

# ONE COOL THING

*about the Spiral Lift System at  
the Moss Arts Center*

Pablo Tarazaga, assistant professor in the Department of Mechanical Engineering at Virginia Tech, gives us a behind-the-scenes look at the spiral lift system beneath the stage at the Moss Arts Center.



<http://bit.ly/18MG2uH>

## Blacksburg Master Chorale Mendelssohn's *Elijah*

Dwight Bigler, *music director*

Robert Chafin, *tenor*

Branch Fields, *bass*

Katherine Pracht, *mezzo-soprano*

Danielle Talamantes, *soprano*

*Elijah*, Op. 70

Felix Mendelssohn  
(1809-1847)

### Part I

Introduction: *As God the Lord*

No. 1 (Chorus): *Help, Lord!*

No. 2 (Duet with Chorus): *Lord, bow Thine ear*

No. 3 (Recitative): *Ye people, rend your hearts*

No. 4 (Aria): *If with all your hearts*

No. 5 (Chorus): *Yet doth the Lord*

No. 6 (Recitative): *Elijah, get thee hence*

No. 7 (Double Quartet): *For He shall give His angels*

Recitative: *Now Cherith's brook*

No. 8 (Recitative and Aria): *What have I to do with thee*

No. 9 (Chorus): *Blessed are the men who fear Him*

No. 10 (Recitative and Chorus): *As God the Lord of Sabaoth*

No. 11 (Chorus): *Baal, we cry to thee*

No. 12 (Recitative and Chorus): *Call him louder!*

No. 13 (Recitative and Chorus): *Call him louder!*

No. 14 (Aria): *Draw near, all ye people*

No. 15 (Chorus): *Cast thy burden upon the Lord*

No. 16 (Recitative and Chorus): *O Thou, who makest*

*Thine angels spirits & The fire descends*

No. 17 (Aria): *Is not His word like a fire*

Recitative: *O man of God*

No. 18 (Arioso): *Woe unto them who forsake Him!*

No. 19 (Recitative and Chorus): *O man of God, help thy people!*

Recitative: *Thou hast overthrown thine enemies!*

No. 20 (Chorus): *Thanks be to God*

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## ***Program Notes (continued)***

Mendelssohn fortunately provided a counterweight to Schubring's preachy design by actively collaborating in shaping the text, emphasizing the importance of its dramatic shape as well as the integrity of the original story. He composed the work to the German of Luther's translation of the Bible—*Elias*, the German counterpart of "Elijah" (taken from the Hellenized version of the Hebrew "Eliyahu")—but then had it meticulously translated into the English of the King James Bible for the first performance (the version we hear sung in these performances).

As a result, *Elijah* avoids the traditional device of an interlinking narrator in favor of a more directly dramatic approach, leaving the connections between its colorful scenes implicit. Schubring and Mendelssohn interspersed passages from other sources in Hebrew Scripture, arranging these around the dramatic arc of Elijah's career. The singers actually adopt the roles of specific characters, at times "playing" more than one. The bass soloist is Elijah, while the alto, for example, represents both an angel and the idol-mongering Queen Jezebel; the chorus embodies the Israelites as well as the priests of Baal (Jezebel's imported deities) but also comments on the miracles of divine intervention.

Mendelssohn treats his musical predecessors with deep respect; in a sense, they represent his artistic prophets. *St. Paul*, with its prominent chorales and fugal textures, is clearly Bach centered, while *Elijah* adheres more closely to the dramatic model established by Handel. At the same time, the score shows awareness of Bach, and its treatment of the miracles that punctuate the story indicates an obvious familiarity with the imaginative tone painting Haydn used so remarkably in his own groundbreaking oratorios from his late period (*The Creation* and *The Seasons*). The clichéd image of Mendelssohn as merely a "conservative" composer, however, reads these homages to earlier masters too simply—and tends to blunt our appreciation of the genuinely innovative touches in this music.

The composer clearly expressed his own view of the power inherent within the prophet's story: "I imagined Elijah as a grand, mighty prophet, of the kind we might require in our own day," he wrote while the idea was still percolating. "Energetic and zealous, but also stern, angry, brooding," he continued, "in striking contrast to the rabble you find both in court and in the populace—indeed, up against the whole world—yet borne aloft on angels' wings."

### **What to listen for**

*Elijah* opens with a remarkably dramatic gesture: an austere scored brief prologue in which the prophet predicts the doom to come. Only after this plunge into a story already in progress does Mendelssohn provide an Overture—here a tone poem depicting the people's suffering, which spills directly into the opening chorus. The Prologue also introduces two key musical ideas that will recur: a rising triad (here in D minor) signifying the divinity and a sinister descending figure to indicate the curse brought on by the Israelites' inconstancy.

The score abounds in marvelous pictorial opportunities drawing on large-scale orchestral and choral forces. Examples include the descent of fire in the contest of the gods, the onrush of water at the conclusion of Part One, and the whirlwind of fire in Elijah's ascent to heaven. Mendelssohn heightens their impact with his effective use of suspense, as in the savage silences after the frenzied invocations to Baal or the patient but slightly anxious repetitions when the prophet sends the boy to scout for rain.

## ***Program Notes (continued)***

On the large scale, the oratorio is patterned after powerful contrasts and internal echoes. The collective despair depicted in the opening is set against a moving scene in which we see the widow's individual suffering, with the revival of her child inspiring a restoration of faith. (For the part of the widow, Mendelssohn originally wrote with the voice of the famous soprano Jenny Lind—the "Swedish nightingale"—in mind.)

The individual angle, of course, comes most clearly into focus in Mendelssohn's multi-faceted portrayal of the prophet himself. In contrast to the upright confidence, even bravado, of Part One—notice the Handel-flavored attitude of *Is Not His Word Like a Fire?*—Part Two focuses on Elijah's inner life, culminating in the dark night of *It Is Enough* (patterned after a famous aria from Bach's *St. John Passion*). Mendelssohn then builds a kind of spiritual crescendo from this point of utter dejection to the sacred epiphany of *Behold! God the Lord Passeth By!* At the opposite end of the gloom-ridden, somber music that opened the oratorio, *Elijah* reaches a securely serene conclusion in D major with the chorus *And Then Shall Your Light Break Forth*.

In the process, Mendelssohn gives monumental form to his spiritual and artistic preoccupations. No wonder that the eloquence of such arias as *O Rest in the Lord* or the serenely reassuring double-quartet *For He Shall Give His Angles Charge Over Thee* spoke so consolingly to the Victorian era, in which science and relentless material "progress" were unraveling old certainties. Yet however distant from our own sensibilities the reactions of those original audiences seem, Mendelssohn's achievement – so far-reaching in scope – retains its immediacy and power to move us.

*Elijah* is scored for solo soprano, alto, tenor, and bass; mixed chorus; and an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, organ, and strings.

### ***Elijah's Narrative***

The story of Elijah unfolds as a sequence of events structured to build two distinct climaxes, one for each half of the bipartite oratorio. Part One begins as Elijah prophesies a devastating drought as punishment for the people's acceptance of idols. The prophet then goes into hiding in the desert and revives the lifeless son of a widow who has sheltered him. Three years later, he returns to King Ahab and stages a showdown between the Baal worshippers and "the Lord God of Abraham." The first part reaches its climax when Elijah's prayer for the return of life-restoring rain is answered.

Part Two finds the prophet again confronting the ruling powers as Queen Jezebel rouses the people against him. He flees once more to the wilderness and faces abject despair but, in another powerful climax, is granted a vision of the Lord. Elijah continues to fulfill his mission and finally ascends to heaven in a chariot of fire. The concluding numbers suggest parallels between Elijah and the future Messiah.

## ***Program Notes (continued)***

### **Mendelssohn's Contribution to Oratorio**

Mendelssohn's approach to oratorio reveals him both as a preserver of tradition and as a creative artist. The word "oratorio" comes from the Italian for a hall of prayer, and the genre originated in Italy around the same time as opera. Like opera, oratorio is a form of musical-dramatic narrative – but (usually) without costumes and scenery and traditionally recounting stories drawn from biblical sources. The earliest examples of oratorio from the 17th century were actually rather modest chamber dramas with a religious function and were intended to foster meditation.

In his adopted home of England, Handel pioneered a thoroughly secular variant of the genre – basically a substitute for the pricier proposition of staged opera, which had fallen out of fashion in London. Messiah was in fact introduced in a secular context. The popularity of *Elijah* anointed Mendelssohn as the true successor to the Handelian tradition in the eyes of his contemporaries and among later generations in the English-speaking world above all.

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*Thomas May writes about the arts and is a regular contributor to the program books published by the San Francisco Symphony, the Los Angeles Philharmonic, the Nashville Symphony, the Metropolitan Opera, and many other organizations. His blog can be found at [memeteria.com](http://memeteria.com).*

# ***Text***

## **PART I**

**Introduction:** *As God the Lord*

**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**

**1. Chorus:** *Help, Lord!*

**The People**

Help, Lord! Wilt Thou quite destroy us?

The harvest now is over, the summer days are gone,

And yet no power cometh to help us!

Will then the Lord be no more God in Zion?

The deeps afford 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!

**2. Duet with Chorus:** *Lord, Bow thine ear*

**The People**

Lord, bow Thine ear to our prayer.

**Two Women**

Zion spreadeth her hands for aid;

And there is neither help nor comfort.

**3. Recitative:** *Ye people, rend your hearts*

**Obadiah**

Ye people, rend your hearts,

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.

**4 Aria:** *If with all your hearts*

**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!

**5. Chorus:** *Yet doth the Lord*

**The People**

Yet doth the Lord see it not;

He mocketh at us;

His curse hath fallen down upon us, His wrath will pursue us till He destroy us.

For He, the Lord our God, He is a jealous God: and He visiteth all the fathers' sins on the children to the third and the fourth generation of them that hate Him.

His mercies on thousands fall, on all them that love Him and keep His commandments.

## ***Text (continued)***

**6. Recitative:** *Elijah, get thee hence*

### **An Angel**

Elijah; get thee hence, Elijah; depart and turn thee eastward,  
Thither hide thee by Cherith's brook.

There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there; so do according unto His word.

**7. Double Quartet:** *For He shall give His angels*

### **People**

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, they shall uphold thee.

They shall protect thee.

**7A:** *Now Cherith's brook*

### **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.

**8. Solo:** *What have I to do with thee*

### **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 cometh 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!

### **Elijah**

Give me thy son.

Turn unto her, O Lord, my God;

Turn unto her!

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, and in mercy.

Lord, my God, let the spirit of this child return, that he again may live!

### **Widow**

Wilt thou shew wonders to the dead?

There is no breath in him.

Shall the dead arise and praise thee?

The Lord hath heard thy prayer;

The soul of my son reviveth, my son reviveth!

## ***Text (continued)***

### **Elijah**

Now behold, thy son liveth!

### **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, render for all His benefits to me?

### **Elijah**

Thou shalt love the Lord thy God, love Him with all thine heart, and with all thy soul and with all thy might.

### **Elijah & Widow**

Oh blessed are they who fear Him!

**9. Chorus:** *Blessed are the men who fear Him*

### **People**

Blessed are the men who fear Him, they ever walk in the way of peace.

Through darkness riseth light, light to the upright,

He is gracious, compassionate; He is righteous.

**10. Recitative & Chorus:** *As God the Lord of Sabaoth*

### **Elijah**

As God the Lord of Sabaoth liveth, before whom I stand; three years this day fulfilled, I will shew myself unto Ahab; and the Lord will then send rain again upon the earth.

### **Ahab**

Art thou Elijah? Art thou he that troubleth Israel?

### **The People**

Thou art Elijah, thou he that troubleth Israel!

### **Elijah**

I never troubled Israel's peace It is thou.

Ahab, and all thy father's house.

Ye have forsaken God's commands;

And thou hast follow'd Baalim!

Now send, and gather to me, the whole of Israel unto Mount Carmel;

There summon the prophets of Baal,

And also the prophets of the groves who are feasted at Jezebel's table.

Then, we shall see whose God is the Lord.

### **The People**

And then we shall see whose God is the Lord.

### **Elijah**

Rise then, ye priests of Baal;

Select and slay a bullock, and put no fire under it;

Uplift your voices and call the god ye worship; and I then will call 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.

### ***Text (continued)***

**11. Chorus:** *Baal, we cry to thee*

#### **Prophets of Baal**

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

Heed the sacrifice we offer!

O hear us and answer us!

Hear us, Baal, hear mighty God! Baal, oh answer us!

Baal, let thy flames fall and extirpate the foe!

**12. Recitative & Chorus:** *Call him louder!*

#### **Elijah**

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, call him louder!

#### **Prophets of Baal**

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

**13. Recitative & Chorus:** *Call him louder!*

#### **Elijah**

Call him louder!

He heareth not.

With knives and lancets cut yourselves after your manner;

Leap upon the altar ye have made;

Call him, and prophesy;

Not a voice will answer you, none will listen; none heed you.

#### **Prophets of Baal**

Baal! Baal! Hear and answer, Baal!

Mark how the scorner derideth us!

**14. Recitative & Aria:** *Draw near, all ye people*

#### **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 that

I am Thy servant!

Lord God of Abraham!

Oh shew to all this people that I have done these things according to Thy word!

Oh hear me, Lord, and answer me!

Lord God of Abraham, Isaac and Israel;

O hear me, O hear me, and answer me; and shew this people that Thou art Lord God; and

let their hearts again be turned!

**15. Quartet:** *Cast thy burden upon the Lord*

#### **Angels**

Cast thy burden upon the Lord; and he shall sustain thee:

He never will suffer the righteous to fall;

He is at thy right hand.

Thy mercy, Lord, is great, and far above the heavens.

Let none be made ashamed, that wait upon Thee!

### ***Text (continued)***

**16. Recitative & Chorus:** *O Thou, who makest thine angels spirits & The fire descends*

#### **Elijah**

O Thou, who makest Thine angels spirits;

Thou, whose ministers are flaming fires:

Let them now descend!

#### **The People**

The fire descends from heav'n!

The flames consume his offering!

Before Him upon your faces fall!

The Lord is God, the Lord is God.

O Israel hear!

Our God is one Lord: and we will have no other gods before the Lord.

#### **Elijah**

Take all the prophets of Baal, and let not one of them escape you.

Bring them down to Kishon's brook; and there let them be slain.

#### **The People**

Take all the prophets of Baal; and let not one of them escape us; bring all, and slay them!

**17. Aria:** *Is not His word like a fire?*

#### **Elijah**

Is not His word like a fire?

And like a hammer that breaketh the rock into pieces?

For God is angry, 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!

**16. Recitative:** *O man of God*

#### **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.

**18. Arioso:** *Woe unto them who forsake Him!*

#### **Alto**

Woe, woe unto them who forsake Him! destruction shall fall upon them:

For they have transgressed against Him.

Though they are by Him redeemed,

Yet they have spoken falsely against Him; from Him have they fled.

**19. Recitative:** *O man of God, help thy people!*

#### **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.

## ***Text (continued)***

**19A. Recitative & Chorus:** *Thou hast overthrown thine enemies!*

**Elijah**

O Lord, Thou hast overthrown Thine enemies and destroyed them:  
Look down on us from heaven, O Lord; regard the distress of thy people!  
Open the heavens, and send us relief!  
Help, help Thy servant now, O God!

**The People**

Open the heavens and send us relief:  
Help, help Thy servant now, O God!

**Elijah**

Go up, now, child, and look toward the sea.  
Hath my prayer been heard by the Lord?

**The Child**

There is nothing.  
The heavens are as brass, they are as brass above me.

**Elijah**

When the heavens are closed up, because they have sinned against Thee;  
Yet, if they pray and confess, confess thy name, and turn away 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 heaven, and forgive the sin:  
Help, send thy servant, help, O God!

**Elijah**

Go up again, and still look towards the sea!

**The Child**

There is nothing.  
The earth is as iron under me

**Elijah**

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

**The Child**

No; there is nothing.

**Elijah**

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

**The Child**

Behold, a little cloud ariseth now from the waters: it is like a man's hand!  
The heavens are black with cloud and with wind:  
The storm rusheth louder and louder!

**The People**

Thanks be to God for all His mercies!

**Elijah**

Thanks be to God!  
For He is gracious; and His mercy endureth for evermore!

## ***Text (continued)***

**20. Chorus:** *Thanks be to God!*

**The People**

Thanks be to God, He laveth the thirsty land.  
The waters gather, they rush along! They are lifting their voices!  
The stormy billows are high, their fury is mighty.  
But the Lord is above them, and Almighty.

## **PART II**

**21. Aria:** *Hear ye, Israel*

**Soprano**

Hear ye, Israel! hear what the Lord speaketh: "Oh, hadst thou heeded my commandments!"  
Who hath believed our report? To whom is the arm of the Lord revealed?  
Thus saith the Lord, the Redeemer of Israel and His Holy One, to him oppressed by Tyrants;  
Thus saith the Lord: "I am He that comforteth; be not afraid, for I am thy God; I will  
strengthen thee! Say, who art thou? Say, who art thou, that thou art afraid of a man that  
shall die; and forgettest the Lord, thy Maker, who hath stretched forth the heavens, and laid  
the earth's foundations? Say, who art thou?"

**22. Chorus:** *Be not afraid*

**People**

Be not afraid, saith God the Lord.  
Be not afraid, thy help is near.  
"Thy help is near; be not afraid;" saith God the Lord.

**23. Recitative & Chorus:** *The Lord hath exalted thee*

**Elijah**

The Lord hath exalted thee for 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 serv'd him and worshipp'd 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.

**The Queen**

Have ye not heard he hath prophesied against all Israel?

**People**

We heard it with our ears.

**Queen**

Hath he not prophesied also against the king of Israel?  
And why hath he spoken in the Name of the Lord?  
Doth Ahab govern the kingdom of Israel, while Elijah's pow'r 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  
sacrific'd at the brook of Kishon!

**People**

He shall perish!

## ***Text (continued)***

### **Queen**

Hath he not destroyed Baal's prophets?

Yea, by sword he destroy'd them all.

### **People**

He destroyed them all!

### **Queen**

He also closed the heavens, and called down a famine upon the land.

### **People**

And called down a famine upon the land.

### **Queen**

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**

#### **People**

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.

### **25. Duet: Man of God**

#### **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 say slay thee.

Arise then, and hasten for thy life! to the wilderness journey!

The Lord thy God doth go with thee: He will not fail thee, He will not forsake thee.

Now begone and bless me also.

#### **Elijah**

Though stricken, they have not grieved!

Tarry here, my servant, the Lord be with thee.

I journey hence to the wilderness.

### **26. Aria: It is enough**

#### **Elijah**

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

I desire to live no longer; now let me die, for my days are but vanity!

I have been very jealous for the Lord God of Hosts, for the children of Israel have broken

thy covenant, and thrown down thine altars, and slain all thy prophets,

slain them with the sword.

And I, even I only am left; and they seek my life to take it away.

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

die, Lord, take away my life!

## ***Text (continued)***

### **27. Aria: See, now he sleepeth**

#### **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.

### **28. Trio: Lift thine eyes**

#### **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.

### **29. Chorus: He watching over Israel**

#### **Chorus**

He, watching over Israel, slumbers not, nor sleeps.

Shouldst thou, walking in grief, languish, He will quicken thee.

### **30. Recitative: Arise, Elijah**

#### **An Angel**

Arise, Elijah, for thou hast a long journey before thee.

Forty days and forty nights shalt thou go, to Horeb, the mount of God.

#### **Elijah**

O Lord, I have labored in vain!

Yea, I have spent my strength for naught.

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!

### **31. Aria: O Rest in the Lord**

#### **An Angel**

Oh rest in the Lord, wait patiently for Him, and He shall give thee thy heart's desires.

Commit thy way unto Him; and trust in Him; and fret not thyself because of evildoers.

### **33. Recitative: Night falleth around me**

#### **Elijah**

Night falleth round me, O Lord!

Be Thou not far from me! Hide not Thy face, O Lord, from me, my soul is thirsting for Thee, as a thirsty land.

#### **An Angel**

Arise now! Get thee without! Stand on the mount before the Lord: for there His glory will appear, and shine on thee!

Thy face must be veiled, for He draweth near.

### ***Text (continued)***

**34. Chorus:** *Behold God the Lord*

#### **Chorus**

Behold, God the Lord passed by.

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

But yet the Lord was not in the tempest.

Behold, God the Lord passed by!

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

But yet the Lord was not in the earthquake.

And after the 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.

**35. Recitative & Chorus:** *Holy is God*

#### **Alto**

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

#### **Chorus**

Holy, holy, holy is God the Lord, the Lord Sabaoth,

Now His glory hath filled all the earth.

**36. Chorus & Recitative:** *Go, return upon thy way*

#### **Chorus**

Go, return upon thy way!

For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to  
Baal.

Go, return upon thy way; Thus the Lord commandeth.

#### **Elijah**

I go on my way in the strength of the Lord.

For Thou art my Lord; and I will suffer for thy sake.

My heart is therefore glad; my glory rejoiceth; and my flesh shall also rest in hope.

**37. Arioso:** *For the mountains shall depart*

#### **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.

### ***Text (continued)***

**38. Chorus:** *Then did Elijah*

#### **Chorus**

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches.  
Mighty kings by him were overthrown.

He stood on the mount of Sinai and heard the judgments of the future, and in Horeb, its  
vengeance.

And when the Lord would take him away to heaven, Lo! There came a fiery chariot, with  
fiery, fiery horses: and he went by a whirlwind to heaven.

**39. Aria:** *Then shall the righteous shine forth*

#### **Tenor**

Then, shall the righteous shine forth as the sun in their heavenly Father's realm.

Joy on their head shall be forever lasting, and all sorrow and mourning shall flee  
away forever.

**42. Quartet:** *O come, every one that thirsteth*

O come, every one that thirsteth,

O come to the waters,

O come unto Him,

O hear, and your souls shall live forever,

O come to Him!

**43. Chorus:** *And then shall your light break forth*

#### **Chorus**

And then shall your light break forth as the light of morning breaketh,

and your health shall speedily spring forth then;

And the glory of the Lord ever shall reward you.

Lord, our Creator, how excellent Thy Name is in all the nations!

Thou fillest heaven with Thy glory.

Amen.



# About the Artists

## **Dwight Bigler** (*music director, Blacksburg Master Chorale*)

Dwight Bigler is the director of choral activities at Virginia Tech and the music director of the Blacksburg Master Chorale. He has also held positions as assistant conductor and pianist of the Dale Warland Singers; guest choral faculty at Colorado State University, Fort Collins; and director of choral activities at Trinity University in San Antonio, Texas. Under his direction, the Virginia Tech Chamber Singers has performed for the Virginia Music Educators Association conference; throughout Italy, including singing for mass at St. Peter's Basilica at the Vatican and St. Mark's Basilica in Venice; and for *Sheer Good Fortune*, a Virginia Tech event in honor of Toni Morrison. Performance highlights of the last few years include Mozart's *Requiem*, Haydn's *Harmoniemesse*, Faure's *Requiem*, and Rachmaninoff's *Vespers*.

Bigler's choral compositions have been published by Oxford University Press, Hinshaw Music, Walton Music, and by the National Collegiate Choral Organization. He has received commissions from the Barlow Endowment and from choirs across the nation for new works.

As a collaborative pianist, he has performed in the U.S., Europe, and South America. Bigler received a bachelor's degree in piano performance and a master's in choral conducting from Brigham Young University and a doctor of musical arts degree from the University of Texas at Austin.

## **Robert Chafin** (*tenor*)

On the international opera, concert, and recital stage, tenor Robert Chafin, a native of Virginia, has garnered accolades for his dramatic interpretation and versatile creativity. Chafin has over 70 operas in his repertoire and has performed as a guest artist at New York City Opera and in Carnegie Hall. He has performed internationally in Berlin (the Deutsche Oper and Philharmonie), Paris, Salzburg Summer Festival, Amsterdam, Stockholm, Vienna, Frankfurt, Brussels, Madrid, Milan, Leipzig, and in Israel (Tel Aviv and Jerusalem).

He has critically acclaimed recordings of the operas of Franz Schreker (*Flammen und Christophorus*), Richard Strauss (*Die Liebe der Danae*), Leonard Bernstein (*Candide*), and Beethoven's *Symphony No. 9*. In addition to performing, Chafin has been recently appointed visiting assistant professor of voice at Virginia Tech. Upcoming engagements include concerts in France and Germany and in March, Chafin sang *Das Lied von der Erde* with the Ensemble du Monde in New York.

## **Branch Fields** (*bass*)

Branch Fields, whom *Opera America* describes as "a bass of resonant richness," and *The New York Times* declared to be "a gifted young bass," is delighting audiences and critics alike with his glorious instrument in opera, concert, and musical theater. He has sung with Santa Fe Opera, New York City Opera, Boston Lyric Opera, Opera Carolina, Michigan Opera Theatre, Utah Opera, Opera San Jose, and many other regional companies throughout the U.S. In concert, Fields has performed with the Munich Philharmonic, National Symphony Orchestra, Santa Fe Symphony, Colorado Springs Philharmonic, and the American Symphony Orchestra. His versatility as a singing actor led to his Broadway debut in *South Pacific*, understudying the role of Emile de Becque in this Lincoln Center Theater production, which won seven Tony Awards.

## ***About the Artists (continued)***

The 2013-14 season started with a live European radio broadcast of *Candide* from Leipzig, Germany, with Mitteldeutscher Rundfunk (MDR), led by Kristjan Järvi. He made his Canadian debut as the fifth Jew in *Salome* at Edmonton Opera, and a return to Carnegie Hall with the American Symphony Orchestra, in R. Strauss' *Feuersnot*. He reprised Emile de Becque in *South Pacific* for Piedmont Opera in March, and joined a workshop at Symphony Space in New York City for a reading of *Clara* by Victoria Bond, singing the role of Robert Schumann. Other concerts included an Opera Night with the Williamsburg Symphonia, featuring Metropolitan Opera artists Audrey Luna and Lauren McNeese. Fields heads to Opera North in the summer, playing Frank Maurrant in *Street Scene* and Alfred P. Doolittle in *My Fair Lady*.

Fields is a Virginian, from Williamsburg. His talent for singing was discovered at Virginia Tech while doing undergraduate work in chemistry. He was accepted into the master of music program at Indiana University School of Music, where he was soon awarded the Cole and Kate Porter Memorial Scholarship, and studied voice with the great Metropolitan Opera bass, Giorgio Tozzi. Fields was a member of The Singing Hoosiers, through which he garnered the attention of Maestro Erich Kunzel during their concerts and recordings with the Cincinnati Pops. He can be heard on the Cincinnati Pop's album *Puttin' On the Ritz* (TELARC). Fields was later granted a coveted spot at the Academy of Vocal Arts in Philadelphia, a full scholarship institution, where he studied with Met baritone Louis Quilico and participated in summer opera programs in Chiari, Lucca, and Rome, Italy. In New York City, he was placed in the studio of bass specialist Armen Boyajian, voice teacher of Samuel Ramey and Paul Plishka, during which time he won first prize in the Bel Canto Vocal Scholarship Competition, second in the NJAPA Vocal Competition, and was a prize winner in the Liederkranz Foundation Competition.

## **Katherine Pracht** (*mezzo-soprano*)

Mezzo-soprano Katherine Pracht's 2014-15 season includes the role of Meg March in *Little Women* with Opera on the James, as a soloist in Mozart's *Requiem* with The Choral Society of Grace Church in New York City, and her role debut as Sharon Falconer in Florentine Opera's production of *Elmer Gantry*. Pracht's 2013 season highlights include the role of Der Trommler in *Der Kaiser von Atlantis* with Central City Opera, her Carnegie Hall debut as alto soloist in Verdi's *Requiem*, and her debut with Opera Philadelphia as the Third Lady in *Die Zauberflöte*.

Pracht has been a Metropolitan Opera Competition Regional finalist in San Antonio, Memphis, and twice in Minneapolis, where, in 2006, she won the Outstanding Mezzo Award.

## ***About the Artists (continued)***

**Danielle Talamantes** (soprano)

"It's not often that a fortunate operagoer witnesses the birth of a star," noted a San Francisco reviewer of Soprano Danielle Talamantes' recent role debut as Violetta in *La traviata*. This rising star makes an exciting stage debut in the upcoming 2014-2015 season as Frasquita in Bizet's *Carmen* in a return to The Metropolitan Opera, and returns to the National Philharmonic for both Beethoven's *Ninth Symphony* and Mozart's *Requiem* and *Exsultate Jubilate*.

Talamantes first earned a spot on the Metropolitan Opera roster in the spring of 2011, covering the role of Najade in *Ariadne auf Naxos*, and was subsequently reengaged to cover the role of the Flower Maiden in Wagner's *Parsifal*, the soprano in the quartet of lovers in the Baroque pastiche, *The Enchanted Island*, and most recently to perform in Strauss' *Die Frau ohne Schatten*.

This season Talamantes debuts at Avery Fisher Hall as the soprano soloist in Bob Chilcott's *Requiem*, a performance he is to conduct. In addition, she performs the soprano lead in a world premiere production of Janice Hamer's *Lost Childhood* with the National Philharmonic in Washington, D.C.; *Elijah* with the Blacksburg Master Chorale; Mozart's *Mass in C minor* with the City Choir of Washington; and also debuts the role of Mimi in Puccini's *La bohème* with Capital City Symphony.

## **BLACKSBURG MASTER CHORALE**

For 26 years, the Blacksburg Master Chorale has shared the beauty of choral music, collaborating with the Virginia Tech Department of Music, the New River Valley Symphony, the Roanoke Symphony, and many other community groups and guest artists. Led by a cadre of distinguished artistic directors, the chorale has performed creative and inspiring repertoire including the premiere of Jon Polifrone's *Requiem: For Those We Love*; Arthur Honegger's *King David*, conducted by Robert Shaw; J.S. Bach's *Mass in B Minor*; Johannes Brahms' *Ein Deutsches Requiem*; Morten Lauridsen's *Lux Aeterna*; Sergei Rachmaninoff's *Vespers*; and most recently, Carol Barnett's *The World Beloved: A Bluegrass Mass*.

Members of the chorale represent a broad spectrum of the community, ranging from high school students to retirees. Hailing from diverse walks of life, the membership is comprised of business professionals, university faculty and staff, medical personnel, music teachers and choir directors, lawyers, pastors, artists, and craftsmen. The chorale is particularly proud of former members who have gone on to musical careers with organizations such as the New York City Opera, the Metropolitan Opera, and Chanticleer.

The Blacksburg Master Chorale is currently led by artistic director and conductor, Dwight Bigler, assistant professor of music and director of choral activities at Virginia Tech.

## ***About the Artists (continued)***

### **BLACKSBURG MASTER CHORALE (continued)**

#### **BOARD**

**President:** Susan Peters

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**Members-at-Large:** Ken D'Amato, Mary Denson Moore, Paul Metz, and Jeff Peters

**Music Director:** Dwight Bigler

**Assistant Conductor:** Jeffrey Anthony

**Blacksburg Children's Chorale Director:** Patrice Yearwood

#### **STAFF**

**Rehearsal Pianist:** Joetta Petersen

**Operations Manager:** Donna Thompson

*A special thanks to the Blacksburg Presbyterian Church for the rehearsal space.*

## **BLACKSBURG MASTER CHORALE**

<b>SOPRANO</b>	Kandra Meyers	Allison Greenstein
Diane Baker	Susan Miller	Bobbie Henley
Amelia Ball	Jennifer Spoon	Marsha Hertel
Linda Bernick	Donna Thompson	Lauren Hunt
Jacqueline Boswell-Walker	Hannah Thompson	Aran Jackson
Isabel Bradburn	Priscilla Trice	Kristina Geelmuyden Karlsson
Olivia Brash	Charmian Washburn	Peggy Layne
Sue Brilliant		Jenny Lewis
Maggie Cassin	<b>ALTO</b>	Christine McCann
Gena Chandler-Smith	Gail Anthony	Tammy McClellan
Becky Daniels	Marie Armstrong	Carol McNeely
Monica Fincham	Jean Brickey	Stephanie Miller
Sonya Gerisch	Alycia Cullen	Anne Millett
Kaye Gilliam	Carol Dallman	Margaret Moore
Gwendolyn Howell	Sheila Darby	Mary Denson Moore
Katha Hughes	Cathee Dennison	Seung Min Oh
Renee Jacobsen	Betsy Duane	Annie Pearce
Linda King	Alice Feret	Susan Peters
Hana Kwon	Julie Filer	Tina Piemonte
Carrie Lisle	Kelsey Foster	Judie Reemsnyder
Jihye Lovelace	Anna Furry	Catherine Rolling
Penny Mappin	Madeline Gozzi	Katie Scalia

## ***About the Artists (continued)***

### **BLACKSBURG MASTER CHORALE (continued)**

#### **ALTO (continued)**

Pat Steiss  
Rini Stephenson  
Leda Stubbs  
Kelly Sweeney  
Catherine Taylor  
Paula Taylor  
Beth Thomas  
Brenda Van Gelder  
Christy Winebarger  
Patricia Winter  
Patrice Yearwood

#### **TENOR**

Jeffrey Anthony  
Bob Benoit  
Ferd Bikle IV  
Lloyd Blevins  
Eric Brown  
Mark Caldwell  
Ed Champion  
Julian Cooper

Kenneth D'Amato  
Thomas DeBusk  
Mark D. Freeman  
Tony Giuffre  
Craig Hughes  
Youngjoon Kwon  
Yong-Kyu Lee  
Brian Muller  
Bill Sanders  
Randall Stith  
Alex Templeman  
Goldie Terrell  
Donna Travis  
David Winyard  
Pat Withem

#### **BASS**

Phil Araman  
Joe Ball  
Bud Brown  
Willie Caldwell  
Patrick Casey  
Austin Cooke

Mark Dallman  
Fr. Alex Darby  
Jim Durham  
Del Futrell  
Nabeel H. Hamden  
Bob Harrison  
John Hassler  
Bertram Kinzey  
John Krallman  
Paul Metz  
Bill Neely  
Wayne Neu  
William Newton  
Jeff Peters  
Tom Shaver  
Richard Sherman  
Karl Speer  
Keith Stephenson  
Robert Wall  
Duane Westfall  
Chanyoung Yune  
Chris Zobel

## **ROANOKE SYMPHONY ORCHESTRA**

The Roanoke Symphony Orchestra, founded in 1953, is the largest professional orchestra in Virginia west of Richmond. In 1986 the Roanoke Symphony hired its first full-time, resident music director; established its professional status; and made a public commitment to artistic excellence and meaningful educational programs. Since that time, the orchestra has been recognized nationally for its artistic achievements, its innovative education programs and its unique outreach to diverse audiences.

### ***Roanoke Symphony Orchestra Board of Directors***

**President:** Joseph W. Ferguson

**Treasurer:** Richard Garbee

**Secretary:** Lucas Thornton

**Friends of the RSO, President:** Marion Vaughn-Howard

**NRV Friends, President:** Rick Furr

#### **MEMBERS**

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Kathy Cohen  
Nicholas Conte  
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Wallace Easter  
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Janet Johnson  
Betty Lesko  
Lorraine Lang  
Brett Marston  
Clinton S. Morse  
Beth Pline  
Craig T. Ramey, PhD  
Robert Sandel, EdD

Katie Snyder  
Lori Strauss  
Gale Tschuor  
Robert Werner  
David Stewart Wiley  
David Wine  
John Wood

## ***About the Artists (continued)***

### **ROANOKE SYMPHONY ORCHESTRA**

#### **FIRST VIOLIN**

James Glazebrook, associate concertmaster  
Jorge Rodriguez Ochoa  
Geronimo Oyenard  
John Pruett  
George Figueroa  
Nicole Paglialonga  
Linda Plaut  
Charlie Rickenbacker  
Benjamin Plummer

#### **SECOND VIOLIN**

Yulia Zhuravleva  
John Irrera  
Jared Hall  
Donna Stewart  
Alistair Leon Kok  
Lisa de Vries  
Bryan Matheson  
Casey Mink

#### **VIOLA**

Kathleen Overfield-Zook, principal  
Luca Trombetta  
Lindsey Fowler  
Nora Hamme  
Sam Kephart  
Kevin Matheson

#### **CELLO**

Kelley Mikkelsen, principal  
David Feldman  
Alan Saucedo  
Jeanine Wilkinson  
Lisa Liske-Doorandish  
Cameron Williams

#### **BASS**

John P. Smith IV, associate principal

Joe Farley

J. Michael Priester  
Simon Evans

#### **FLUTE**

Alycia Hugo, principal  
Julee Hickcox

#### **OBOE**

William P. Parrish Jr, principal  
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#### **CLARINET**

Carmen Eby, principal  
Phillip Paglialonga

#### **BASSOON**

Sue Barber  
Scott Cassada

#### **HORNS**

Wally Easter, principal  
Wallace Easter III  
Becca Soltesz

Rodney Overstreet

#### **TRUMPET**

Paul Neebe, principal  
Thomas Bithell

#### **TROMBONE**

Jay Crone, principal  
Barry Tucker  
John McGinness

#### **TUBA**

Seth Cook

#### **TIMPANI**

John M. Floyd, principal

#### **ORGAN**

Joetta Petersen

## ***About the Artists (continued)***

### **VIRGINIA TECH CHOIRS**

The Virginia Tech Choirs consistently include students from around the United States and the world. The choir members represent every class at the university, from first-year students to doctoral students, and multiple majors showing their diverse interests and abilities. The three choirs regularly present formal concerts in addition to outreach events in support of university and community events.

### **VIRGINIA TECH CHOIRS**

#### **Women's Chorus**

##### **SOPRANO I**

Colleen Beard  
Tori Carroll  
Lindsey Coggins  
Theresa Dion  
Eslynn Dudek  
Sarah Lanum  
Casey Parrett  
Lillian Preston  
Jessica Tuzo  
Kelly Weber

##### **SOPRANO II**

Tara Benere  
Suzanna Brosey  
Katherine Combs  
Anna Frazer  
Anna Gibbs  
Alex Houllbrooke  
Abigail Lau  
Grace Leskauskas  
Kaya Norton  
Monica Wei

##### **ALTO I**

Erin Berg  
Katie Brennan  
Alli Castaneda  
Christina Cipicchio  
Lauren Hunt  
Linda Kim  
Alexa Liberi  
Katie MacDonald  
Ellie Meindenbauer  
Allison Moore  
Bridget O'Rourke  
Shirley Payson

Anne Richards  
Rachel Van Meter  
Kelly Wild

##### **ALTO II**

Liz Aker  
Leslie Ames  
Emily Brittingham  
Alyssa Brunal  
Lauren Carpenter  
Rachel Carter  
Lauren Essenmacher  
Jacqua Flynn  
Shira Goldeen  
Emily Gunther  
Rebecca Pettit  
Terra Walker

##### **Tech Men**

Seung-Won Cho, director

##### **TENOR I**

Andy Deutsch  
Charles Husser  
TJ Johnson  
Craig McKenzie

##### **TENOR II**

Mark Brandao  
John Dever  
Jonathan Hawkins  
Justin Pierson

##### **BARITONE**

Austin Cooke  
David Feroli  
Jeremy Ilang-Ilang  
Matt Keefer

##### **BASS**

John Burleson

Hayden Keefer  
Justin Niles  
Ben Smith

#### **Chamber Singers**

##### **SOPRANO**

Krista Colley  
Nora Cotter  
Michelle Gervasio  
Laura Howell  
Mollie Nesaw  
Kathy Spicknall  
Jessica Vance

##### **ALTO**

Pamela Buie  
Ashley DeRemer  
Noell Dunlap  
Kory King  
Tina Mascaro  
Becca Wiles

##### **TENOR**

Caleb Caldwell  
Matt Chan  
Blake Martin  
David Sinclair  
Travis Whaley  
Paul Wolf

##### **BASS**

Geoffrey Brown  
Jack Chandler  
Liam Dillon  
Billy Ermlick  
Chris Fuller  
Stephen Loftus  
Matt McKinney  
Jeb Sturgill