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**Evening Concert Series****2008-2009 Season**

Saturday, April 4  
Helen M. Hosmer Hall  
7:30 p.m.

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## **Elijah**

An Oratorio Based on the Old Testament Text  
Op. 70

by  
Felix Mendelssohn (1809-1847)

Crane Chorus  
Crane Symphony Orchestra

*This performance is Dedicated  
to the Memory of Brock McElheran*

Peter J. Durow, **Conducting**  
Kathryn Gigliotti, **Soprano**  
Margaret Kling, **Soprano**  
Sara Sania El Houssieny, **Mezzo-Soprano**  
Joseph Dobuzinsky, **Tenor**  
Justin Moniz, **Tenor**  
David Pittman-Jennings, **Bass**  
Kate Waters, **Child Soprano**  
Children's Chorus of Crane, Heather E. Eyerly, **Director**  
Crane Symphony Orchestra, Chris Lanz, **Director**  
Crane Chorus, Peter J. Durow, **Director**

Part I

Introduction (Elijah)

Overture –

1. Chorus and Recitative (The People)
2. Duet (Soprano, Alto) with Chorus (The People)
3. Recitative (Obadiah)
4. Aria (Obadiah)
6. Recitative (An Angel)
7. Double Quartet and Recitative (Angels)
8. Recitative, Aria and Duet (The Widow and Elijah)
9. Chorus
10. Recitative and Chorus (Elijah, Ahab, the People)
11. Chorus (Priests of Baal)
12. Recitative and Chorus (Elijah and the Priests of Baal)
13. Recitative and Chorus (Elijah and the Priests of Baal)
14. Aria (Elijah)
15. Quartet
16. Recitative and Chorus (Elijah and the People)
17. Aria (Elijah)
18. Arioso (Alto)
19. Recitative and Chorus (Obadiah, Elijah, a Youth, the People)
20. Chorus (The People)

**-INTERMISSION-**

Part II

21. Aria (Soprano)
22. Chorus
23. Recitative and Chorus
24. Chorus
25. Recitative (Obadiah, Elijah)
26. Aria (Elijah)
27. Recitative (Tenor)
28. Trio
29. Chorus (Angels)
30. Recitative (An Angel and Elijah)
31. Aria (An Angel)
32. Chorus
33. Recitative (Elijah and an Angel)
34. Chorus
35. Recitative (Alto) and Chorus
36. Chorus and Recitative (Elijah)
37. Arioso (Elijah)
38. Chorus –
39. Aria (Tenor)
43. Chorus

**MENDELSSOHN: ELIJAH**

**Text**

**PART I**

**Introduction**

**Elijah**

As God the Lord of Israel liveth,  
before whom I stand, there shall not be  
dew or rain these years, but according  
to my word.

I Kings 17:1

**Overture**

**1. Chorus and Recitative**

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! Will then the  
Lord be no more God in Zion?

Chorus

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!

Kings 17:7, Lamentations

**2. Duet with Chorus**

The People

Lord! bow Thine ear to our prayer!

Soprano and Alto

Zion spreadeth her hands for aid, and  
there is neither help nor comfort.

Psalm 86:1; Lamentations 1:17

**3. 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."

Joel 2:12, 13

**4. 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.

Deuteronomy 4:29; Job 23:3

**5. Chorus**

The People

Yet doth the Lord see if 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 – fall on  
all them that love Him, and keep His  
commandments.

Deuteronomy 28:22; Exodus 20:5,6

## 6. Recitative

An Angel (Alto)

Elijah! Get thee hence, Elijah, depart and turn thee eastward; thither hide thee by Cherith's brook. There shall thou drink its waters and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word.

I Kings 17:3,4

## 7. Double Quartet and Recitative

Chorus

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.

Psalm 91:11,12

An Angel

Now Cherith's brook is dried up, Elijah, arise and depart, and get thee to Zarepath; thither abide: for the Lord hath commanded a widow woman there to sustain thee.

And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

I Kings 17:7,9,14

## 8. recitative, Aria and Duet

The Widow

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

Elijah

Give me thy son. Turn unto her, O Lord my God, 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

Will thou show 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!

Elijah

Now behold, thy son liveth.

The Widow

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

Elijah and the Widow

Thou shalt love the Lord thy God, love Him with all thine heart, and with all thy soul, and with all thy might. Oh, blessed are they who fear Him!

I Kings 17:17-19, 21-24; Job 10:15; Psalms 38:6, 6,6, 10:14, 86:15, 16, 88:10, 1167:12,128:1;Deuteronomy 6:5

## 9. Chorus

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

Psalms 128:1; 112:1,4

## 10. Recitative

Elijah

As God the Lord of Sabaoth liveth, before whom I stand, three years this day fulfilled. I will show 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, he that troubleth Israel!

Elijah

I never troubled Israel's peace; it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands, and thou hast followed 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 God, the Lord.

Elijah

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

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.

I Kings 18:1, 15, 17-19, 22-25

## 11. Chorus

Priests of Baal

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

## 12. Recitative and Chorus

Elijah

Call him louder, for he is a god! He talketh, or he is pursuing, or he is on a journey; or, peradventure, he sleepeth; so awaken him: call him louder.

Priests of Baal

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

## 13. Recitative and Chorus

Elijah

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

Priests of Baal

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

I Kings 18:26-29

**14. Aria**

Elijah  
 Draw near, all ye people, come to me!  
 Lord God of Abraham, Isaac and  
 Israel; this day let it be known that  
 Thou art God, and I am Thy servant!  
 Oh, show to all this people that I have  
 done these things according to Thy  
 word! Oh, hear me, Lord, and answer  
 me and show this people that Thou art  
 Lord God and let their hearts again be  
 turned!

I Kings 18:30, 36, 37

**15. Quartet**

Soloists  
 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.

Psalms 55:22, 16:8,, 108:4, 25:3

**16. Recitative and Chorus**

Elijah  
 O Thou, who makest Thine angels  
 spirits; Thou whose ministers are  
 flaming fires, let them now descend!  
 Psalm 104:4

The People  
 The fire descends from heaven; the  
 flames consume his offering! Before  
 Him upon your faces fall! The Lord is  
 God: O Israel, hear! Our God is one  
 Lord: and we will have no other gods  
 before the Lord!

I Kings 18:38, 39;  
 Deuteronomy 5:7, 6:4

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!

I Kings 18:40

**17. 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.

Jeremiah 23:29; Psalm 7:11,12

**18. Arioso**

Alto  
 Woe unto them who forsake Him!  
 Destruction shall fall upon them, for  
 they have transgressed against Him.  
 Though they are by Him redeemed,  
 yet they have spoken falsely against  
 Him, even from Him have they fled.

Hosea 7:13

**19. 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.

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 Youth  
 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 from their sin when  
 Thou dost afflict them, then hear from  
 heaven, and forgive the sin! Help,  
 send Thy servant help, O God!

The People  
 Then hear from heave, and forgive the  
 sin. Help, send Thy servant help, O  
 Lord!

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

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

Elijah  
 Hearest thou no sound of rain? Seeth  
 thou nothing arise from the deep?

The Youth  
 No; there is nothing.

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

**The Youth**

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!

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!

**20. 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!

Jeremiah 14:22,  
 II Chronicles 6:19, 26, 27;  
 Deuteronomy 28:23;  
 Psalms 28:1, 106:1, 93:3-4,  
 I Kings 18:43-45

**21. 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, w  
 art thou, that thou art afraid of a man  
 that shall die; and forgettest the Lord  
 thy maker, who hath stretched forth  
 the heavens and laid the earth's  
 foundations? Be not afraid for I thy  
 God will strengthen thee."

Isaiah 48:1, 18, 53:1, 49:7,  
 41:10, 51:12, 13

**22. 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.

Isaiah 41:10; Psalms 91:7

**23. Recitative**

Elijah

The Lord hath exalted thee from  
 among the people, and o’er His people  
 Israel hath made thee king. But thou,  
 Ahab, hast done evil to provoke Him  
 to anger above all that were before  
 thee, as if it had been a light thing for  
 thee to walk in the sins of Jeroboam.  
 Thou hast made a grove and an altar to  
 Baal, and served him and worshipped  
 him. Thou hast killed the righteous,  
 and also taken possession. And the  
 Lord shall smile all Israel, as a reed is  
 shaken in the water; and He shall give  
 Israel up, and thou shalt know He is  
 the Lord.

I Kings 14:7, 9, 15, 16:30-33

Queen Jezebel

Have ye not heard he hath prophesied  
 against all Israel?

Chorus

We heard it with our ears.

Queen Jezebel

Hath he not prophesied also against  
 the kind of Israel?

Chorus

We heard it with our ears.

Queen Jezebel

And why hath he spoken in the name  
 of the Lord? Doth Abah govern the  
 kingdom of Israel, while Elijah’s  
 power is greater than the king’s? The  
 gods do so to me, and more, if, by  
 tomorrow about this time. I make not  
 his life as the life of one of them  
 whom he hath sacrificed at the brook  
 of Kishon!

Chorus

He shall perish!

Queen Jezebel

Hath he not destroyed Baal’s  
 prophets?

Chorus

He shall perish!

Queen Jezebel

Yes, by sword he destroyed them all!

Chorus

He destroyed them all!

Queen Jezebel

He also closed the heavens!

Chorus

He also closed the heavens!

Queen Jezebel

And called down a famine upon the  
 land.

Chorus

And called down a famine upon the  
 land.

Queen Jezebel

So go ye forth and seize Elijah, for he  
 is worthy to die; slaughter him! Do  
 unto him as he hath done!

**24. Chorus**

Woe to him, he shall perish, 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!

Jeremiah 26:9, 11

1 Kings 18:10, 21:7

Ecclesiasticus 48:2,3

**25. 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. Now be gone,  
 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.

II King 1:1,3

Jeremiah 5:3, 26:11

Psalms 59:3; I Kings 19:3, 4

Deuteronomy 31:6, Exodus 12:32

I Samuel 17:37

**26. 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 week my life to take it away.

Job 7:16; I Kings 19:4,10

**27. Recitative**

Tenor

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.

I Kings 19:5, Psalm s 34:7

**28. Trio**

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.”

Psalm 121:1-3

**29. Chorus**

Angels

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

Psalms 121:4, 138:7

**30. Recitative**

An Angel (Alto)

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

I Kings 19:7,8

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! Lord, why hast Thou made them err from Thy ways, and hardened their hearts, that they do not fear Thee? Oh, that I now might die!

Isaiah 49:4, 64:1,2, 63:17  
I Kings 19:4

### 31. Aria

An Angel (Alto)

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.

Psalms 37:1,4,7

### 32. Chorus

He that shall endure to the end shall be saved.

Matthew 24:13

### 33. 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 (Soprano)

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.

Psalms 143:6,7  
I Kings 19:11, 13

### 34. 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.

I Kings 19:11, 12

### 35. Recitative and Chorus

Alto and Chorus

Above Him stood the Seraphim, and one cried to another: "Holy, holy, holy is God the Lord – the Lord Sabaoth! Now His glory hath filled all the earth."

Isaiah 6:2,3

### 36. Chorus and 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.

I Kings 19:15,18

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.

Psalms 71:16, 16:9

### 37. 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.

Isaiah 54:10

### 38. Chorus

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai and heard the judgements of the future; and in Horeb, its vengeance. And when the Lord would take him away to heaven, lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to heaven.

Ecclesiasticus 48:1,6,7  
II Kings 1:1, 11

### 39. 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.

Matthew 13:43; Isaiah 51:11

### 40. Recitative

(nor performed at this Festival)

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 smile the earth with a curse.

Malachi 4:5,6

### 41. Chorus

(not performed at this Festival)

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 God shall rest: the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord." Thus saith the Lord: "I have raised one from the north, who, from the rising, on my name shall call."

Isaiah 41:25, 42:1, 11:2

### 42. Quartet

(not performed at this Festival)

Soloists

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

Isaiah 44:1,3

### 43. 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 in Thy glory.

Amen.

Isaiah 58:8, Psalm 8:1

## Program Notes by Michael Moore

It was only natural that the directors of the Birmingham Festival turned to Mendelssohn in 1846 with a commission for a new oratorio. Not only was he the most celebrated musician in Europe, equally in demand as a composer, conductor and pianist, but he was a particular favorite in England and had already scored triumphs at Birmingham with his oratorio *St. Paul* and the choral symphony *Lobgesang*. Mendelssohn had long been attracted to the story of the prophet Elijah as material for an oratorio. The story itself contains some of the most dramatic moments in the Old Testament – Elijah’s epic confrontation with the priests of Baal, his raising of the widow’s son from the dead and his ascent into heaven in a whirlwind, borne on a fiery chariot. But Elijah is also one of the most fully developed Biblical characters. He is seen not only as the stern prophet, but also as a man who experiences grief, compassion, weariness and despair. Mendelssohn responded with an oratorio which is almost operatic in its scope and construction. It was an immediate success and still stands as one of the greatest works in the choral repertoire.

Felix Mendelssohn was born in 1809 in Hamburg, the son of a wealthy and influential banker and the grandson of the prominent Jewish philosopher and scholar Moses Mendelssohn. The family converted to the Lutheran faith when Felix was a young boy, adopting the additional surname Bartholdy, which was the name of a dairy owned by the family. It is likely that this was for pragmatic reasons more than religious ones. The family had been granted letters patent confirming their rights as citizens, and a court decree in 1812 extended rights to all Prussian Jews, but the very necessity of such letters patent and decrees seems to have validated the Mendelssohns’ decision.

Like Mozart before him, Mendelssohn was a precocious talent who dazzled audiences with his virtuosity, phenomenal memory, amazing sight reading ability and skill at improvisation. As a composer, he came into his mature style at a very early age, producing such unquestionable masterpieces as the *Octet for Strings* and the *Overture to A Midsummer Night’s Dream* while still in his teens. His father’s influence may have opened many doors for him, but it was Mendelssohn’s incredible talent which kept them open. He frequently played for Goethe, who had him sight read Mozart and Beethoven manuscripts from his own collection; he made the acquaintance of leading musicians throughout Europe; in Paris even the usually dyspeptic Cherubini praised him effusively.

A seminal event in Mendelssohn’s musical training occurred when he met Carl Friedrich Zelter, director of the Berlin Singakademie. Mendelssohn began attending rehearsals and eventually joined the chorus as a boy alto, switching to tenor when his voice changed. The Singakademie was unique at the time in that it had been founded to promote the choral music of the Baroque period, especially that of J. S. Bach. While Bach’s keyboard and orchestral music was still played, his choral music had largely been forgotten. Zelter also taught Mendelssohn composition and theory, drilling him in counterpoint, fugues and canons after the style of Bach.

Bach’s music profoundly influenced Mendelssohn’s compositional style, and he developed a life-long affinity for choral music as well.

When he was 17, Mendelssohn received a manuscript copy of Bach’s *St. Matthew Passion* from his grandmother. This monumental work had not been performed since Bach’s time a century earlier, and Mendelssohn proposed reviving the work with the Singakademie. Zelter opposed the project, for he considered it too daunting, but Mendelssohn eventually won him over. He spent three years studying and revising the score, paring it down to a manageable two hours, and rehearsing the chorus, orchestra and soloists. On March 11, 1829, the twenty-year old Mendelssohn led the landmark performance from the piano, playing continuo with his left hand and giving entrances with right, and conducting the massive work entirely from memory as someone had placed the wrong score on the piano! The performance was a great success and had to be repeated twice more. It not only established Mendelssohn as a conductor but it sparked a revival of interest in Bach’s choral music which has endured to this day.

When Zelter died in 1832 Mendelssohn had hoped to succeed him, but the post was offered to a musician of lesser caliber. Mendelssohn instead became music director in Düsseldorf, a municipal post which made him responsible for the orchestra, choral society and ecclesiastical music, and also for conducting the opera. Three years later, he assumed the leadership of the historic Leipzig Gewandhaus Orchestra. He was the first modern music director, solely responsible for programming, artistic direction, and musical interpretation, and under his leadership the Gewandhaus Orchestra became the premier ensemble in Europe. In order to provide financial security for his musicians, he negotiated the first contract with the municipal authority which gave the players a guaranteed salary and pension benefits. And he was a founder and faculty member of the Leipzig Conservatory, the first such school in Germany dedicated to the training of professional musicians.

Mendelssohn’s compositional technique was formidable. He could toss off fugues and complex counterpoint with an almost nonchalant ease, and frequently incorporated such elements into his work. But his music was anything but academic and dry. Although he steadfastly refused to write program music, he had an extraordinary skill for tone painting, writing wonderfully evocative music even while limiting his musical forces to a small, classical sized orchestra.

Mendelssohn turned to Julius Schubring to prepare the libretto for *Elijah*. Schubring was a Lutheran minister and family friend, and he had provided the libretto for Mendelssohn’s previous oratorio, *St. Paul*. The libretto caused Mendelssohn a great deal of trouble. He wanted to emphasize the dramatic content of the story while Schubring saw it as an opportunity for Christian theology and moral lessons. Mendelssohn continually sent the libretto back for revision, requesting specific scenes and texts to be set.

Eventually a satisfactory libretto was constructed. He 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 from the scheduled premiere. After frenzied rehearsals, Mendelssohn conducted the premiere on August 26, 1846. The work was an immediate success, with thunderous applause and repeated encores. 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 death of his sister earlier that year, Mendelssohn suffered a series of strokes and died on November 4, 1847 at the age of thirty-eight.

Since the libretto does not provide a continuous narrative, a brief retelling of the story of Elijah may be in order. Israel in the 9th century B.C. enjoyed a rather precarious existence. A succession dispute after the death of Solomon had split it into the rival kingdoms of Israel and Judah, and relations between them were not entirely cordial. There were repeated conflicts with neighboring states over scarce resources. Israel's foreign policy was dominated by shifting alliances to play off one adversary against another, and to oppose incursions by the two regional superpowers of the day, Egypt and Assyria. In this King Ahab of Israel was extraordinarily successful. He subdued or made peace with his closest neighbors, and counted the king of Judah as a vassal. He cemented an alliance with the king of Tyre, whose domain extended up and down the Mediterranean coast, by marrying his daughter Jezebel. He put together a powerful coalition that turned back Assyrian invasions three times. The splendor of his court rivaled that of Solomon's, and Israel enjoyed great material prosperity.

Ahab's political and economic success came at a price, however. Jezebel had brought with her the cult of Baal, and Ahab lent his wholehearted support to the worship of the false god. When the priests and prophets of Israel objected, he had them rounded up and put to death. His chief minister, Obadiah, worked in secret to save those he could, creating a refuge for them in the desert.

It is at this point that Elijah, a hitherto unknown prophet, arrives on the scene. He abruptly appears at Ahab's palace, prophesies a drought, and just as abruptly disappears. Ahab sends soldiers after him, but Elijah has taken refuge in the desert. An angel directs him to a widow in Zarephath, whom he asks for food and lodging. She replies that she has only enough flour and oil to make a single meal for her and her son, and when they have eaten that, they will die. Elijah persuades her to take him in and to trust in the Lord, and her supply of flour and oil are miraculously replenished during the time he stays with her. Her son, however, sickens and dies. Elijah is moved with compassion and prays to the Lord, and her son's life is restored.

At the end of three years, Elijah returns to face Ahab, tasking him for his unfaithfulness to the Lord. He throws down a challenge to the priests of Baal. They are to prepare a sacrifice but light no fire under it. They will invoke Baal and he will pray to the Lord. Whoever answers the prayer and ignites the fire will be proven God. The priests of Baal call on him in vain, but the Lord answers Elijah's prayers and sends down fire to consume the sacrifice. On seeing this, the people repent. Elijah directs them to round up the priests of Baal and kill them all. Then he prays for an end to the drought and the Lord once again sends rain upon the land.

Elijah's triumph is short-lived. Jezebel will not brook this challenge to Ahab's authority (and her own influence) and stirs up the people against Elijah, reminding them of the curse he laid upon them. Elijah is forced to flee into the desert, where he despairs over his failure, and asks for death. The Lord sends angels to minister to him, and he is directed to go to Mount Horeb and wait for the Lord. There is a mighty wind, and then an earthquake, and then a fierce fire, but the Lord is in none of those, coming to Elijah instead as a small, still voice. Elijah has another confrontation with Ahab and with his son Ahaziah, but his main task is now to train his successor, Elisha. When that is accomplished, the Lord sends a fiery chariot with fiery horses to Elijah, who is taken up into heaven in a whirlwind.

Mendelssohn takes full advantage of the dramatic opportunities that Elijah's story provides. He dispenses with a narrator; almost everything is written in the first person – Elijah, Ahab, Jezebel and the people all speak with their own voices. Many of the movements are written as dialogues between characters, and the movements often follow each other without pause so as not to break up the story line. Mendelssohn had a deft solution to the bits of moralizing text that Schubring provided. He uses them to segment the story into smaller scenes, and they provide commentary or elaboration of the dramatic events, much like a Greek chorus. He also provides a unifying effect by means of repeated thematic material, especially in Part I. There is an ascending triad motif which is associated with the majesty and power of the Lord, and a descending tritone associated with the curse that Elijah laid upon Israel. Both are heard in Elijah's opening recitative.

The oratorio begins, not with the customary overture, but with Elijah's dramatic proclamation of the curse, much as the prophet himself appeared at Ahab's court. Mendelssohn intended to omit the overture altogether since it interrupted the flow of the story line, but was persuaded at the last minute by Bartholomew to add one, placing it, however, after Elijah's introduction. One of the most interesting moments is the duet between Elijah and the widow of Zarephath. Schubring's libretto provides a dialogue which amplifies the Biblical account. The widow is suspicious of the prophet, and reproaches him with bitterness when her son dies, ("Wilt thou show wonders to the dead? Shall the dead arise and praise thee?") but when her son's life is restored, so is her faith.



The most dramatic scene in the oratorio is Elijah's confrontation with the priests of Baal. He goads them on, sarcastically mocking their god, and their invocations become more and more frenzied, culminating with a fortissimo "Hear and answer!" which is followed by dead silence, surely one of the most effective moments in all oratorio. Elijah's answering prayer to the Lord unfolds with a melody of great nobility and simplicity.

Part II of Elijah begins with the beautiful, introspective soprano aria "Hear ye, Israel!" (Amazingly enough, the soprano soloist at the first performance objected to this aria because she found it ungracious to her voice and insufficiently musical. When Mendelssohn suggested that the aria be given to the tenor instead, she quickly changed her mind!) Angels comfort Elijah with two of the best known movements from the oratorio, the trio "Lift thine eyes" and the chorus "He watching over Israel." Mendelssohn provides some of his most vivid contrasts in "Behold, God the Lord," setting the fury of the wind, earthquake and fire against the quiet serenity of the small, still voice of the Lord. Elijah is finally taken up to heaven in a whirlwind of ascending scales, and the oratorio concludes with a majestic chorale and fugue.

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**Peter J. Durow**, Visiting Assistant Professor of Music at the Crane School of Music, is conductor of the Crane Chorus, the Potsdam Community Choir and the Crane Men's Ensemble. In addition he teaches courses in choral conducting and choral music methods. Dr. Durow holds a Ph.D. in Choral Music Education from Florida State University, a MM in Conducting from Butler University and a Bachelors Degree in Vocal Music Education from Augsburg College.

An active composer and arranger, Dr. Durow has written for public school mixed and treble choirs, church choirs, men's choruses and children's choirs. He has completed a number of commissions and has several compositions published in the Henry Leck Choral Series and Rodney Eichenberger Choral Series with Colla Voce Music, Inc.

Prior to moving to upstate New York, Dr. Durow taught at the secondary levels in Minnesota, Texas, Indiana and Florida and worked as a graduate teaching assistant in the choral departments of Butler University and Florida State University. He lives with his wife, Jodi and their two children, Jonah and Nadia.

**David Pittman-Jennings**, Associate Professor of Voice at the Crane School of Music and world-renowned baritone, has performed worldwide in dozens of roles and operas. Pittman-Jennings recently performed the title role of Dallapiccola's "Il Prigioniero" at Lincoln Center's Avery Fisher Hall in New York City with the American Symphony Orchestra conducted by Maestro Leon Botstein. In former seasons, the baritone's engagements, among others, have included Agamemnon in Gluck's "Iphigenie en Aulide" at the Opera La Scala in Milan; Mandryka in Strauss' "Arabella" at the Vienna Staatsoper; Scarpia in Puccini's "Tosca" in Buenos Aires, Verona, Torre del Lago and Strasbourg; Jochana'an in "Salome" in Berlin and Bonn; Amfortas and Klingsor in Wagner's "Parsifal" in Berlin, Barcelona and Bordeaux; the Dutchman in Wagner's "Flying Dutchman" in Warsaw and Paris; the Count in Mozart's "Figaro" in Vienna, Amsterdam and Nice; Renato in Verdi's "Balloin Maschera" in Munich, Verona and Frankfurt; Germont in Verdi's "La Traviata" in Paris, Frankfurt, Dresden, Sao Paulo and Hamburg; and Pizarro in Beethoven's "Fidelio" in Berlin.

Noted for his versatility in the contemporary repertory, Pittman-Jennings has performed and recorded for Deutsche Grammaphone the role of Moses in Schoenberg's "Moses and Aron" for the Netherlands Opera, the Salzburg Festival and with the Chicago Symphony Orchestra under Pierre Boulez. He has sung the title role in Alban Berg's "Wozzeck" in Parma, Buenos Aires, Strasbourg, Santiago di Chile and the USA Spoleto Festival. The baritone has also interpreted the roles of Dr. Schoen in Berg's "Lulu" King Priam in Michael Tippett's opera of the same name, the title role in Milhaud's "Christophe Colomb," the title role in Krenek's "Karl V," Golaud in "Peleas and Melissande," the title role in Albert Reimann's "Das Schloss," the Forester in Janacek's "Cunning Little Vixen" and the title role in the world premiere of J. Guinjoan's "Gaudi" at the Teatro Liceu in Barcelona.

As a concert performer, Pittman-Jennings has been heard in Britten's "War Requiem," in Orff's "Carmina Burana," Mendelssohn's "Elijah" and works by Bach, Berg, Berlioz, Dvorak, Faure, Schoenberg and Zemlinsky. David Pittman-Jennings has also notably performed the role of the Prisoner in Dallapiccola's "Il Prigioniero" with the Swedish Radio Orchestra and Esa Pekka Salonen conducting at the Theatre du Chatelet in Paris, the NHK Orchestra in Tokyo and with the Montreal Symphony Orchestra under the direction of Charles Dutoit and in concert at Carnegie Hall in New York. He has recorded on CD and DVD many of the aforementioned operas. Pittman-Jennings began his musical studies in voice at the University of Oklahoma.

**Heather E. Eyerly**, The Children's Chorus of Crane Founder and Artistic Director, joined the choral music education faculty at The Crane School of Music in 2003 and currently serves as the Coordinator of Choral Programs. In addition to the Children's Chorus, Dr. Eyerly also teaches courses in general music education, choral music education and conducts the Hosmer Choir.

Dr. Eyerly completed two degrees at the University of Toronto, including the Ph.D. in Music Education and MM performance (conducting) in 2007 and 2001 respectively, and is a 1994 graduate of Stetson University (BME). In 1999, Dr. Eyerly was honored as the first recipient of the Elmer Iseler Canadian National Fellowship in Choral Conducting. Also in 1999, Rotary International awarded her an Academic Ambassadorial Scholarship to attend the University of Toronto. Dr. Eyerly remains a highly sought after clinician/guest festival honor choir conductor and adjudicator.

### Student Soloists

**Joseph Dobuzinsky**, Tenor, is currently a Master's student in Vocal Performance, studying with David Pittman-Jennings. In 2008, he earned his Bachelor of Music Degree in Vocal Performance, having studied with Boris Loushin and Kathleen Allen during his first five years at Crane. ELIJAH marks his fourth appearance as a soloist with Crane Chorus and the Crane Symphony Orchestra. He is grateful to the choral faculty, Dr. Durow especially, for this wonderful opportunity.

**Kathryn Gigliotti**, Soprano, is currently pursuing Bachelor of Music degrees in both Vocal Performance and Music Business from the Crane School of Music at SUNY Potsdam and is from the studio of Dr. Jill Pearson. She has been seen previously in Crane Opera productions of *Orpheus and the Underworld*, and *Opera Scenes 2007* and will appear in this semester's production of *L'Egisto*. This past fall, Kathryn was selected to perform in a master class under the guidance of Metropolitan Opera mezzo-soprano, Stephanie Blythe. After graduation in May, Kathryn will pursue a career in arts administration.

**Sara Sania El Houssieny**, Mezzo-Soprano, is currently pursuing a Bachelor of Music in Vocal Performance. Sara is an active member of the Crane Concert Choir as well as the Potsdam Community Chorus. This Fall, Sara was cast in the role of Zita in Puccini's *Gianni Schicchi* performed by the Crane Opera Ensemble. She is also currently preparing the role of Clori in Cavilli's *L'Egisto* to be performed by Opera Ensemble this coming April. Recently, Sara was accepted as a Semi-Finalist to compete in the Orpheus Vocal Competition, a nation-wide vocal competition for college students and young artists held in Tennessee. She has competed in the National Association of Teachers of Singing (NATS) competition for three consecutive semesters and has won First Place in her division at all three competitions. Sara has performed in master classes with Mary Henderson-Stucky from the Cincinnati Conservatory of Music as well as with Crane Alumna, Stephanie Blythe. Sara is from the studio of David Pittman-Jennings.

**Margaret Kling**, Soprano, is currently pursuing a Bachelor of Music in Vocal Performance with a minor in music business. She previously performed the roles of "Nella" in the Crane Opera Ensemble's performance of "*Gianni Schicchi*" as well as "Lady Stevens" in the world premiere of "*The Highwayman*". She is currently in the voice studio of Dr. Deborah Massell and will be studying voice in Salzburg, Austria this coming summer.

**Justin Moniz**, Tenor, is currently pursuing a Bachelor of Music in Vocal Performance in the studio of Dr. Jill Pearson. This spring, Moniz made his solo debut with The Orchestra of Northern New York in a special performance entitled *Great Heroes & Legends*. Justin has also appeared in numerous performances with the Crane Opera Ensemble, most recently Puccini's *Gianni Schicchi*. He has performed in many venues across the continental northeast including Carnegie Hall's Stern Auditorium, Allentown Symphony Hall, Trenton War Memorial Hall and The Bushnell Center for Performing Arts. This past year, Justin was awarded first place at the National Association of Teachers of Singing (NATS) Vocal Competition at both the New York and Eastern Regional Competitions. Justin will be representing Crane this May at the 2009 Classical Singer University Competition in Chicago, IL and will then travel to Malibu, CA where he will be attending SongFest 2009, a prestigious program for young artists under the direction of Martin Kaatz and Graham Johnson. For more information, please visit [www.justinmoniz.com](http://www.justinmoniz.com).

**Kathleen Papot**, Mezzo-Soprano, is a senior music education major at the Crane School of Music. She hails from Southold, New York: a rural town in Eastern Long Island. Kathleen has studied with Soprano Lucille Field Goodman of The Brooklyn Conservatory of Music and Julliard, Mezzo-Soprano Shannon Unger at the Crane School of Music and is currently studying in the studio of Dr. Jill Pearson. After completing her undergraduate studies, Ms. Papot hopes to pursue a dual masters degree in vocal performance and choral conducting.

**Crane Chorus Personnel****Children's Chorus of Crane Personnel**

Krista Bickford  
 Nora Bradford  
 Amelia Brown  
 Nathaniel Brown  
 Wayne Brown  
 Brigid Carr  
 MacKenzie Corse  
 Hope DeFoe  
 Cati Dominey  
 Jack Downing  
 Julia Fulton  
 Michael Fulton  
 Rachel Fulton  
 Erin Gingroch  
 Hannah Gingrich  
 Nathan Gingrich  
 Teresa Grigg

Stephen Grigg  
 Heron Hetzler  
 Kate Hildreth  
 David Josephs  
 Kaitlyn LaShomb  
 Cassie McCormick  
 Cathy Meyers  
 Ellie Sigfried  
 Amy Smith  
 Gwendolyn Smith  
 Hannah Smith  
 Kristopher Tabor  
 Anna Tulloch  
 Emily Wanamaker  
 Ashley Woodward  
 Kate Waters  
 Zoe Zagrobelny

**Soprano**

Sarah Anderson  
 Sara Baglivi  
 Katherine Beck  
 Kelsey Boyce  
 Charlotte Breen  
 Olivia Breen  
 Kelley Burns  
 Caitlin Bush  
 Shannon Connors  
 Maureen Cossey  
 Emilia Costantini  
 Shalvi D'Arcangelo  
 Kristina Davis  
 Silver Dobbins  
 Laura Doe  
 Derek Downs  
 Lauren Dunne  
 Katherine Flanigan  
 Kristen Frick  
 Diana Gamet  
 Meryl Gellman  
 Deena Hower  
 Pamela Jacovina  
 Giuliana Kendall  
 Emily King  
 Dannielle Kreider  
 Lauren LiCausi  
 Erin Linkiewicz  
 Sarah Mackey  
 Kristina Marsland  
 Elizabeth Mazzone  
 Naquana Mitchell  
 Katie Morra  
 Brittany Mruczek  
 Josephine Patane  
 Kayla Paulucci  
 Jacqueline Petriello  
 Sarah Prediletto  
 Traci Prevost  
 Michele Priess  
 Alyson Radford  
 Linda Raville  
 Elisabeth Runell

Kristina Saar  
 Audrey Saccone  
 Lauren Scharf  
 Katelyn  
 Schwalbach  
 Jessica Spring  
 Caroline Stanton  
 Laura Thomas  
 Morgan Trevor  
 Maggie Vaughn  
 Sarah Zenir

**Alto**  
 Brittany Aston  
 Elinor Bates  
 Sara Chatalbash  
 Erin Clark  
 Susan Cody  
 Yi Dai  
 Maria Diaz  
 Veronica Escamilla  
 Erica Fagundes  
 Lynne Ferrara  
 Jamilla Fort  
 Rachel Fuller  
 Tin Ting Goh  
 Jean Goloski  
 Anna Hinman  
 Esther Hong  
 Amy Hoskins  
 Stephanie Hunt  
 Rebecca Kraft  
 Sin Yi Lam  
 Bethany Lenox  
 Bridget Macaluso  
 Jennifer Macri  
 Beth McGlinchey  
 Alexandra Morris  
 Ashley Oates  
 Stephany Orozco  
 Heather Osowiecki  
 Jessica Petersen  
 Montana Rodriguez

Rebecca Sachs  
 Jenessa Seymour  
 Emma Simon  
 Eva Soderman  
 Kristen Stegville  
 Amanda Stockwell  
 Emily Tabolt  
 Lily Tabolt  
 Devinne Voigt  
 Meghan Watson  
 Jessica Westerman  
 Brianne Wicks  
 Carolyn Yuan  
 Sharon Zettlemoyer

**Tenor**  
 Phillip Aubin  
 Kareem Blair  
 James Cahill  
 Peter Celentano Jr.  
 Vincent Covatto  
 Jordan Davidson  
 Nicholas Denizard  
 George Goomishian  
 Jonathan Halbig  
 James Holmes  
 Daniel Hunter  
 Kevin Hynes  
 Dudley Joseph  
 Boone Keefer  
 Max Kellogg  
 Brett Kiley  
 Jarrett Larson  
 Brandon Manning  
 Nicholas Manzella  
 Michael Mcavaney  
 Alex Perry  
 Jonathon Streker  
 Tyler Thomas  
 Mark Verity  
 Jonathan Wibben  
 Ryan Williams  
 Patrick Woomer  
 Simon Zhang  
 Michael Zupan

**Bass**

Dan Bouza  
 Jacob Carll  
 Robert Castro  
 Michael Celentano  
 John Clinton  
 Christopher D'Allura  
 Matthew Duclos  
 Robert Europe  
 Stephen Finley  
 Andrew Frey  
 Brian Gravano  
 Cody Hampton  
 Mark Hodgkins  
 Gavin Lahann  
 Paul Lipsky  
 Dominick Lopodote  
 Matthew Marco  
 Jason Matteson  
 Nicholas Mercado  
 Stephen Mucciolo  
 John Neggars  
 Gino Pinzone  
 Kyle Pogemiller  
 Daniel Rabinaw  
 Evan Richardson  
 Justin Stockslager  
 Robert Taube  
 Ryan Taussig  
 Stephen Travers  
 Christopher Urban  
 Robert Valentine II  
 Aaron Welcher

**Crane Symphony Orchestra**

**Violin**  
 Laura Berger\*\*  
 Adrienne Coble  
 Elizabeth Ekland  
 Megan Fedor  
 Sara Gravelle  
 Amanda Hayden  
 Ben Hull  
 Gregory Krajci\*  
 Josephine Llorente  
 William Makin  
 Caitlin Mackenzie  
 Mannion  
 Nina Merulla  
 Alexa Milo  
 Margaret Moore  
 Teresa Nelson  
 Veronica Phillips  
 Paul Ruscak  
 Lindsey Serrao  
 Erin Shambo  
 Page Silverman  
 Carey Sleeman  
 Erica Trocino  
 Hilary Wilcox

**Viola**  
 Sarah Bleichfeld  
 Sarah Carney  
 Emeline Dehn-Reynolds\*  
 Jamie Bineau  
 Kevin Marcinko  
 Rebecca Miller  
 Alyssa Raduns  
 Stephanie Rossi  
 Kristen Swift  
 Kirstin Teall

**Bass**  
 Cheynnyne Delorenzo  
 Joe Goehle  
 James Longenecker  
 Danielle Packard  
 Eric Vivelo\*

**Cello**  
 Andrew Albani  
 Carol Dolgon  
 Matt Fiorentino  
 Andrew Fund  
 Natasha Jaffe\*  
 Stacy King  
 Aaron Knapp  
 Nicole Polstein  
 Timofei Rosales  
 Alyssa Sciarrino  
 Meghan Smart  
 Maximillian Sternglass  
 Eric Wich  
 Lydia Zervanos

**Flute**  
 Allison Bourquin  
 Jeanette Kelso\*  
 Nikki Langhorne

**Oboe**  
 Laurie Luce  
 Ellen Moody  
 Mark Sophia

**Clarinet**  
 Alexandria Belinsky  
 Nicole Boyle  
 Tessa Tidd

**Bassoon**  
 Carine Kowalik  
 Cortney Peters  
 Lauren Roerig

**French Horn**  
 Chris Calderone  
 Meghan McCrimmon\*  
 Christina Romano  
 Luke Walton

**Trumpet**  
 Kayla Chevalier  
 Emily Piller\*  
 Thomas Ragozzino

**Trombone**  
 Joseph Dupuis  
 Erin Hogan\*  
 Michael Oquendo

**Tuba**  
 Jeremy Pierson

**Timpani**  
 Jay Sager

\*\* - concertmaster  
 \* - principal  
 Some sections employ rotating principals.  
 String seating does not directly reflect rank at audition.

**Year**  
 1932  
 1933  
 1934  
 1935  
 1936  
 1937  
 1938  
 1939  
 1940  
 1941  
 1942  
 1943  
 1944  
 1945  
 1946  
 1947  
 1948  
 1949  
 1950  
 1951

**Past Performances  
 of the Crane Chorus and Crane Symphony Orchestra**

**Composer**  
 Coleridge-Taylor  
 Bach  
 Brahms  
 Handel  
 Mendelssohn  
 Bach  
 Fauré  
 Hanson  
 Brahms  
 Fauré  
 Stravinsky  
 Bach  
 O'Neill  
 Brahms  
 Mozart  
 O'Neill  
 Bach  
 Brahms  
 Debussy  
 Handel  
 Taylor, D.  
 Mendelssohn  
 Fauré  
 Bach  
 Bach  
 Brahms  
 Mozart  
 Hindemith  
 Bach  
 Beethoven  
 Britten  
 Fauré  
 Verdi  
 Brahms  
 Bach  
 Dello Joio  
 Frackenpohl  
 Josquin  
 Vivaldi  
 Bach

**Work**  
 Hiawatha's Wedding Feast  
 Jesu, meine Freude  
 Ein Deutsches Requiem  
 Messiah  
 Elijah  
 St. Matthew Passion  
 Requiem  
 Drum Taps  
 Ein Deutsches Requeim  
 Requiem  
 Symphony of Psalms  
 Mass in B Minor  
 The Ancient Mariner  
 Schicksalslied  
 Requiem  
 Sweet Echo  
 Jesu, meine Freude  
 Alto Rhapsody  
 The Blessed Damozel  
 Messiah  
 The Highwayman  
 Elijah  
 Requiem  
 Mass in B Minor  
 Singet dem Herrn  
 Nänie  
 Requiem  
 When Lilacs Last in the Dooryard Bloom'd  
 Cantata No. 50  
 Mass in C  
 A Ceremony of Carols  
 Requiem  
 Requiem  
 Ein Deutsches Requiem  
 Mass in B Minor  
 A Psalm of David  
 A Child This Day is Born  
 Miserere  
 Gloria  
 St. John Passion

**Conductor**  
 Helen Hosmer  
 Helen Hosmer  
 Helen Hosmer  
 Helen Hosmer  
 Helen Hosmer  
 Helen Hosmer  
 Helen Hosmer  
 Helen Hosmer  
 Nadia Boulanger  
 Helen Hosmer  
 Helen Hosmer  
 Charles O'Neill  
 Helen Hosmer  
 Helen Hosmer  
 Charles O'Neill  
 Helen Hosmer  
 Helen Hosmer  
 Helen Hosmer  
 Helen Hosmer  
 Helen Hosmer  
 Helen Hosmer  
 Helen Hosmer  
 Helen Hosmer  
 Helen Hosmer  
 Helen Hosmer  
 Robert Shaw  
 Robert Shaw  
 Robert Shaw  
 Helen Hosmer  
 Helen Hosmer  
 Robert Shaw  
 Brock McElheran  
 Robert Shaw  
 Helen Hosmer  
 Helen Hosmer  
 Helen Hosmer  
 Helen Hosmer  
 Helen Hosmer  
 Robert Shaw

Past Performances of the Crane Chorus and Crane Symphony Orchestra Continued			
Year	Composer	Work	Conductor
1952	Bach	Singet dem Herrn	Brock McElheran
	Brahms	Schicksalslied	Brock McElheran
	Dello Joio	The Triumph of St. Joan	
		(excerpts)	Brock McElheran
	Kodaly	Te Deum	Brock McElheran
	Dello	A Psalm of David	Helen Hosmer
	Josquin	Miserere	Helen Hosmer
	Beethoven	Missa Solemnis	Robert Shaw
Brahm	Nänie	Robert Shaw	
1953	Hindemith	Apparebit RepentinaDies	Robert Shaw
	Bach	Jesu, meine Freude	Helen Hosmer
	Mendelssohn	Elijah	Helen Hosmer
	Meyerowitz	Music for Christmas	Jan Meyerowitz
1954	Bach	Cantata No. 118	Robert Shaw
	Schubert	Mass in G	Robert Shaw
	Stravinsky	Symphony of Psalms	Robert Shaw
	Bach	Christmas Oratorio	
		(excerpts)	Helen Hosmer
	Effinger	Symphony for Chorus and Orchestra	Helen Hosmer
1955	Gabrieli, G.	Jubilate Deo	Helen Hosmer
	Gabrieli, G.	O Jesu Mi Dulcissimi	Helen Hosmer
	Holst	The Hymn of Jesus	Helen Hosmer
	Berlioz	Grande Messe des Morts	
		(Requeim)	Robert Shaw
Bach	Hodie	Helen Hosmer	
1956	Bach	St. Matthew Passion	Robert Shaw
	Honegger	King David	Helen Hosmer
1957	Mozart	Mass in C, K. 427	Thor Johnson
	Bach	Cantata No. 142	Carl Druba
	Effinger	The St. Luke Christmas Story	Carl Druba
1958	Honegger	King David	Helen Hosmer
	Haydn	The Seasons	Thor Johnson
	Saygun	Yunus Emre	Adnan Saygun
	Boulanger	Psaume XXIV & CXXIX	
1959	Fauré	Vieille Prière Bouddique	Nadia Boulanger
	Spisak	Requeim	Nadia Boulanger
	Hymne Olympique	Nadia Boulanger	
1960	Brahms	Ein Deutsches Requeim	Helen Hosmer
	Bach	Mass in B Minor	Robert Shaw
1961	Handel	Israel in Egypt	Brock McElheran
	Thomson	Requiem Mass	Virgil Thomson
1962	Vaughan Williams	Hodie	Helen Hosmer
	Beethoven	Missa Solemnis	Robert Shaw

Past Performances of the Crane Chorus and Crane Symphony Orchestra Continued			
Year	Composer	Work	Conductor
1962	Frackenpohl	Te Deum	Carl Druba
	Kuhnau	How Brightly Shines	
		theMorning Star	Carl Druba CarlDruba
	Pachelbel	Magnificat	Nadia Boulanger
	Carissimi	Jepthe	Nadia Boulanger
	Lajtha	Prosella Mariana	
		Sequentia de Virgine	Nadia Boulanger
	Lajth	Maria	Nadia Boulanger
		Cantate	Nadia Boulanger
	Markevitch	Gloria	Nadia Boulanger
Poulenc	Cantate	Brock McElheran	
1963	Preger	Cantata No. 40	Brock McElheran
	Bach	Belshazzar's Feast	
	Walton	When Lilacs Last in the Dooryard Bloom'd	Robert Shaw
1964	Hindemith	Solomon	Brock McElheran
	Handel	Requiem	Stanley Chapple
1965	Verdi	Requiem	Brock McElheran
	Britten	Cantata Academica	Carl Druba
	Beethoven	Mass in C	Carl Druba
	Bruckner	Te Deum	Lucas Foss
1966	Foss	A Parable of Death	
	Foss	The Fragments of Archilochos	Lucas Foss
	Mozart	Mass in C, K. 427	Brock McElheran
	Stravinsky	Symphony of Psalms	Robert Shaw
	Britten	War Requiem	Carl Druba
1967	Haydn	Mass in Time of War	Stanley Chapple
	Pinkham	Christmas Cantata	Stanley Chapple
	Prokefieff	Alexander Nevsky	Brock McElheran
1968	Vaughan Williams	Dona Nobis Pacem	Brock McElheran
	Brahms	Nänie	Brock McElheran
	Handel	Messiah	
	Tallis	Spem in Alium	Brock McElheran
1969	Nunquam	Brock McElheran	
	Walton	Gloria	Vincent Persichetti
	Persichetti	The Pleiades	Brock McElheran
	Bach	Magnifica	Brock McElheran
	Penderecki	Dies Irae(Auschwitz Oratorio)	Brock McElheran
	Purcell	Lord, How Long Wilt Thou Be Angry	Brock McElheran
1960	Mozart	Vesperae Solemnes de Confessore, K. 339	Stanley Chapple
	Vaughan Williams	A Sea Symphony	Stanley Chapple

<b>Past Performances of the Crane Chorus and Crane Symphony Orchestra Continued</b>				<b>Past Performances of the Crane Chorus and Crane Symphony Orchestra Continued</b>			
Year	Composer	Work	Conductor	Year	Composer	Work	Conductor
1970	Dello Joio	Songs of Walt Whitman	Brock McElheran	1978	Copland	Old American Songs Sets I & II	Aaron Copland
	Handel	Israel in Egypt	Brock McElheran		Copland	Suite from The Tender Land	Aaron Copland
	Mussorgsky	Choral Scenes from Boris Godounov (arr. Goehr)	Brock McElheran		Copland	Canticle of Freedom	Aaron Copland
1971	Beethoven	Symphony No. 9	Maurice Baritaud		Beethoven	Missa Solemnis (Agnus dei)	Brock McElheran
	Orff	Carmina Burana	Brock McElheran		Elger	The Spirit of England	Brock McElheran
	Vivaldi	Gloria	Brock McElheran		Gabrieli, A.	Benedictus Dominus	Brock McElheran
1972	Verdi	Requiem	Stanley Chapple	1979	Beethoven	Mass in C	Brock McElheran
	Brahms	Nänie	Brock McElheran		Beethoven	Symphony No. 9 (4 <sup>th</sup> Mvt.)	Brock McElheran
	Handel	Zadok, the Priest	Brock McElheran		Verdi	Requiem	Sarah Caldwell
	Walton	Belshazzar's Feast	Brock McElheran	1980	Brahms	Academic Festival Overture (with chorus)	Brock McElheran
1973	Bach	St. Matthew Passion	Stanley Chapple		Brahms	Nänie	Brock McElheran
	Borodin	Polovetsian Dances	Brock McElheran		Orff	Carmina Burana	Brock McElheran
	Verdi	Laudi alla Vergine Maria	Brock McElheran		Mendelssohn	Elijah	Robert Shaw
	Verdi	Stabat mater	Brock McElheran	1981	Handel	Israel in Egypt	Brock McElheran
	Verdi	Te Deum	Brock McElheran		Delius	Sea Drift	Gunther Schuller
	Wagner	Excerpts from Die Meistersinger	Brock McElheran		Schuller	The Power Within Us	Gunther Schuller
	Hanson	Drum Taps	Howard Hanson		Verdi	Te Deum	Gunther Schuller
	Hanson	Pan and the Priest	Howard Hanson		Brahms	Ein Deutsches Requiem	Brock McElheran
	Hanson	Song of Democracy	Howard Hanson	1982	Stravinsky	Symphony of Psalms	Brock McElheran
	Hanson	Streams in the Desert	Brock McElheran		Haydn	The Creation	Stanley Chapple
1974	Beethoven	Elegishcher Gesang	Michael TilsonThomas	1983	Handel	Messiah	Brock McElheran
	Beethoven	Meerestille und Glückliche Fahrt	Michael TilsonThomas		Fauré	Requiem	Eve Queler
	Bruckner	Te Deum	Michael TilsonThomas		Poulenc	Gloria	Eve Queler
	Stravinsky	Symphony of Psalms	Michael TilsonThomas	1984	Mozart	Exultate Jubilate	Brock McElheran
1975	Berlioz	Grand Messe des Morts (Rrequiem)	Brock McElheran		Purcell	Te Deum	Brock McElheran
	Brahms	Ein Deutsches Requiem	Brock McElheran		Walton	Belshazzar's Feast	Brock McElheran
	Beethoven	Missa Solemnis	Robert Shaw	1985	Verdi	Requiem	FranzAllers
1976	Bernstein	Chichester Psalms	Brock McElheran		Bach	Mass in B Minor	Brock McElheran
	Dello Jolio	A Psalm of David	Brock McElheran		Bloch	Sacred Service (Avodath Hakodesh)	Stanley Chapple
	Handel	Messiah	Brock McElheran		Handel	Zadok, the Priest	Stanely Chapple
	Washburn, R. Smith (arr.)	We Hold These Truths The Star Spangled Banner	Brock McElheran	1986	Brahms	Academic Fextival Overture (with chorus)	Brock McElheran
1977	Bach	Mass in B Minor	Brock McElheran		Brahms	Nänie	Brock McElheran
	Prokofieff	Alexander Nevsky	Stanley Chapple		Del Borgo	When Dremas are Dreamed	Brock McElheran
	Vaughan Williams	Dona Nobis Pacem	Stanley Chapple		Dello Joio Frackenpohl	A Psalm of David Te Deum	Brock McElheran

<b>Past Performances of the Crane Chorus and Crane Symphony Orchestra Continued</b>			
<b>Year</b>	<b>Composer</b>	<b>Work</b>	<b>Conductor</b>
1986	Mozart	Kyrie in D Minor, K. 341	Brock McElheran
1987	Schumann, W.	On Freedom's Ground	Brock McElheran
	Handel	Isreal in Egypt	Brock McElheran
	Washburn, R.	In Praise of Music	Brock McElheran
1988	Glazunov	Triumphal March	Igof Buketoff
	Mussorgsky	Choral Scenes from Boris Godounov (arr. Rimsky-Korsakov)	Igof Buketoff
	Rachmaninoff	Spring, Op. 20	Igof Buketoff
	Elgar	The Spirit of England	Brock McElheran
	Handel	Messiah	Brock McElheran
1989	Shostakovitch	Song of the Forests	Brock McElheran
	Durufié	Requiem	Cal Gage
	Peeters	Entrata Festiva	Cal Gage
1990	Poulenc	Gloria	Cal Gage
	Vaughan Williams	Hodie	Cal Gage
	Bach	Magnificat	Cal Gage
	Washburn, R.	Songs of Peace	Cal Gage
	Frackenhohl	Mass	Cal Gage
1991	Bruckner	Te Deum	Rodney Eichenberger
	Haydn	Lord Nelson Mass	Rodney Eichenberger
	Bass	Gloria	Cal Gage
	Copland	Choruses from the TenderLand	Cal Gage
	Mozart	Requiem	Cal Gage
1992	Orff	Carmina Burana	Cal Gage
	Brahms	Ein Deutsches Requiem	Cal Gage
1993	Handel	Messiah	Stanley Romanstein
	Foss	American Cantata	Lucas Foss
	Beethoven	Choral Fantasia	Richard Stephan
1994	Beethoven	Mass in C	Richard Stephan
	Poulenc	Gloria	Richard Bunting
	Stravinsky	Symphony of Psalms	Richard Bunting
	Verdi	Requiem	Richard Bunting
1995	Brahms	Nänie	Richard Bunting
	Haydn	Theresianmesse	Richard Bunting
	Schubert	Mass in E-flat	Richard Bunting
	Haydn	Te Deum	Richard Stephan
1996	Berlioz	Grande Messe des Morts (Requiem)	Alfred Gershfeld
	Mozart	Coronation Mass	Daniel A. Gordon
1997	Vaughan Williams	Mystical Songs	Daniel A. Gordon
	Brahms	Schicksalslied	Daniel A. Gordon
	Brahms	Alto Rpahsody	Daniel A. Gordon

<b>Past Performances of the Crane Chorus and Crane Symphony Orchestra Continued</b>			
<b>Year</b>	<b>Composer</b>	<b>Work</b>	<b>Conductor</b>
1997	Bruckner	Te Deum	Daniel A. Gordon
1998	Orff	Carmina Burana	Daniel A. Gordon
	Handel	Zadok, the Priest	Andre Thomas
	Lauridsen	Lux Aeterna	Andre Thomas
1999	Ray	Gospel Mass	Andre Thomas
	Durufié	Requiem	Daniel A. Gordon
2000	Fauré	Requiem	Rebecca Reames
	Poulenc	Gloria	Daniel A. Gordon
2001	Bach	St. Matthew Passion	Richard Stephan
	Hindemith	When Lilacs Last at the Dooryard Bloom'd	Daniel A. Gordon
	Brahms	Ein deutsches Requiem	Joel Revzen
2002	Haydn	The Creation	Daniel A. Gordon
2003	Berlioz	Messe Solennelle	Daniel A. Gordon
2004	Steinberg	Wind and Water	Daniel A. Gordon
2005	Dvorak	Te Deum	Rebecca Reames
	Mozart	Vesperae Solennes	Heather E. Eyerly
2006	Copland	American Songs	Christopher Lanz
	Poulenc	Gloria	Heather E. Eyerly
2007	Durufié	Requiem	Joshua J. Oppenheim
	*Local performance of Beijing Program to be performed by Crane School of Music China Choir Singers at the Beijing International Choral Fextival, July 6-16, 2007 Beijing and Qinhuangdao, China.		
Much thanks to the following student conductors/pianists who aided in the choral preparation of these works: Amanda Grimaldi, Zachary Kankewicz, Sarah Kvam, Jimmy Nagle, Alex Clements, Timothy Buckley, Kathleen Papot, Veronica Escamilla.			