel's peace. (Recitative)	Mr. Armstrong
Baal, we cry to thee.	Chorus
Baal, we cry to thee, Baal, we cry to thee; hear and answer us!	
Heed the sacrifice we offer! Baal, let thy flames fall and extirpate the foe!	
Call him louder! (Recitative)	Mr. Armstrong
Draw near, all ye people. (Recitative and Aria)	Mr. Armstrong
Cast thy burden upon the Lord.	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!	
O Thou, who makest thine angels spirits. (Recitative)	Mr. Armstrong
The fire descends from heav'n!	Chorus
The flames consume his off'ring, his Before Him upon your faces fall!	

Soloists

(in order of appearance)

Dr. Donald Armstrong

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Chorus Personnel

Albert, Kathleen
Allan, Sarah*
Amm, Roger
Anderson, Sylvia*
Andrew, Louise*
Bailey, Paula
Bailey, Rebecca
Barkley, Susan
Barth, Cheryl
Bauer, Ann
Bear, Ruth
Beere, Kristin
Begitschke, Karen
Bellows Sylvia*
Bender, Donna
Berge, Tracy
Berryhill, Heidi
Bertelsen, David
Blomquist, Wendy*
Blythe, Colleen*
Blythe, Rick*
Bode, Michael
Boerger, Kristine*
Bogaert, Bob
Bowen, Denise
Brhel, Kathleen
Brockman, Mary Kay
Brown, Steven
Bundy, Barbara
Burton, Vicki
Buth, Ella*
Buss, Skip
Cackovic, Gail
Cain, David
Clark, Pam*
Clawson, Linda*
Colson, William
Colvin, Felicia
Condiff, Sheila
Conroy, Connie*
Cooper, Susan
Corporon, Chris
Cox, Robert
Cralley, Mary*
Crow, Kris
Croxville, Elizabeth
Cruz, Patricia
Dant, Greg
Darling, Shirley
Day, Deborah
DeBose, Donna
Dellorto, Mary*
DeRubis, Mary A.
Detloff, Mary
Downs, Margorie*
Dunavin, Esther*
Durham, Ann
Eby, Joseph
Eckhardt, Melody
Edel, Kim
Edmondson, Sue*
Eichenberger, Janet
Eichenberger, Nancy

Eichstaedt, Donna
Elder, Robert*
Ellinor, Diane
Ensminger, Florence*
Emmerling, Lois
Estes, Steve
Falker, Regina
Farrell, Joy
Fawley, Mary
Fletcher, Bonnie
Flynn, Thomas
Freehill, Katherine
Fulton, Vera*
Garmer, Marcia*
Gensert, Robin
Goulding, Aileen
Graben, Susan
Greenfield, Sandra
Gresely, Robert*
Griffin, Maggie
Grimm, Kathleen*
Grogan, Robert
Grosenheider, Carolyn
Gross, Deborah
Gudeman, Alice
Hagberg, Kris
Hahn, Carla
Halinski, Wanda
Hartman, JoAnn*
Hartman, Roberta
Harp, Sandra*
Harper, Priscilla*
Haught, Joyce
Helme, Frank*
Henclewski, Stephen
Hemlock Marilaurice
Henderson, Piper
Henley, Cheryl Denise
Hileman, Roger
Hillier, Georgia*
Holmes, Roger*
Hosto, Cindy
Houser, Dianne
Hubka, Cheryl
Hudson, Howard
Hughes, Ramona
Hulslander, Carol
Hunt, Cordelie
Husband, Darryl
Huston, Joan
Immel, Carol
Inman, Jean
Jackson, Marvis
Jackson, Sheila
Jacobs, Jeanette*
Jett, Lois*
John, Catherine
Johnson, Karen
Jungles, Sue
Kandziorski, David
Kannaley, Roxanne
Kaps, Patti
Keller, Anita

Kennard, Marilyn*
Kiesler, Robert
Kimmell, Paul
Kinsella, Margie
Kleveland, James
Kohlmeyer, Helen*
Koshinski, Rowena*
Kostecki, John
Kozlowski, Kathryn
Krips, Karen
Kuntz, Marie
Kunz, Sue
Lamb, Doug*
Landers, James
Lauters, William
Liffick, Cindy
Lininger, William
Little, Anne*
Lloyd, Eleanor*
Maier, Ronald*
Malcom, Debra
Manring, Darryl*
Marti, Donita
Martin, Nancy
Maxfield, Libby
Mays, Warren
McClain, Ronald*
McConnell, Karen*
McCullough, Tommy
McDade, Thomas
McIntyre, Diane*
McNamee, Mary*
Meadors, Donald
Meizelis, Jody*
Messamore, Dennis
Meyer, Nancy
Meyers, Andrea
Miller, Catherine
Miller, Joanne
Miller, Robert*
Miller, William*
Hosto, Cindy
Mooha, Madonna
Mooha, Margaret
Morgan, Barbara
Mosier, Marge*
Mote, Barb*
Muhleman, Linda
Murphy, Patricia
Nansen, Beth
Nevin, Michelle
Newby, David
Nichols, Beverly*
Nichols, Boyd*
Noggle, Wave*
O'Connor, Timothy
Oglesby, Margaret
Olsen, Bob
Orme, Dan
Outlaw, Marjory*
Owens Toni
Park, Janet
Peterson, Sue Lynn
Pfaff, Lorel

Program Notes

The oratorio began in Rome in the middle of the XVI. century when Filippo Neri inaugurated a special service order called **oratoriani** and provided a special building, the **oratorio**, where these popular services were conducted. No music is existent before Cavalieri's **Rappresentazione di anima e di corpo**, 1600. Other Italians developed the style until it reached a high point in the works of Carissimi, Draghi, Stradella and Alessandro Scarlatti.

Heirich Schutz wrote the first German oratorio in 1623. Bach and Haydn continued the series, but Mendelssohn reverted to the Handel tradition which was so greatly esteemed by English audiences.

Like Handel, Mendelssohn knew his Bible, and the texts he selected for musical setting lent themselves particularly to his type of dramatic treatment. At one point he made an arrangement with the musician Adolph Marx wherein each would write a text for the other's use. Mendelssohn fulfilled his bargain by writing text on the subject of Moses, which was never set, but Marx failed to produce his version of St. Paul as he had promised. So Mendelssohn selected his own words on that subject and this great work was presented in 1836.

In June, 1845, the committee of the Birmingham Musical Festival invited the composer to conduct all of the performances of their next festival, and to provide a new oratorio, or other music, for the occasion.

Intensive work on the new oratorio was postponed until the following spring. By late May, 1846, the first part was completed in Leipzig, where Mendelssohn directed the new Conservatory and conducted the Gewandhaus Concerts, and sent to London to be translated. His work was periodically interrupted in order for him to participate in various events: the Lower Rhine Festival at Aix-la-Chapelle; the festival at Liege where the first performance of his hymn "Lauda Sion" was given; and the first festival of the German-Flemish Association at Cologne for which he has composed "To the Sons of Art" on Schiller's poem.

By July the remainder of the new oratorio, "Elijah," was sent to London. The first choral rehearsals were entrusted to Moscheles, the famous piano virtuoso, while Mendelssohn continued to work on the orchestral parts at Leipzig. The completion date indicated on the score was August 11, 1846.

The first performance of "Elijah" was given on the morning of August 26th at the Town Hall of Birmingham. Its success was spectacular. Four choruses and four arias were enthusiastically encored. The same evening the composer wrote to his brother:

"No work of mine ever went so admirably at the first performance, or was received with such enthusiasm both by musicians and the public, as this. I never in my life heard a better performance—no, nor so good, and almost doubt if I can ever hear one like it again."

In spite of its glorious acceptance Mendelssohn immediately undertook some revisions. In April of the following year he returned to London for the tenth and last time and conducted four performances of the revised oratorio for the Sacred Harmonic Society at Exeter Hall. The Queen and Prince Albert attended the second presentation. On that occasion the Prince wrote a note in his program book addressing Mendelssohn as the second Elijah, faithful to the worship of true Art.

The story of Elijah, the greatest and sternest of the Hebrew prophets, appears in Kings I and II and he is mentioned in the New Testament also. The name comes from the Hebrew **eliuah** (or **eligahu**) meaning "my God is Yahweh."

It was Elijah who insisted on the single divinity of Yahweh and who repudiated the cult of any other God. In the legends of Elijah comes the belief that he would return for the restoration of Israel. Both Jesus and John the Baptist rejected the idea that they were Elijah, but speculation as to his reappearance continues to the present day.

The overture follows a brief introduction by Elijah who announces the forthcoming lack of dew and rain and in the first chorus the people invoke the Lord to help them in their sorry plight. Elijah confronts Ahab, ruler of Israel (9th century B.C.), and challenges him to an ordeal to see whether the heathen God Baal or Yahweh will bring relief. The contest takes place on Mt. Carmel. The prophets of Baal appeal by ritual dances and other exhortations, but to no avail. Elijah's supplication to Yahweh is answered when a bolt of lightning consumes his sacrifice and rain comes from the sea. This episode, with Elijah's taunting remarks and the stirring choral drama, makes one of the most effective scenes in all musical literature.

There is great contrast between music of a contemplative nature, as in the arias "If with all your hearts (tenor)," and "Hear ye, Israel (soprano)," as opposed to the dynamic power of such sections as the Baal choruses. Throughout the work the characterization of the prophet is intensely maintained in his recitations and arias. The greatest appeal, however is in the varied choral numbers such as "Thanks be to God," "Be not afraid," and "He, watching over Israel," whose effectiveness is eternally retained by virtue of the composer's realistic exploitation of vocal and instrumental resources and his eloquent interplay of melodic and contrapuntal expressions.

Irwin Spector

Phoenix, Connie
Prochnow, Luella*
Puttcamp, Carol*
Ramsey, Lillian*
Rasmussen, Linda
Rehmann, Guy
Reeve, Richard
Reichle, LouAnn
Rentler, Terry
Resetich, Kathleen
Richardson, Sharon*
Ridge, Judith
Riffel, Marlise*
Rogers, Barbara
Roland, Randy
Rosado, Luciano
Ross, Colin
Rudiger, Roberta
Russell, Mary*
Ryding, Laureen
Sallwasser, Anne
Santoro, Karen
Savini, Teri
Schimerlik, James
Schroeder, Jack*
Segin, Joan
Slefridge, Nancy
Siebermann, Kathy
Sieburg, Gary
Siemsen, Donna
Short, Barbara
Smith, Lisa
Smith, Monica
Sokan, Ann*
Sotola, Diane
Spears, Ron
Stam, Connie
Stangland, Kris
Stephens, Eric

St. John, Jean
Story, Rita
Stuzman, Erma*
Stuzman, John*
Sudduth, Sharon
Sullivan, Sister Rose Erin
Suter, Laurel
Sutton, Eugene*
Teegarden, Richard
Thiel, Greg
Thomas, Gayle*
Thomas, Patricia
Tomic, Rick
Tomlins, Janet*
Troline, Alan
Trotter, Carol*
Tyler, Charles*
Ullom, Jane
Underwood, Deborah
Ungs, Marcie
Vasilou, James
Vinson, John
Wakefield, Sheila*
Waters, Anne
Wenger, Beth
Westerlund, Diane
White, Mark
Wildemuth, Jerry
Wilds, Jayne
Wiley, Victor
Willcutt, Laura
Williams, Harry
Wiltfang, Wendy
Winston, Gregory
Woelffer, Barbara
Wonderlin, William
Wyman, Billie
Zieche, James
Zivilik, Steven

*denotes community people

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Orchestra Personnel

1st Violin

Andrew Erlich#

Erwin Korov
Elspeth Lumsden
Pamela Meyer
Llewellen Preece
Cecelia Roth
Hwei Ming Twu
Carol Waldvogel

2nd Violin

Gregory Oakley

Helen Davitz
Alison Holste
Larry Park
Debra Pederson
Wanita Smith
Paula Wikehart

Viola

John McDonald

Ellen Folta
Linda Langellier
Linda Morris
Sandy Robinson

Cello

Laurie Howe

Dan Bunce
Dale Edwards
Martin Hanson
Richard Neeham
Monica Overmier

Bass

Peter Guy

Ken Haebich
Carol Jansen
Melanie Jenkin
Craig Jones
Mary Leitschuh
Philip Murphy
Lorraine Quigg

Flute

Carol Neuleib*
Judith Ross*

Anne Fitch
Diane Meador
Kari Neuleib
Kathy Townsend

Oboe

Marvin Carlton*
Beth Christenson*
Patty Seino*

Kim Morrison

Clarinet

David Dineff*
Ricardo Mariani*
Melinda Matthews*
Mary Ann Campbell

Bassoon

Mary Dalziel*
Grant Gillett*
Loretta Sweet*

Lynn Pearson

French Horns

Rodger Brunett*
Tim Swenson*
Joellen Edwards
Caron Jancik
Robin Schoonhoven

Trumpet

Kirby Reese*
Wes Wollard*

Cathy Godar
Cindy Scaruffi

Trombone

Jim Bormann
Brandon Mason

2nd Trombone

Brian Shrader

Tuba

John Swenson

Tympani

Jose Alicea

Percussion

Tom Hensold
Darryl One

Librarians

Marvin Carlton
Peter Guy

Concert Manager

Wayne Montag

Set-Up

Ricardo Mariani

*Denotes Co-Principal
Denotes Section Leader
#Denotes Concert Master

The Lord is God, the Lord is God.
O Israel hear! Our God is one Lord:
And we will have no other Gods—before the Lord.

Is not His word like a fire? (Aria)

Mr. Armstrong

Thou has overthrown thine enemies! (Recitative)

Mr. Armstrong
Miss Burton
Chorus

Open the heavens, and send us relief!
Help, help thy servant now, O God!
Then hear from heav'n and forgive
the sin; Help, send thy servant help,
O God!

Thanks be to God

Chorus

Thanks be to God! for He is gracious;
and His mercy endureth forever more!
Thanks be to God, He laveth the thirsty
land. Thanks be to God!
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.

Intermission

(There will be a five minute intermission during which the audience is asked to remain in the auditorium.)

Hear ye, Israel!

Miss Tumminelli

Be not afraid.

Chorus

Be not afraid, saith God the Lord.
Be not afraid, thy help is near.
Though thousands languish and fall beside thee,
And tens of thousands around thee perish;
It shall not come nigh thee.
Be not afraid! Be not afraid!
thy help is near
Be not afraid, He is near;
Thy help is near; be not afraid,
saith God the Lord.

The Lord hath exalted thee.

Mr. Armstrong
Miss Detloff
Chorus

Have ye not heard, heard he hath prophesied
against all Israel?
We heard it with out ears.
Hath he not prophesied also against the
king of Israel?
We heard it with our ears.
why hath he spoken in the Name of the Lord?
He shall perish!
Hath he not destroyed Baal's prophets?
Yea, by sword he destroy'd them all.
He also closed the heavens,
And called down a famine upon the land.
So go ye forth and seize Elijah, for he is
worthy to die: slaughter him! do unto him—
as he hath done.

It is enough. (Aria)

Mr. Armstrong

See now he sleepeth. (Recitative)

Mr. Miller

Lift thine eyes.

Womens Chorus

Lift thine eyes, O lift thine eyes

to the mountains, whence cometh
whence cometh, 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,
Lift thine eyes, O lift thine eyes to the
mountains, whence cometh help.

He, watching over Israel.

Chorus

He, watching over Israel, slumbers not, nor sleeps:
Shouldst thou, waling in grief, languish, He will
quicken thee;

He watching over Israel, slumbers not, nor sleeps.

Nigh falleth round me. (Recitative)

Mr. Armstrong
Miss Colvin

Behold, God the Lord.

Chorus

Behold, God the Lord passed by.
And a mighty wind rent the mountains around
brake in pieces the rocks, brake them before
the Lord.

But yet the Lord was not in the tempest
Behold. God the Lord passed by!

And the sea was upheaved, and the earth
was shaken.

But yet the Lord was not in the earthquake.

And after the earth-quake 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.

Holy is God the Lord.

Miss Detloff

Above Him stood the Seraphim:
and one cried to another:

Holy, holy, holy is God the Lord.

Now His glory hath filled all the earth.

For the mountains shall depart. (Arioso)

Mr. Armstrong
Chorus

Then did Elijah

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
fiery horses; and he went by a whirlwind
to heaven

Then shall the righteous shine forth. (Aria)

Mr. Kunde

Behold, God hath sent Elijah (Recitative)

Miss Colvin

And then shall your light break forth.

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 heav'n with glory. A-men!