

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
1999-2000 SEASON

Elijah

Saturday, June 10, 2000 ■ 8:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall

Sara Hedgpeth, *soprano*
Emily Lunde, *mezzo-soprano*
Stephen Wall, *tenor*
Anthony Brown, *baritone*

Niles Gunderson, *boy soprano*
Kyla DeRemer, *soprano*
Carol Sams, *alto*

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, *conductor*

FELIX MENDELSSOHN *Elijah*, Op. 70
1809-1847

Part I

INTERMISSION

Part II

Please disconnect signal watches, pagers and cellular telephones. Thank you.
The use of cameras and recording equipment is not permitted in the concert hall.

PROGRAM NOTES

FELIX MENDELSSOHN

Elijah, Op. 70

Mendelssohn was born February 3, 1809, in Hamburg, Germany, and died November 4, 1847, in Leipzig. Elijah was composed during the spring and summer of 1846 and premiered on August 26 of that year at Birmingham Town Hall, with the composer conducting. In addition to vocal soloists and chorus, the work is scored for pairs of flutes, oboes, clarinets and bassoons, 4 horns, 2 trumpets, 3 trombones, ophicleide (or tuba), timpani, organ and strings.

The second London performance of Mendelssohn's *Elijah* is described in the journals of Edgar Alfred Bowring, a prominent Londoner:

April 23rd [1847]: "Went to Exeter Hall and heard Mendelssohn's new opera of *Elijah* performed. He himself conducted the performance. He is a tall, thin man, under 40 years of age, and very intellectual looking. The Queen and Prince Albert were there, and almost every body being in full dress, the effect was very fine. The National Anthem was beautifully sung. The oratorio itself is a most splendid composition. The pieces encoored were the themes of "Baal we cry to thee," the trio of "Lift thine eyes to the mountains," beautifully sung by Misses Kirkham, Duvall, and Dolby, and "O rest in the Lord" by Miss Dolby. Many other pieces would have been encoored, had it not been for respect to the Queen. The other solo singers were Philips, Miss Birch, Novello, and Lockey. The oratorio is quite worthy of Handel. Mendelssohn was tremendously cheered. The performances were over at 1/2 past 10 o'clock. I was in the Area Reserved Seats, very near the Queen. I should have been very sorry not to have her present."

Prolific as well as precocious, Felix Mendelssohn's fabulous gifts as a composer, conductor and pianist made him the most successful musician of the 19th century. He experienced few of the personal tragedies, career vagaries, financial difficulties, and physical ailments that beset most composers. It may well be, however, that his ceaseless efforts to meet the musical demands of his public contributed to his early death. His music displays the influences of Bach (fugal technique), Handel (rhythms and harmonic progressions), Mozart (dramatic characterization, forms, and musical textures), and Beethoven (instrumental technique). He wrote exquisite melodies, and made skillful use of orchestral color and of extra-musical elements having literary, artistic historical, geographical, or emotional associations. His dramatic talents are evident in his oratorios. He combined these romantic elements with the economy of means, emotional restraint, refinement, sensitivity, and clear formal structures of the classical period to produce a highly engaging personal style of music writing that still captivates audiences today.

Jakob Ludwig Felix Mendelssohn Bartholdy (the family converted from Judaism to Christianity in 1816 and took the additional surname, "Bartholdy") was born into a distinguished intellectual and artistic family. Felix's grandfather was the significant Jewish philosopher, Moses Mendelssohn; his father was a wealthy banker; and his mother was an amateur musician who contributed to her incredibly gifted son's artistic development. The boy grew up in Berlin amid a privileged and cultured circle of family and friends.

A musical prodigy whose natural talent probably surpassed even Mozart's, Mendelssohn studied violin and piano while a very young child. He made his public debut as a pianist in 1818 at the age of nine, and wrote his first piece of music at age eleven. At seventeen, he composed an enduring masterpiece, an overture to Shakespeare's *Midsummer Night's Dream*. In 1826, he entered the University of

Berlin, where he studied for three years, and at the age of 20, he made the first of ten appearances in London, conducting his Symphony No. 1 in C Minor. That same year, he also conducted the first performance of Johann Sebastian Bach's *St. Matthew Passion* given since Bach's death, thus initiating the revival of Bach's music that continues to this day. As a conductor and music organizer in Leipzig, Mendelssohn founded and directed the city's conservatory of music, and conducted the famed Gewandhaus Orchestra with great success, popularizing the works of many undeservedly neglected composers.

As the most prominent musician of his day in the German states, England, and Austria, Mendelssohn toured, guest conducted, organized music festivals, and composed constantly. In 1837, he took on the additional responsibilities of family life when he married Cécile Jeanrenaud, the daughter of a pastor, with whom he had three sons and two daughters. "A conscientious chronicle of Mendelssohn's next few years [after 1835] would merely weary the reader," wrote the late George Marek. "It would link work with more work, string success after success, place tribute next to tribute, and enumerate an ever larger register of acquaintances and friends."

In 1841, Mendelssohn became director of the Music Section of the Academy of Arts in Berlin, a new cultural venture of King Frederick of Prussia. He was required not only to supervise and conduct a large variety of programs, but also to compose upon royal demand. By the end of 1844, exhaustion began to affect his health, and he retired from all official duties. By September 1845, however, Mendelssohn had recuperated sufficiently to return to Leipzig, where he plunged again into a maelstrom of conducting, composing, piano and composition teaching at the conservatory, editing, and performing on the piano and organ.

When his beloved older sister, Fanny, also an excellent pianist and composer, and always his closest friend and confidante, died suddenly on May 14, 1847, Mendelssohn's own heart and health broke also. Hoping to recover from his grief and illness, he traveled to Switzerland, where, as a talented painter and draftsman, he produced watercolors and drawings of the Swiss landscape. On September 7, he returned to Leipzig, and then went to Berlin to supervise an upcoming performance of *Elijah*. It is said that while in Berlin he was taken to "the room where his sister was attacked by the fit of which she died. One of his *Walpurgisnacht* Choruses still remained at the piano open at the page she had been playing. Nothing had been moved since her death, either in this room or the one where she died. They showed him both. He was excessively agitated, his grief burst out afresh, or more even than before. He told the King that it was impossible for him to superintend *Elijah*, and he returned to Leipzig." On November 4, 1847, at the age of 38, Mendelssohn succumbed to a stroke.

Mendelssohn talked about composing an opera throughout his life, but never did so. Instead, he wrote two oratorios that draw musical inspiration from Bach and Handel: *St. Paul*, premiered in 1836, and *Elijah*, which ranked for many years just below Handel's *Messiah* as the world's most popular religious choral work. Mendelssohn began to plan *Elijah* in the summer of 1844, basing his work on the story of Elijah found in I Kings 17-19, which describes the disastrous results of the breaking by the people of Israel of their covenant with Yahweh, their true God, through their worship of the false god, Baal. Mendelssohn had written to his librettist, the theologian, Julius Schubring, on the subject six years before: "In fact I imagined Elijah as a real prophet through and through, of the kind we could really do with today: strong, zealous and yes, even bad-tempered, angry and brooding – in contrast to the riff-raff, whether of the court or of the people, and indeed in contrast to almost the whole world – and yet

borne aloft as if on angels' wings." The work was first performed at the 1846 summer music festival in Birmingham, England, by a chorus of 271 singers accompanied by an orchestra of 125 players. The Town Hall Auditorium, which seated three thousand, was filled to overflowing with a wildly enthusiastic audience that forced the repetition of eight numbers by their "shouts of exultation." "Never was there a more complete triumph – never a more thorough and speedy recognition of a great work of art," gushed the *Times*.

The oratorio opens with a short prologue in which drought and the coming of Elijah are foretold. The overture, which climbs from the depths of the lower strings into the brightness of the upper strings and winds, displays the musical symbolism typical of the oratorio as a whole. A chorus and a duet, and then a recitative and an aria followed by a second chorus describe the people's alarm over the ensuing drought and famine. The agitation of these events is contrasted with the subdued musical portrait of the isolated prophet. The dramatic climax of the oratorio's first part occurs on Mt. Carmel. The strength of purpose in Elijah's bass aria is contrasted with the despairing cries of the chorus, "Hear and answer, Baal." The leading role in the drama is actually played by the chorus, which embodies the people, as it does in Handel's oratorios. In the second part of the oratorio, dealing with the indictment, escape, and ascension of Elijah, the story unfolds equally powerfully. Notice the "programmatic" music depicting Elijah's experiences of the tempest, the ocean, the earthquake, the fire, and the "still, small voice" of the Lord on Mount Horeb. The oratorio concludes with triumphant choral sonorities.

There appears to be no general agreement among scholars on the reason for Mendelssohn's choice of the prophet, Elijah, as the subject of what is probably his greatest work. Perhaps he wanted to

balance his "New Testament" oratorio (*St. Paul*) with an Old Testament work (as an admirer of Handel's oratorios, he probably wanted, like Handel, to base a work on a prominent Old Testament figure, and found that Elijah was one of the only great Old Testament heroes about whom Handel had not already composed an oratorio!). Perhaps Mendelssohn was drawn to Elijah's dramatic and powerful character and story precisely because they would lend themselves particularly well to treatment in a "Handelian" oratorio. Maybe *Elijah* reflects the conflicts the composer experienced during his stormy years (1841-44) in Berlin, much as *St. Paul* can be seen as an allegory of Mendelssohn's own family history. Maybe Elijah's courage, strength, and perseverance despite suffering persecution, loneliness, and despair were heroic qualities that the composer admired and desired. Queen Victoria and her consort, Prince Albert, were great friends of Mendelssohn's, and were also present at the performance described by Edgar Alfred Bowring; was the Prince grasping something at the core of Mendelssohn's relationship with the fierce Old Testament prophet when he wrote the following note in Mendelssohn's copy of the oratorio's libretto?

"To the Noble Artist who, surrounded by the Baal-worship of debased art, has been able, by his genius and science, to preserve faithfully, like another Elijah, the worship of true art, and once more to accustom our ear, amid the whirl of empty, frivolous sounds, to the pure tones of sympathetic feeling and legitimate harmony: to the Great Master, who makes us conscious of the unity of his conception, through the whole of his creation, from the soft whispering to the mighty raging of the elements. Inscribed in grateful remembrance by Albert."

– Lorelette Knowles

SOLO ARTISTS

Soprano Sara Hedgpeth, who currently makes her home in Augsburg, Germany, returns to Seattle after a seven year absence. Originally from California, Ms. Hedgpeth received her musical training at the University of Washington. Her long affiliation with OSSCS stems back to her days as a member of the chorus, and later as a soloist in such works as Handel's *Messiah* and *Israel in Egypt*, Bach's Mass in b minor, and numerous cantatas. Throughout the 1980s Ms. Hedgpeth appeared as soloist with many Northwest musical ensembles and was frequently a featured vocalist with Pacific Northwest Ballet. She sang with the Seattle Opera Chorus for four years and made her solo debut there in the 1992 production of *The Ballad of Baby Doe*. Ms. Hedgpeth made her New York debut as Sieglinde in *Die Walküre* with The New York Opera Forum and in 1998 relocated to Germany. In her most recent outing as Gutrune and the Third Norn in Theater Augsburg's *Götterdämmerung*, the German press praised her as being "a convincing singer-actress that nearly steals the show from Brünnhilde" (*Opernwelt*), "heroic-sized voice...flawless" (*Süddeutsche Zeitung*) and "convincing through (her) meltingly rich singing" (*Bayerische Staatszeitung*).

Tenor Stephen Wall has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985, when he performed as a soloist in Bach's *St. Matthew Passion*. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall is featured on the new CD release of Handel's *Messiah* by OSSCS. In January, he appeared in a supporting role in Seattle Opera's performances of Boris Godunov. Earlier this season, Mr. Wall sang performances of Vaughan Williams' *Serenade to Music*, Monteverdi's 1610 Vespers, Handel's *Messiah* and Purcell's *Ode for St. Cecilia's Day* with OSSCS.

One of the Pacific Northwest's premier mezzo-sopranos, Emily Lunde is a Seattle native who has sung extensively with many of the area's finest ensembles, including the Seattle Symphony, Orchestra Seattle and the Seattle Chamber Singers, Northwest Sinfonietta, Seattle Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Lunde also performs regularly with the Pacific Northwest Ballet in their productions of *The Nutcracker* and *A Midsummer Night's Dream*. Her repertoire runs the gamut from early music to classical and contemporary works. She has a special affinity for music of the Baroque period, having performed all of the great Bach passions as well as many of Handel's fabulous oratorios, including *Messiah*, which she recently recorded with OSSCS. Last season Ms. Lunde was featured at Benaroya Hall in performances of Maurice Ravel's *Shéhérazade* and Bach's *St. Matthew Passion* with OSSCS, and in a concert performance of Deems Taylor's opera *Peter Ibbetson* with the Seattle Symphony.

Baritone Anthony Brown is well established as a performer of opera, oratorio, art song, contemporary works, and spirituals. A consummate actor in all genres, Mr. Brown brings the audience into the world of the music he is singing. Much in demand as a concert artist, Mr. Brown has appeared with orchestra and in recital throughout the United States, Canada, and Europe. He has appeared as an oratorio soloist performing Bach's *St. Matthew Passion*, Handel's *Messiah*, Beethoven's Ninth Symphony, Mozart's Requiem, Brahms' *German Requiem*, and Mendelssohn's *Elijah*. His operatic performances have included principal roles in Mozart's *Die Zauberflöte* and *Don Giovanni*, Strauss' *Die Fledermaus*, Menotti's *Amahl and the Night Visitors*, Puccini's *Gianni Schicchi* and Gershwin's *Porgy and Bess*. Originally from Pittsburgh, he now resides in Seattle.

LIBRETTO

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.

Overture

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?

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 with 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.

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, 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 Zarephath, thither abide: for the
Lord hath commanded a widow there to sustain thee.
And the barrel of meal shall not waste, neither shall
the cruise of oil fail, until the day that the Lord
sendeth rain upon the earth.

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 man 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! Help my son! There is no
breath left in him!

Elijah

Give me thy son! Turn unto her, O Lord, my God;
turn unto her! Oh turn in mercy! 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, 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; 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 for me?

Elijah

Thou shalt love the Lord, thy God, love him with all
thine heart...

The Widow

...and with all my soul and with all my might.
Oh blessed are they who fear Him!

Elijah

...and with all thy soul and with all thy might.
Oh blessed are they who fear Him!

Chorus

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

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 follow'd 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 the 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 upon 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 only, remain one prophet of the Lord. Invoke
your forest gods, and mountain deities.

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!

Recitative & Chorus

Elijah

Call him louder, for he is a god! He talketh, or he is pur-
suing, or he is in a journey; or, peradventure, he sleepeth:
so awaken him! Call him louder, call him louder!

Prophets of Baal

Hear our cry, O Baal, now arise! Wherefore slumber?

Recitative & 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.

Prophets of Baal

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

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 that I am Thy servant! Lord
God of Abraham! Oh shew 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 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 & Chorus

Elijah

O 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, 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!

Aria – *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, 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, even from Him have they fled.
Woe unto them! Woe unto them!

Recitative & 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, help Thy servant now, O God!

The People

Open the heavens and send us relief. Help, 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 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, and turn away from their sins 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 towards the sea.

The Child

There is nothing. The earth is as iron under me.

Elijah

Hearst thou no sound of rain? Seest thou nothing arise from the deep?

The Child

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 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 evermore!

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.

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? Say, who art thou?"

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.

Recitative & 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 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 water. And he shall give Israel up, and thou shalt know He is Lord.

The Queen

Have ye not heard he hath prophesied against all Israel?

The People

We heard it with our ears.

The Queen

Hath he not prophesied also against the king of Israel?

The People

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 whom he hath sacrificed at the brook of Kishon.

The People

He shall perish!

The Queen

Hath he not destroyed Baal's prophets?

The People

He shall perish!

The Queen

Yes, by sword he destroyed them all!

The People

He destroyed them all!

The Queen

He also closed the heavens!

The People

He also closed the heavens!

The Queen

And called down a famine upon the land.

The People

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 – The People

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! It is enough! O Lord, now take away my life, for I am not better than my fathers! Now let me die, Lord, take away my life!

Aria – tenor

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.

Trio – 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.

Chorus

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

Recitative*An 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! 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! O Lord, why hast Thou made them to err from Thy ways? And hardened their hearts, that they do not fear Thee? Oh, that I now might die!

Aria – An 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 thyself because of evildoers.

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.

An 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, 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 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 & Chorus*alto*

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

Seraphim

Holy, holy, holy is God the Lord, the Lord Sabaoth! Now His glory hath filled all the earth.

Chorus & Recitative*Chorus*

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 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.

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 for ever.

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 whom from the rising on my name shall call."

Quartet

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

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 ever shall reward you.

Lord, our Creator, how excellent Thy Name is in all the nations! Thou fillest heaven with glory.

Amen.

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Avron Maltezky
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OSSCS 2000-2001 SEASON

Opening Gala

Sunday, October 22, 2000

S. Mark Taper Foundation Auditorium – Benaroya Hall

BRAHMS: Violin Concerto

MOZART: Requiem, K. 626

Orchestral Showcase

Sunday, November 19, 2000

Illsley Ball Nordstrom Recital Hall – Benaroya Hall

TELEMANN: Concerto for Three Trumpets

MILHAUD: *Le Boeuf sur le Toit*

HAYDN: Symphony No. 60

Magnificat

Sunday, December 3, 2000

Location TBA

SCHÜTZ: Magnificat

CHARPENTIER: Magnificat

BACH: Magnificat

Messiah

Sunday, December 17, 2000

Meany Hall

HANDEL: *Messiah*

Harpichord Celebration

Sunday, January 14, 2001

Illsley Ball Nordstrom Recital Hall – Benaroya Hall

BACH: Concerto for Two Harpsichords, BWV 1061

...and other works for two harpsichords

Artists and repertoire are subject to change.

Choral Showcase

Sunday, February 18, 2001

Illsley Ball Nordstrom Recital Hall – Benaroya Hall

BRAHMS: *Liebeslieder Waltzes*

MONTEVERDI: *Scherzi Musicali*

SCHUBERT: Mass in G

Piano Rhapsody

Sunday, March 18, 2001

Meany Hall

Duane Hulbert, *piano*

RACHMANINOV: Rhapsody on a Theme of Paganini

SCHUMANN: Symphony No. 4

St. John Passion

Friday, April 13, 2001

S. Mark Taper Foundation Auditorium – Benaroya Hall

BACH: *St. John Passion*, BWV 245

Season Finale

Sunday, May 6, 2001

Illsley Ball Nordstrom Recital Hall – Benaroya Hall

Gary Oules, *clarinet*

Judith Lawrence, *bassoon*

R. STRAUSS: Duett-Concertino

BEYER: New Work for chorus and orchestra

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