



THE LOS ANGELES MASTER CHORALE
AND SINFONIA ORCHESTRA
ROGER WAGNER, MUSIC DIRECTOR

SUNDAY EVENING, JANUARY 30, 1983 AT 7:30 PM
PREVIEW AT 6:30 PM BY NATALIE LIMONICK

DOROTHY CHANDLER PAVILION

ELIJAH

Felix Mendelssohn (1809-1847)

ROGER WAGNER, *Conductor*
JEANNINE WAGNER, *Assistant Conductor*
DOUGLAS LAWRENCE, *Baritone, as the Prophet Elijah*
DELCINA STEVENSON, *Soprano, as the Widow and as an Angel*
GEORGETTA PSAROS, *Mezzo-soprano, as Jezebel the Queen,
and as an Angel*
DENNIS MILLS HEATH, *Tenor, as Obadiah, as Ahab the King, and as an Angel*
DOROTHY WADE, *Concertmaster*

PART I

INTERMISSION

PART II

The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Association's volunteer affiliate committees provide substantial support for its activities. These concerts are made possible, in part, through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission, and through grants from the Cultural Affairs Department of the City of Los Angeles, the National Endowment for the Arts, and the California Arts Council.

Latecomers will not be seated until the first convenient pause in the performance. / Invited guests are welcome backstage after the performance; use performers' entrances: Grand Ave. side of Plaza for Pavilion, corner of Temple & Grand for Ahmanson, and rear of theatre for Forum. / Use of tape recorders and/or cameras prohibited in auditorium. / Your use of a ticket constitutes acknowledgement of willingness to appear in photographs taken in public areas of The Music Center and releases The Music Center Operating Co., its lessees and all others from liability resulting from use of such photographs. / Program and artists subject to change. / Patrons cannot be paged during a performance. Individuals expecting emergency calls must leave their seat numbers with the House Manager.

PROGRAM NOTES

by

Richard H. Trame, S.J., Ph.D.
Loyola Marymount University

When Eric Werner, in his biographical study of Mendelssohn and his works (*Mendelssohn, A New Image of the Composer and His Works*, N.Y. 1963), concludes his analysis of the oratorio *Elijah* he clearly establishes the grounds for considering it the greatest of the Nineteenth century. "Nonetheless, if only through its great musical conception, the oratorio far surpasses the interpretation of a complex of ideas which is narrowly limited by theological considerations. In its best numbers it rises to realms of awe which are no longer accessible to rational language. In this respect it stands on a lonely height near to the creations of Bach and Handel."

Mendelssohn himself in a letter of enthusiastic description to his brother Paul after the oratorio's first performance in Birmingham, August 26, 1846, summed up its impact on audience and musicians alike. His assessment of the performance of *Elijah* forecast its enduring appeal. "No work of mine ever went so admirably the first performance, or was received as this Oratorio. It was quite evident at the first rehearsal in London that they liked it. But I own I was far from anticipating that it would acquire such fresh vigor and impetus at the performance. During the whole two and a half hours that it lasted, the two thousand people in the large hall and the great orchestra concentrated so completely on the one object in question that not the slightest sound was heard in the whole audience so that I could at pleasure sway the enormous orchestra, organ accompaniments and choir. How often I thought of you, Paul, during that event. More especially so, when the "sound of abundance of rain" came and when they sang and played the final chorus with *furore*. . . No less than four choruses and four airs were encored. . . A young English tenor sang the last Air (#39: Then shall the righteous shine forth) with such wonderful sweetness that I was obliged to collect all my energies so as not to be affected and to be able to continue beating time steadily."

From Bach and Handel he had mastered the art of choral composition. Indeed, all commentators indicate that the enduring strength and power of this oratorio lies precisely in its great choruses. His use of fluid fugue passages enabled Mendelssohn to develop and build up *Elijah's* striking climaxes. On the other hand, the melting English tenor he alludes to illustrates those tendencies in his work which subsequently gave rise, often quite inaccurately, to those recurring strictures aimed at his "sweet sentimentality."

The thrust in the Nineteenth century toward emphasizing these romantic traits can be seen in the emotional gush of a dedication penned on the program notes and sent from Buckingham Palace by Albert, Prince Consort to Queen Victoria, after the equally successful performance in London's Exeter Hall several days after the premier. "To the Noble Artist, who surrounded by the Baal-worship

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

Today at a distance of over 140 years our less fervid and more objective evaluation of Mendelssohn's work is revealed by Karl-Heinz Koehler's studied views in *The New Grove Dictionary of Music and Musicians*: "Although he grew up surrounded by Romantic influences, his inspiration was essentially Classical and his musical ideals were embodied in the works of Bach, Handel, and Mozart, rather than those of his contemporaries. He was a Romantic chiefly in his skillful use of literary and other extramusical stimuli and his Classical inclinations led him to embody these in music of traditional form and elegance, expressed with individual melodic grace and brilliance."

The genesis of *Elijah* began in 1836 shortly after the great success of *St. Paul*. After failing to receive satisfactory librettos from his friend Carl Klingemann, who had offered to elaborate one for him as a wedding present, and from an English friend Charles Greville, Mendelssohn turned to the Lutheran clergyman Julius Schubring. Following Mendelssohn's suggestions and views on how the subject should be dramatically presented, Schubring eliminated all narrative element which should have provided context for action. The result, as Werner notes: "is that the listener can never tell exactly who is speaking or singing unless he has the libretto in front of him."

As early as 1848, two years after *Elijah's* premier, the excellent biographer and critic Otto Jahn pointed up this lack of epic narration crippling the oratorio's dramatic impact. In his rejections of what he considered the half-operatic character of some oratorios, Mendelssohn, Jahn observed, failed to distinguish between the oratorio form as epic and theatrical drama. Another weakness in *Elijah* comes also from the incorporation of disparate Scriptural quotation from a wide range of books taken out of context or historical setting and applied to *Elijah*. These excerpts furnish opportunity for pietistic reflection on the action. In several instances he elicited from them vivid, colorful, and mighty choral comment; in others his reflective meditations verge occasionally on the insipid and sentimental.

After Schubring had completed the German libretto derived largely from Luther's translation of the Bible, Mendelssohn called upon his faithful translator William Bartholomew to provide the English text. Bartholomew's task which was quite formidable and constricting involved the utilization as far as was possible of the Authorized Version of the King James

Bible. Moreover he was given a mere three months from May to August, 1846, to create a translation corresponding to rhythm and phrasing of Mendelssohn's music. His achievement is so admirably sufficient that many fail to realize that the original language of *Elijah* was German.

How did Mendelssohn conceive the character of Elijah? As early as November 2, 1838, he wrote to Schubring: "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."

In the intervening years to 1846 Mendelssohn's experience of life's deprivations, buffets, and struggles and his growing awareness of impending death combined to soften this characterization. His *Elijah*, affirmed Otto Jahn in 1848, "is above all the pious man who firmly believes that God listens to his prayer. . . but zeal and flintiness are not basic traits of his character. He is soft and sympathetic, he is deeply troubled that his warning is disregarded and only the appearance of God sets him on his feet again."

The Oratorio is divided into two segments. In the first part the dramatic action predominates, while a more reflective and contemplative atmosphere permeates the second.

Part One involves all those episodes in the Prophet's career centering around the great drought. In the course of this three-year period there occurs Elijah's solemn curse so dramatically opening the oratorio. The extensive polyphonic and thematically strict overture then depicts the effects of the drought on the people. Their wrath forces Elijah to seek hiding by the brook of Cherith. During this interlude he is confronted with the querulously tiresome widow of Zarephath and restores her son to life. Toward the end of the drought Elijah issues his famed challenge to the priests of Baal as the dramatic action rises to agitated and breathtaking tension. The return of rain observed from Mount Carmel climaxes this half of the oratorio in the mighty chorus "Thanks be to God."

The second part of the oratorio finds Elijah fleeing from the threats of King Ahab and Queen Jezebel, sunk in despair at his plight, and then restored by the voice of the Almighty in hushed whispers on Mount Horeb. Most of this half of the oratorio emphasizes in its arias and choruses pious commentary on texts excerpted mostly from Psalms and Isaiah. Here the culmination of the action is almost parenthetical as the chorus in passing mentions Elijah's assumption into heaven. Mendelssohn originally desired to end the oratorio here. Schubring's influence persuaded him to add further Messianically oriented excerpts from Malachi and Isaiah. The choruses here are brilliant and powerful, but impress one as somewhat anticlimactic.



Music Director of both the Roger Wagner Chorale and the Los Angeles Master Chorale and Sinfonia Orchestra, **ROGER WAGNER** is known the world over as a symbol of the highest achievements in choral art. Dedicated to choral music since early childhood, his international reputation in that area has been enhanced by his work as a composer, arranger, and symphonic conductor, and he is a highly regarded authority on the religious music of the medieval and renaissance periods. He has been knighted twice for his contributions to sacred music. Radio, television, motion pictures, and recordings have all played an important part in his long and illustrious career. He has recorded over 60 albums and received the Grammy Award for his album, *Virtuoso*. In addition to directing the Los Angeles Master Chorale and Sinfonia Orchestra, Roger Wagner has been guest conductor of the Los Angeles Philharmonic and has appeared with leading orchestras all over the world.

The **LOS ANGELES MASTER CHORALE** and **SINFONIA ORCHESTRA**, founded by Roger Wagner and the Los Angeles Junior Chamber of Commerce, became a resident company of the Music Center in 1964. Dr. Wagner has been Music Director of the organization since its formation. Now embarking on its 17th season, the 125-voice ensemble is one of the finest in the United States and includes in its select membership the outstanding professional talent in the Southland.

The Master Chorale presented its first concert season at the Dorothy Chandler Pavilion in 1965, receiving significant critical acclaim. Under the leadership of Dr. Wagner, the Chorale has continued to present concert seasons of the world's choral masterworks at the Music Center, giving Los Angeles a unique reputation as the only city in the country supporting its own professional resident chorus in an annual series of choral programs.

Two seasons ago the Master Chorale joined the Los Angeles Philharmonic for the inaugural concert of Music Director Carlo Maria Giulini, in Beethoven's *Symphony No. 9*. The performance was carried live on public television and transmitted via satellite throughout the United States, Canada, Europe and Mexico.

DOUGLAS LAWRENCE, bass, considered one of America's leading oratorio and recital singers, appears regularly with the orchestras of Los Angeles, Boston, Indianapolis, San Francisco, Cincinnati, Philadelphia and Washington. He has toured Europe and Japan extensively including a 1981 tour under the leadership of Helmut Rilling when Mr. Lawrence sang the role of the Christ in performances of Bach's *St. Matthew Passion*



in major cities in Germany as well as in Barcelona and Vienna. Earlier in the season, Mr. Lawrence made his South American debut singing the same role at the Teatro Colon in Buenos Aires.

A native Californian, Mr. Lawrence appears frequently with the Los Angeles Chamber Orchestra and the Los Angeles Philharmonic. His appearances with the Philharmonic were highlighted last season in a performance of the West Coast premiere of Leonard Bernstein's *Songfest*, conducted by the composer at the Hollywood Bowl.

Mr. Lawrence is regularly featured at many other distinguished festivals and returned this year to the Bethlehem Bach Festival, the Oregon Bach Festival, the Carmel Bach Festival and the Ojai Festival. Previous invitations have included the Cincinnati May Festival, the Aspen Festival, the Casals Festival and Tanglewood. In Europe, he has appeared at the Schwetzingen Festspiele, the Ludwigsburg Festspiele, the Stuttgart Festival of Sacred Music and the Vienna, Berlin and Salzburg Festivals.



Soprano, **DELICINA STEVENSON** received her bachelor's degree from Kansas University and moved to Los Angeles, continuing her studies with the famed Lotte Lehmann, Gwendolyn Koldofsky, William Vennard, and Keith Wyatt. Her extensive repertoire includes Opera, Oratorio, Lieder and Art Songs, Light Opera and Spirituals. She has been the recipient of many awards including the San Francisco Opera Auditions, Los Angeles Young Musicians' Foundation Award and is a recipient of the Martha Baird Rockefeller award as well.

Ms. Stevenson has appeared with leading orchestras including the Los Angeles Philharmonic, Detroit Symphony, San Francisco Symphony, and the National Symphony Washington, D.C. She has sung under the baton of Erich Leinsdorf, Zubin Mehta, Eugene Ormandy, Horst Stein, and Helmut Rilling. Her performances in Europe as featured soloist of the Los Angeles Camerata included recitals in Germany, Holland, Switzerland, Italy, and a command performance for the Queen of Spain.

Ms. Stevenson made her operatic debut at the San Francisco Opera Fall Company. Her 1981-82 engagements included title roles in *Madam Butterfly* in Victoria, B.C. and *Aida* in Reno, Nevada.



GEORGETTA PSAROS has been engaged by the Royal Opera House, Covent Garden, the Geneva Opera and the English National Opera Company at the London Coliseum and is a winner of the Ebe Stignani Gold Medal at Parma, Italy. In concert, she has sung with the major English orchestras at the Royal Festival Hall, Queen Elizabeth Hall in London, England and the Suisse Romande orchestra in Geneva, Switzerland. Ms. Psaros has also given lieder recitals throughout Europe as well as BBC, Swiss, French and American radio broadcasts.

Her American Debut was made in 1978 at the Carnegie Recital Hall in New York and since then, her engagements have included tours of the United States and Japan as soloist with the Roger Wagner Chorale as well as with the William Hall Chorale in Southern California.



DENNIS MILLS HEATH attended the University of California at Long Beach and Cal Arts, as a voice major, although his musical training was originally as a pianist and trombonist. He continued his graduate studies at the Cincinnati Conservatory, the Music Academy of the West, USC, and two summers at the American Institute of Musical Studies in Graz, Austria. After concerts there and in Munich, Mr. Heath returned to the U.S. and performed in such diverse works as the Verdi and Mozart Requiems, St. John Passion, Messiah, Albert Herring (Albert) and Beethoven's 9th Symphony with Robert Shaw.

As a member of the original Young Americans he appeared as both trombonist and tenor soloist on tours of the U.S. and Japan, T.V. specials and recordings, later singing with Norman Luboff, Roger Wagner, the American Folk Ballet and Opera a la Carte.

Mr. Heath, who divides his time between concerts, teaching at Hollywood studios and as soloist at various churches and synagogues, is also on the faculty of Los Angeles City College and Scripps College, Claremont.

ELIJAH

Felix Mendelssohn (1809-1847)

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 Israelites.* Help, Lord! wilt thou 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, **DUET and CHORUS.** *The Israelites.* Lord, bow thine ear to our prayer. 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.

AIR. *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 Israelites.* 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 fourth generation of them that hate Him. His mercies on thousands fall, fall on 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 to His word.

RECITATIVE. *An Angel.* Now Cherith's brook is dried up, Elijah; Arise and depart, and get thee to Zerepath; 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. *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 the sickness is so sore that there is no breath left in him! I go mourning all day long, I lie down and weep at night! See mine affliction! Be thou the orphan's helper! Help my son!

AIR. *Elijah and The Widow.* Give me thy son. Turn unto her, O Lord, my God; O 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! Wilt thou shew wonders to the dead? There is no breath in him. Shall the dead arise, the dead arise and praise thee? Lord, my God, O let the spirit of this child return, that he again may live! The Lord hath heard thy prayer; The soul of my son reviveth! Now behold, thy son liveth! 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, render for all His benefits to me? Thou shalt love the Lord thy God, love Him with all thine heart, and with all thy soul and with all thy might. O, blessed are they who fear Him!

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

RECITATIVE. *Elijah, Ahab and his Courtiers.* As God the Lord of Sabaoth liveth, before whom I stand; three years this day fulfilled, I will shew myself to Ahab, and the Lord will then send rain again upon the earth. Art thou Elijah? Art thou he that troubleth Israel? Thou art Elijah, Thou he that troubleth Israel. I never troubled Israel's peace. It is thou, Ahab, and all thy father's house. Ye have forsaken God's commands; And thou hast followed Baalim! Now send, and gather to me the whole of Israel unto Mount Carmel: There summon the prophets of Baal, And also the prophets of the groves who are feasted at Jezebel's table. Then, we shall see who God is the Lord. 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. 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. *The 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. Hear us!

RECITATIVE and CHORUS. *Elijah, Priests of Baal.* Call him louder! for he is a God. He

talketh; or, he is pursuing; or, he is in a journey; or, peradventure, he sleepeth; so awaken him. Call him louder! Hear our cry, O Baal! now arise, wherefore slumber?

RECITATIVE and CHORUS. *Elijah, Priests of Baal.* Call him louder! he heareth not. With knives and lancets cut yourselves after your manner; Leap upon the alter ye have made; Call him, and prophesy; Not a voice will answer you, none will listen; none heed you. Baal! Baal! Hear and answer, Baal! Mark, how the scorner derideth us!

RECITATIVE and AIR. *Elijah.* Draw near, all ye people, come to me! Lord God of Abraham, Isaac, and Isreal; 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! and that their hearts again be turned!

CHORUS. *The Angelic Choir.* 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. *Elijah.* O Thou, who makest thine angels spirits; Thou, those ministers are flaming fires: Let them now descend!

CHORUS. *The Israelites.* 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. 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.

AIR. *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! Is not His word like a fire? Is not His word like a hammer that breaketh the rock?

AIR. *Angel.* Woe, woe unto them who forsake Him! Destruction shall fall upon them: For they have transgressed against Him. Though they are by Him redeemed, Yet they have spoken falsely against Him; from Him have they fled; Woe unto them!

RECITATIVE. *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.

RECITATIVE and CHORUS. *Elijah, a Youth, The Israelites.* 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! Go up, now, child, and look toward the sea. Hath my prayer been heard by the Lord? There is nothing. The heavens are as brass above me. 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! Go up again, and still look toward the sea! There is nothing. The earth is as iron under me. Hearest thou no sound of rain? Seeist thou nothing arise from the deep? No; there is nothing. 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, Thy mercies remember, Lord! Behold, a little cloud ariseth now from the waters: It is like a man's hand! The heavens are black with clouds and with wind: The storm rusheth louder and louder! Thanks be to God for all His mercies. Thanks be to God! for He is gracious; and His mercy endureth forever.

CHORUS. *The Israelites.* 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

AIR. *An Angel.* Hear ye, Israel! Hear what the Lord speaketh: "Oh, had'st 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 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. *The Angelic Choir.* Be not afraid, saith God the Lord. Be not afraid; thy help is near.

RECITATIVE. *Elijah, the Queen and her followers.* The Lord hath exalted thee from among the people, And over his people Israel hath made thee King. But thou, Ahab, hast done evil to provoke him to anger Above all that were before thee: As if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove and an alter 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. Have ye not heard he hath

prophesied against all Israel? We heard it with our hears. 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! He shall perish! Hath he not destroyed Baal's prophets? He shall perish! Yea, by sword he destroyed them all. He destroyed 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. Woe to him, he shall perish!

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

AIR. *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. Lord, take away my life!

RECITATIVE. *An Angel.* See, now he sleepeth Beneath a juniper tree in the wilderness! And there the angels of the Lord Encamp round about all them that fear Him.

CHORUS. *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. *The Angelic Choir.* He, watching over Israel, Slumbers not, nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.

RECITATIVE. *An Angel, Elijah.* Arise Elijah, for thou hast a long journey before thee. Forty days and nights shalt thou go, to Horeb, the mount of God. 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 their hearts, that they do not fear Thee? O that I now might die!

AIR. *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 evil doers.

CHORUS. *The Angelic Choir.* He that shall endure to the end, shall be saved.

RECITATIVE. *Elijah, an Angel.* 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. 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. *The Angelic Choir.* Behold, God the Lord passed by. And a mighty wind rent the mountains around, 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 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 and DOUBLE CHORUS. *An Angel, the Seraphim.* Above Him stood the Seraphim: And one cried to another: Holy is God the Lord Sabaoth, Now His Glory hath filled all the earth.

RECITATIVE. *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.

CHORUS. *The Angelic Choir.* 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, fiery horses; And he went by a whirlwind to heaven.

AIR. *An Angel.* 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.

CHORUS. *The Angelic Choir.* 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 glory. Amen.

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