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 Matt Brownlee, Kate Sullivan,
 Alicia Hills, Mary Ann Iagulli,
 Joe Iagulli
Will Call TicketsRuth Klenk, Linda Morales
Rehearsal FacilitiesHerbert Washington,
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 Phoenix Boys Choir
LibrarianCarol Rosales, Mary Neuman
ProgramGraham Johnson
Publicity and Marketing.....Graham Johnson, Mark Wallace,
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Video Production.....Gervais Neno, Graham Johnson
Volunteer CoordinationKaren Thomson

Orchestra

| <u>Instrument</u> | <u>Musician</u> | <u>Sponsor</u> |
|--------------------------|-------------------|--------------------------------|
| Violin 1 | Sarah Schreffler | Carolyn Nyland |
| Violin 2 | Kate Bivona | Pam Fischer Rick Johnson |
| Viola | Ann Thompson | David Cesal |
| Cello | Li Ma | John Prosek |
| Double Bass | Chris Finet | Courney McMeekin |
| Flute | Michelle Stolper | Ben Budzowski |
| Oboe | Maja Dinger | Katherine Krietor |
| Clarinet | Jonathan Robinson | Phil Digati Jennifer Donato |
| Bassoon | John Friedeman | Barbara & Peter Lafford |
| Horn | Martha Sharpe | Maurice Portley |
| Trumpet | Joshua Haake | Linda Fuller |
| Trombone | Seth Bartschi | Sally-Heath Lloyd |
| Timpani | Gene Cervantes | John Prosek |
| Organ | Dr. Guy Whatley | Eleanor & Graham Johnson |



MENDELSSOHN'S

Elijah

Sunday, April 28, 2024
3 p.m.

Camelback Bible Church
3900 E. Stanford Drive
Paradise Valley, AZ 85253



Scan the QR code or go to www.northvalleychorale.org to learn more about the choir



National Anthem

Elijah Part 1

Please hold your applause until the end of Part I

As God the Lord of Israel liveth
Elijah - Derek Stull

Overture

Help, Lord!
Chorus

Lord! Bow thine ear to our prayer!
Helen Hendricks, Emily Derks
Chorus

Ye people, rend your hearts
Vince Lane

If with all your hearts
Vince Lane

Yet doth the Lord see it not
Chorus

Elijah, Get Thee Hence
Emily Derks

For he shall give his angels
Angels - Double Octet

As God the Lord of Sabaoth liveth
Derek Stull, Travis White
Chorus

Baal, we cry to thee; hear and answer us!
Chorus

Call him louder, for he is a god!
Derek Stull, Chorus

Call him louder! He heareth not!
Derek Stull, Chorus

Lord God of Abraham, Isaac and Israel!
Derek Stull

Cast thy burden upon the Lord
Sarah Smith, Emily Derks,
Eric Thomson, Chris Herrera

O thou, who makest thine angels spirits
Derek Stull, Chorus

O man of God, help thy people!
Vince Lane, Derek Stull, Catherine Lane
Chorus

Thanks be to God
Chorus

INTERMISSION

Elijah Part II

Please hold your applause until the end of Part II

Hear ye, Israel!
Sarah Smith

Be not afraid, saith God the Lord
Chorus

Man of God, now let my words
Travis White, Derek Stull

It is enough, O Lord, now take away my life
Derek Stull

See, now he sleepeth
Vince Lane

Lift thine eyes
Sarah Smith, Catherine Lee, Carolyn Nyland,
Barbara Knaggs, Shannon Barrett,
Emily Derks, Nancy Browne

He, watching over Israel, slumbers not
Chorus

Arise, Elijah, for thou has a long journey
Emily Derks, Derek Stull

O rest in the Lord
Emily Derks

He that shall endure to the end,
shall be saved
Chorus

Night falleth round me, O Lord!
Derek Stull, Helen Hendricks

Behold! God the Lord passeth by!
Chorus

I go on my way
Derek Stull

For the mountains shall depart
Derek Stull

Then did Elijah the prophet break forth
Chorus

Then shall the righteous shine forth
Travis White

And then shall your light break forth
Chorus

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The Performers

SOPRANO

Nikki Baker
Phyllis Banucci
Danielle Bright
Martha Cooper
Ava Digati
Jennifer Donato
Patricia Dumovic
Helen Hendricks
Barbara Hoehne
Kelly Johnson
Barbara Knaggs
Catherine Lane
Lindsey Montague
Anita Murcko*
Carolyn Nyland
Katie Paschall
Annie Schmidt
Amalie Sielaff
Meghan Skillen*
Amberly Smith
Sarah Smith
Amy Wilson
Beverly Zduniak

ALTO

Shannon Barrett
Nancy Browne
Emily Derks
Linda Fuller
Katherine Gleason
Iris Johnson
Kate Krietor*
JoJo Kwamboka
Sally-Heath Lloyd
Courtney McMeekin
Margaret Neno*
Monika Phillips
Carol Rosales*
Michelle Serries
Randy Weiss
Linda Williamson
Pamela Wirth

BASS

Andy Abbott
Brad Doebbeling
Ralph Dumovic
Michael Frassetto
Lucas Hawthorne
Chris Herrera

TENOR

Eduardo Bonal
Philip Digati
Emmanuel Durazo
Joe Johnson
Vince Lane
Steven O'Donnell
Dan Russ
Eric Thomson
Travis White

Eric Jensen
Graham Johnson*
Gervais Neno*
John Prosek*
Vic Quiroz
Gary Thomson*
Mark Wallace*

*NVC Board Member

Message from the Director



Eleanor Johnson

Well, in just a few short weeks we've gone from "Love is in the Air" to "The Fire descends from Heaven," and what a journey this has been! We've stretched our reading and singing capabilities to the max and enjoyed every moment.

I truly believe that I am one of the most blessed choral directors around, as I get to work with such fine singers; we get to sing wonder-

fully inspirational music; we have a choir board consisting of some of the most amazing, hardworking and dedicated people; AND we have too much fun.

My sincerest thank to our singers, who have once again amazed me with their ability to "rise to the occasion"; to their families who support them; to our soloists, who have wowed us with their artistry; to our visiting singers who have enhanced our sound; and to John Prosek, Mark Wallace, Graham Johnson, Gervais Neno and Anita Murcko, who continue to go the extra mile and do everything in their power to help the chorale be its best.

This concert is performed in memory of **Charley Hudson**—long time board member, chorister, and dear friend. We still miss him, his sweet voice, and his kind, loving ways. Charley would have loved singing this music with us and, who knows? Perhaps he is singing with the heavenly choir and with the honoree—Elijah—in attendance.

Guest Soloists

Derek James Stull, Baritone, earned his Bachelor of Music Education degree from Dallas Baptist University, and his Master of Music degree in vocal performance at The University of Tennessee. Mr. Stull made his professional debut in 2018 as Penilino in Gianni Schicchi with Knoxville Opera and returned to perform the role of Gregorio in Gounod's *Roméo et Julliette* in 2020. He has been a Young Artist with the Janiec Opera Company at the Brevard Music Center where he performed the role of Dr. Falke in *Die Fledermaus* in 2019.

Mr. Stull teaches music and acting at St. John Paul II High School in Avondale and is a primary cantor for Prince of Peace Catholic Parish in Sun City West.

Sarah Smith, Soprano, is known throughout the valley as a seasoned concert soloist and chorister for all musical styles. Recently, Sarah has been featured with the Arizona Philharmonic, Symphony of the Southwest, Desert Stages Theater, Arizona Musicfest, and the Arizona Bach Festival. With a deep passion for choral repertoire, Sarah also sings with Quartz Vocal Ensemble, Phoenix Chorale, Arizona Opera Chorus, North Valley Chorale, Arizona Masterworks Chorale, and the St. Barnabas on the Desert Choir.

Sarah is a frequent principal soloist with North Valley Chorale.

Mendelssohn: Elijah

Mendelssohn loved the choral works of Bach and Handel. He famously presented J. S. Bach's *St. Matthew Passion* at the Leipzig Gewandhaus when he was 20, thereby rescuing the work of the great master from obscurity. He planned for an oratorio on the subject of the Old Testament prophet Elijah, but he was too busy to work on it until he received a commission from the Birmingham Festival in 1845 to compose a new oratorio.

The Old Testament story resonated deeply with Mendelssohn. The life of the prophet Elijah epitomized the evolution of Jewish faith from worship of the Babylonian pantheon of idols and myths to worshiping one monotheistic God. He saw the drama in the story as perfect for musical storytelling. Mendelssohn turned to his librettist, Julius Schubring, a Lutheran minister and family friend, to prepare the libretto, combining the story of Elijah as told in the Book of Kings with other biblical texts. A satisfactory libretto was constructed, and Mendelssohn engaged his friend William Bartholomew to prepare the English translation, and

worked closely with him, fine-tuning the exact wording and adjusting the music to conform to the English text.

Mendelssohn worked feverishly on the score, finally completing it in mid-August of 1846, only two weeks before the scheduled premiere. After frenzied rehearsals, Mendelssohn conducted the premiere in Birmingham on August 26, 1846. The work was an immediate success, with thunderous applause and no less than four choruses and four arias encored. The ever-critical Mendelssohn immediately began a series of revisions, and he performed the revised version in England in the spring of 1847.

Sadly, Elijah was to be the composer's last large-scale work. Exhausted by an extremely rigorous concert schedule and the demands of preparing the Elijah score for publication—and disconsolate over the unexpected death earlier that year of his beloved sister, Fanny—Mendelssohn suffered a series of strokes and died on November 4, 1847, at the age of thirty-eight.

Synopsis of the Story of Elijah

Part I

1 Kings 17, 18

Elijah tells of several key incidents in the life of the 9th century BCE prophet. In Part I, God brings on a drought because of Israel's faithlessness, Elijah proves that his God is the true and only one, and rain returns to the parched land.

The action starts immediately as Elijah announces the curse, vividly painted by a series of descending tritones. Then a turbulent orchestral overture depicts this tragedy. In the ensuing chorus ("Help Lord!") the people beg again and again for God's help. The soprano and alto soloists sing a plaintive melody, "Zion spreadeth her hands for aid," in alternation with the chorus's plea "Lord, bow Thine ear to our prayer." After a recitative and aria ("If with all your hearts"), sung by Elijah's friend, Obadiah, the people bemoan God's jealous wrath ("Yet doth the Lord see it not"). Then, as the harmonies shift from minor to major, they praise His forgiveness.

The next scene begins with a restatement of the declamatory music of the introduction. Elijah stands accused of causing Israel's troubles. He responds that the people have brought their problems upon themselves by worshipping false gods. Elijah challenges the priests of the god Baal to a duel of the Gods, in which each is to prepare a sacrifice and pray to their respective deities to ignite the fire beneath it. The Baalists go first ("Baal, we cry to thee"). Baal's failure to respond is depicted by dramatic silences. Elijah mockingly demands that the priests pray louder. The chorus again implores their god ("Hear and answer Baal"), but still there is no answer. When Baal fails to light the fire, Elijah exhorts the people of Israel to turn their prayers to the one true God: "Draw near, all ye people, come to me!" In response, God sends fire ("The fire descends from heaven!") to consume the sacrifice, and the scene ends with Elijah ordering the priests of Baal slain.

Elijah turns away from the bloodbath to join the people in praying to God to end the drought: "Open the heavens and send us relief." Three times he sends a youth to see if rain clouds have appeared. Three times there are none. Finally the child sees a little cloud in the distance—the rains have come at last. By denouncing false gods and accepting the one true God, the people of Israel have been saved. In the final chorus of Part I the people sing thanks to the one Lord: "Thanks be to God, He laveth the thirsty land."

Part II

1 Kings 19; 2 Kings 1,2

The second half of the oratorio alternates scenes that further the plot with those that present Bible passages, including sayings of the prophet. Elijah flees to the wilderness, resigned to the failure of his mission, but his spirit and strength are restored by the appearance of God, and he

ascends into heaven.

Part II opens with a soprano aria of comfort and dignity, "Hear ye, Israel!" This is followed by the chorus expressing similar sentiments, "Be not afraid." The story continues when Elijah appears before King Ahab and Queen Jezebel. Elijah accuses the king of having angered God by worshipping Baal. The queen in turn accuses Elijah of treachery against the people of Israel and of trying to usurp King Ahab's power. With mounting fury Queen Jezebel tells the people that Elijah must perish because he destroyed the priests of Baal. She even convinces the Israelites that Elijah was responsible for the famine. The mob goes after Elijah: "Woe to him!"

The prophet's friend Obadiah tells him to flee for his life. Elijah goes into the wilderness, where he longs for death. The aria "It is enough," a direct reference to "Es ist vollbracht" from Bach's St. John Passion, portrays his despondency with a poignant melody accompanied by a cello. The prophet's anger at the people of Israel flares up, but his despair returns. An unaccompanied chorus of women portrays angels comforting the prophet, "Lift thine eyes," followed by the full chorus, "He watching over Israel."

An angel (alto) summons Elijah to arise and journey 40 days to Mount Horeb, where the Lord will reveal himself. In the emotional climax of the oratorio, Elijah cries out that all of his efforts have been in vain. He has failed to make the people of Israel accept God. Elijah's faith falters, as he asks God why He created His own adversaries and hardened their hearts against Him. The angel returns to comfort Elijah, telling him again and again in a beautiful aria, "O rest in the Lord," to wait for God and not be concerned with evildoers. The final time, the alto lingers on the word "wait," thus symbolically indicating that Elijah's one remaining task is his hardest: to be patient. The chorus sings a chorale stating the lesson Elijah must learn: "He that shall endure to the end shall be saved."

The appearance of the Lord ("Behold God the Lord passed by") is heralded with music that vividly depicts first a tempest, then an earthquake, and finally fire—in none of which can God be found. Rather, He is in a "still, small voice" accompanied by string arpeggios. A chorus of angels sings of the holiness of God and directs Elijah to "Go, return upon thy way." Elijah accepts God. He has waited for the Lord and receives his peace: "Thy kindness shall not depart from me, neither shall the covenant of Thy peace be removed." The chorus then sings of Elijah's ascent into heaven.

Here ends the story of Elijah. Mendelssohn had originally intended to bring the oratorio to a close here as well, but his librettist convinced him to add an aria, "Then shall the righteous shine forth," a recitative, and three choruses that do not bear directly on the personality of Elijah. The last of these, "And then shall your light break forth," which glorifies God, is a brilliant fugue that forms a powerful conclusion to this massive work.