Boston University College of Fine Arts
School of Music presents

Boston University Symphony Orchestra
and Symphonic Chorus

Mendelssohn’s

Elijah

Ann Howard Jones
conductor

Monday, April 11
Symphony Hall
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Boston University College of Fine Arts
School of Music

Boston University Symphonic Chorus  April 11, 2011
Boston University Symphony Orchestra  Symphony Hall
Ann Howard Jones, conductor  The 229th concert in the 2010–11 season

Elijah, op. 70

Felix Mendelssohn
(1809–1847)

James Demler, baritone, Elijah
Penelope Bitzas, mezzo-soprano, Angel, Queen
Elizabeth Baldwin, soprano, Widow
Martin Bakari, tenor, Obadiah, Ahab
Kira Winter, soprano, Youth

Part I

Intermission

Part II

This concert is being webcast live on the CFA website and complete footage
will also be available afterward on BUniverse (www.bu.edu/buniverse).

Symphony Hall rules prohibit the use of all cell phones, pagers, cameras and recording devices.
Thank you for your cooperation.
(After 1 Kings: 17–19 and 2 Kings: 2, edited by Julius Schubring in German, translated back into English by William Bartholomew, and reedited in English by Robert Shaw)

PART I

Introduction: Recitative
Elijah: As God the Lord of Israel liveth, before whom I stand; there shall not be dew nor rain these years, nay, neither dew nor rain, but according to my word.  
—1 Kings 17:1

Overture

1. Chorus and Recitative
The People: Help, Lord! Wilt Thou utterly destroy us? The harvest now is over, the summer days are gone, and yet there comes no power to save us! Will then the Lord be no more God in Zion?

Quartet: The deep affords no water; and the rivers are exhausted! The tongue of the nursling cleaves to the roof of his mouth: the infant children ask for bread, and there is no one breaketh it to feed them!  
—1 Kings 17:1; Lamentations 4:4

2. Duet with Chorus
The People: Lord, bow Thine ear to our prayer!
Sopranos I & II: Zion spreadeth her hands for aid, but there is no one to give comfort.  
—Lamentations 1:17

3. Recitative
Obadiah: Ye people, rend your hearts, and not your garments, for your transgressions the prophet Elijah hath seal’d the heavens, through the word of God. I therefore say to you: forsake your idols, return to God; for He is slow to anger, and merciful, and kind and gracious, and grieveth that He must punish.  
—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.  
—Deuteronomy 4:29

Oh, that I knew where I might find Him, that I might even come before His presence!  
—Job 23:3

5. Chorus
The People: Yet doth the Lord see it not: He mocketh at us; His curse hath fallen down upon us; His wrath will pursue us, ‘til He destroy us.  
—Deuteronomy 28:15, 22

For He, the Lord our God, He is a jealous God: and He visits the fathers’ iniquities on the children to the third and the fourth generation of them that hate Him, but showeth His boundless love to all the hosts of them that do love Him, and keep His commandments.  
—Exodus 20:5, 6
6. Recitative

An Angel: Elijah, get thee hence, Elijah; Go now and turn thee eastward, and hide thee by Cherith’s brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens there shall feed thee: do thou according to His word.

—1 Kings 17:3-5

7. Double Quartet and Recitative

Angels: For He shall give His angels to watch over thee: that they guard and keep thee in all the ways thou goest; in their hands they shall lift and bear thee, lest thy foot should stumble against a stone and dash thee.

—Proverbs 3:23, Psalm 91:11, 12

Angel: Now Cherith’s brook drieth up, Elijah, arise and depart, and get thee to Zarephath and dwell there awhile; for the Lord hath commanded a widow woman there to sustain thee. And her barrel of meal shall not empty, nor her cruse of oil fail her, until the day that the Lord sendeth rain upon the earth.

—1 Kings 17:7, 9, 14

8. Air and Recitative

The Widow: What have I to do with thee, O man of God? Art thou come to me, to call my sin unto remembrance? Hast thou come here to slay my son? Help me, man of God! My son is sick! And his sickness is so sore that he hath no breath left in him!

—I Kings 17:7, 9, 14

I, weary with all my weeping, I water my couch with tears! See mine affliction, O thou the orphan’s helper! Help my son! There is no breath left in him!

—Psalm 38:6, 6:6, Job 10:15, Psalm 10:4

Elijah: Give me thy son. Lord, my God, O hear my pray’r; turn unto her! for Thou art gracious, and look, O Lord, upon her son, in mercy help this widow’s son! For Thou art gracious, and full of compassion, and plenteous in goodness and mercy. Lord, my God, let now the soul of this child come once again into him!

—I Kings 17:19, Psalm 86:16, 15, 1 Kings 17:21

The Widow: Canst thou, ev’n unto the dead, His wonders show? There is no breath in him. Shall the dead arise, arise to thank and praise Him?

—Psalm 88:10

Elijah: Lord, my God, now let the soul of this child come once again into him again!

—I Kings 17:21

The Widow: The Lord, thy God hath heard thee, the soul of my son reviveth!

—I Kings 17:22

Elijah: Lo! Behold! Thy son liveth!

—I Kings 17:23

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

—I Kings 17:24, Psalm 116:12

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. O blessed are they that fear Him!

—Deuteronomy 6:5, Psalm 128:1
9. Chorus
The People: Blessed are all they that fear Him, they who delight to do His will. Through darkness riseth light to shine on the upright, for the merciful, the compassionate, and the righteous.
—Psalm 112:1, 4

10. Recitative and Chorus
Elijah: As God the Lord of Sabaoth liveth, before Whom I stand; three years this day are ended, I will show myself unto Ahab; and the Lord will then send rain again upon the earth.
—1 Kings 18:15

Ahab: Art thou Elijah? Art thou he that troubleth Israel?
The People: Thou art Elijah, thou he that troubleth Israel!
—1 Kings 18:17

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 after Baal! 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 God the Lord!
—1 Kings 18:18, 19, 21

Elijah: Rise then, ye priests of Baal; select and slay a bullock, and put no fire under it; and call ye first on the names of your gods; and I then will call on the Lord Jehovah: and the God who shall answer us by the fire, He is God!
The People: Yea, and the God who shall answer us by the fire, He is God!
—1 Kings 18:23, 24

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.
—1 Kings 18:22, 25

11. Chorus
Priests of Baal: Baal, O answer us; O hear us and answer us! Turn, O Baal, behold our off'ring; Baal, O hear us and answer us! Hear us, Baal, hear, mighty god! Baal, O answer us! Send down thy flames Baal and devour the foe!
—1 Kings 18:26

12. Recitative and Chorus
Elijah: Call him louder! For he is a god. He talketh; or, he is meditating; or, he is on a journey; or, peradventure, he sleepeth; so awaken him. Call him louder.
—1 Kings 18:27

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.
—1 Kings 18:28, 26, 29

Priests of Baal: Baal! Give an answer, Baal! Mark how the scorner derideth us! Give an answer, Baal!

Elijah: Draw near, all ye people, come to me!
—1 Kings 18:30
14. Air
Elijah: Lord God of Abraham, Isaac, and Israel, this day let it be known that Thou art God, and that I am Thy servant! O show to all this people that I have done these things according to Thy word! O hear me, Lord, and answer me! And show this people that Thou art Lord God; and turn their hearts again O Lord to Thee!

—1 Kings 18:36, 37

15. Quartet
Angels: Cast thy burden upon the Lord; and He shall sustain thee. He will never suffer the righteous to fall; for He is at thy right hand. Thy mercy, Lord, is great, and far above the heav’ns. No man who hopes in Thee shall e’er be put to shame!


16. Recitative and Chorus
Elijah: O Thou, who makest thine angels spirits; Thou, whose ministers are flaming fires, send Thy fire from Heav’n!

—Psalm 104:4

The People: The fire falls from heav’n! The flames consume the Lord’s offering! Bow down; upon your faces fall! The Lord is God, the Lord is God.

—1 Kings 18:38, 39

The Lord is our God! He alone is the Lord; and we will have no other gods before Him!

—Deuteronomy 6:4, 5:7

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, He’s ready, God’s ready!

—Jeremiah 23:29, Psalm 7:10

18. Air (Contralto)
Woe unto them who forsake Him! Destruction shall fall upon them, for they are transgressors against Him. He sought only to redeem them, yet they have spoken falsely against Him, yet, they hear it not.

—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 heav’ns to give their showers? The Lord, our God, alone can do these things.

—Jeremiah 14:22

Elijah and the People: O Lord, Thou hast overthrown Thine enemies and slain them! Look down on us from heaven, O Lord; and see the distress of thy people! Open the heavens and send us relief! Help send Thy servant, O Thou, my God!

—2 Chronicles 6:27

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

—1 Kings 18:43
The Youth: There is nothing. The heav’ns are as brass, they are as brass above me.
—Deuteronomy 28:23

Elijah and the People: Though the heav’ns are closed, O Lord, because thy people have sinned against Thee; if they now repent and with pray’r confess thy name, and turn from sin when Thou dost rebuke them: canst Thou from heav’n forgive their sin; help send Thy servant, O Thou my God!
—2 Chronicles 6:26

Elijah: Go up again, and still look towards the sea!
—1 Kings 18:43

The Youth: There is nothing. The earth is as iron under me.
—Deuteronomy 28:23

Elijah: Hearest thou no sound of rain? See’st thou nothing arise from the deep?
The Youth: No; there is nothing.
Elijah: Hearken Thou to the pray’r of Thy servant, O my God. Lord, O Lord my God! Unto Thee will I cry, Lord, my rock: be not silent to me; and Thy great mercies remember, Lord!
—2 Chronicles 6:19, Psalm 28:1

The Youth: 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!
—Psalm 106:1

Elijah: Thanks be to God! For He is gracious, and His mercy endureth for evermore!

20. Chorus
The People: Thanks be to God! He reviveth 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!
—Psalm 93:3, 4

PART II

21. Air (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?
—Isaiah 48:1, 18, 53:1

Thus saith the Lord, the Redeemer of Israel, to His Holy One, to him oppressed by tyrants: “I am He that comforteth; fear thee not, for I am Thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord, ’tis He that hath made thee, that hath open’d wide the heavens, and laid the earth’s foundations?”
—Isaiah 49:7, 41:10, 51:12, 13

22. Chorus
Be not afraid, saith God the Lord. I am with thee, thy help is near. For I am thy God, and I will strengthen thee.
—Isaiah 41:10
Though thousands languish and fall beside thee, and tens of thousands are fallen ‘round thee, yet never shall it come nigh thee. 

—Psalm 91:7

23. Recitative and Chorus

Elijah: The Lord hath exalted thee from among the people: and He hath made thee to be King o’er all of Israel. 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. For thou hast made a grove and an altar to Baal, and worshipped and served him. Thou hast kill’d the righteous and also taken their possessions. And the Lord shall smite all Israel, as a reed is shaken in the water; and uproot Israel from this good land, because of all their sins.

—1 Kings 14:7, 16:30-33, 21:19, 14:15, 16

The Queen: Have ye not heard he hath prophesied against all Israel?
The People: Yea, heard with our own ears.

The Queen: Hath he not prophesied also against the King?
The People: Yea, heard with our own ears.

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

—Jeremiah 26:9, 1 Kings 21:7, 19:2

The People: He shall perish!
The Queen and the People: Yea, with a sword he hath slain them all! Also he clos’d the heavens, and call’d down a famine upon the land.

—Ecclesiasticus 48:3, 2

The Queen: So go ye forth and take Elijah, he is worthy to die; slay him! Do unto him as he hath done!

—Jeremiah 26:11

24. Chorus

The People: Woe to him! Take and slay him, he call’d down a famine upon us! And why doth he mock us in the name of his Lord? Death unto the guilty prophet! He hath spoken falsely against our land, as we with our own ears have heard. So go ye forth; seize on him! He shall die!

—Jeremiah 26:11

25. Recitative

Obadiah: Man of God, now let my words be precious in thy sight. Thus saith Jezebel: “Elijah deserves to die." So the mighty have gather’d against thee, and they have prepared a net for thy steps; that they may seize thee, that they may slay thee.

—2 Kings 1:13, Jeremiah 26:11, Psalm 56:7

Arise, then, and hasten for thy life; to the wilderness journey. The Lord thy God doth ever go with thee: He will not fail thee, nor will He forsake thee. Now be gone, but first thy blessing, now be gone, but bless us also.

—Deuteronomy 31:6, Exodus 12:32

Elijah: Though stricken, they have not repented! Tarry here, my servant: the Lord be with thee. I journey hence to the wilderness.

—1 Samuel 17:37, 1 Kings 19:4
26. Air
Elijah: It is enough; O Lord, now take away my life for I am not better than my fathers! I desire to live no longer; for all my days here are as nothing but vanity! —1 Kings 19:4, Job 7:16

I have been very jealous for the Lord God of Hosts! For the children of Israel have broken Thy covenant, have 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. —1 Kings 19:10

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. —1 Kings 19:5, Psalm 34:7

28. Trio (Angels)
Lift thine eyes to the mountains, from whence thy help cometh. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be mov’d: thy keeper will never slumber. —Psalm 121:1-3

29. Chorus
He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee. —Psalm 121:4, 138:7

30. Recitative
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. —1 Kings, 19:7, 8

Elijah: O Lord, I have labored in vain; yea, I have spent my strength for naught and in vain! 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! —Isaiah 49:4, 64:1, 2, 63:17, 19:4

31. Air
Angel: O rest in the Lord; wait patiently for Him, and He shall give thee thy heart’s desires. Commit thy way unto Him, and trust in Him, fret not thyself with anger and forsake wrath. —Psalm 37:7, 4, 5, 8

32. Chorus
He that shall endure to the end, God will save him. —Matthew 24:13

33. Recitative
Elijah: Night falleth round me, O Lord! Be not Thou far from me! Hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land. —Psalm 22:19, 143:7, 6

Angel: Arise now! and go ye forth! Stand on the mount before the Lord, for there His glory will appear and shine on thee! Hide thy face in thy mantle, for He draweth near. —1 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. And the ocean trembled, 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.

—1 Kings 19:11, 12

35. Recitative (Contralto), Quartet and Chorus
Above Him stood the Seraphim, and one cried to another:

Angels: Holy, holy, holy, is God the Lord—the Lord of Sabaoth! Earth is full of the glory of the Lord!

—Isaiah 6:2, 3

36. Chorus and Recitative
Angels: Go, return upon thy way! Thus the Lord commandeth, for the Lord yet hath left Him seven thousand in Israel, which have not bow’d to Baal. Go, return through the wilderness, thus the Lord commandeth.

Elijah: I go on my way in the strength of the Lord. For Thou art my God; and I will suffer for Thy sake. My heart is therefore glad, and my soul rejoices, and my flesh shall also rest in hope.

—Psalm 71:16, 16:2, 9

37. Arioso
Elijah: Though the mountains shall depart, and the hills be shaken and pass away; still Thy kindness shall ne’er depart from me, nor the covenant of Thy peace be broken.

—Isaiah 54:10

38. Chorus
Thus did Elijah the prophet break forth like a fire; his words like brimstone and blazing torches. Mighty kings by him were overthrown. He stood on the mount at Sinai, and heard the Lord’s denunciation, and on Horeb, his 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
—2 Kings, 2:1, 11

39. Air (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 forever.

—Matthew 13:43, Isaiah 51:11

40. Recitative and Chorus
For God sent his people the prophet Elijah, before the coming of the great and dreadful day of the Lord, that he might turn the hearts of the fathers to the children, and the hearts of the children unto their fathers; lest the Lord should come and smite the earth with a curse.

—Malachi 4:5, 6
41. Chorus
For the Lord hath raised up one from the north, who, from the rising of the sun, did call on His Name, call on the Name of the Lord and prophesy, call upon his name and trample over princes. Behold His servant, whom He upholds, and His elect, in whom His soul delights!

—Isaiah 41:25, 42:1

The spirit of God doth rest on him: the spirit of wisdom, and understanding, the spirit of counsel and of might, the spirit of knowledge and the fear of the Lord.  
—Isaiah 11:2

41b. Quartet
O come, everyone that thirsteth, O come to the waters: O come to Him. Incline your ear, and come to Him, new life to your soul restoring.

—Isaiah 55:1, 3

42. Chorus
And then shall your light break forth as the light of morning breaketh; and your health shall speedily spring forth in you; and the glory of the Lord evermore shall guard and keep you.

—Isaiah 58:8

Lord, our Creator, how excellent Thy name is in all the nations! Thou fillest heav’n with Thy glory! Amen.

—Psalm 8:1

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Jakob Ludwig Felix Mendelssohn was born in Hamburg on February 3, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family’s conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix’s father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn planned an oratorio on the subject of Elijah as early as August 1836, but the project only came to fruition a decade later for the 1846 Birmingham Festival. Mendelssohn began composing the music late in 1845, finishing it (in some haste) shortly before the first performance in Birmingham, England, on August 26, 1846, which he conducted himself. Following that performance, he made extensive revisions before allowing publication. He led the first performance of the revised and definitive version in London on April 16, 1847. Elijah is scored for soprano, alto, tenor, and bass soloists, solo octet, mixed chorus, and an orchestra consisting of flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones, tuba (replacing the obsolete ophicleide called for by Mendelssohn), timpani, organ, and strings.

Mendelssohn had no sooner launched his oratorio St. Paul into the world (on May 22, 1836) than he expressed a desire to follow it up with another work in the same genre, but of more dramatic character. He said as much on August 12 of that year in a letter to his lifelong friend Karl Klingemann, a cultivated literary man and member of the Hanoverian diplomatic legation in London, who at this time was helping make arrangements for a performance of St. Paul at Liverpool. Mendelssohn wrote:

But I wish you knew what a far greater favor you could confer upon me if, instead of doing so much for my old oratorio, you would write me a new one; and, by so doing, would stir me up to fresh activity…. If you would only give all the care and thought you now bestow upon St. Paul to an “Elijah” or a “St. Peter” or even an “Og of Bashan”!

Elijah and St. Peter both remained possible subjects for some time. Og of Bashan (one of the pagan kings conquered by the Hebrew armies under Moses; see Deuteronomy 3:1-11) was no more than a bit of Mendelssohnian whimsy. Og was principally famous for having an enormous bed, nine cubits long and four wide—scarcely enough substance to build an oratorio on!
Klingemann was cool to the project at the time. It was clear, though, that by approaching the friend who had written the libretto for his one-act operetta *Die Heimkehr aus der Fremde* (known in English as *Son and Stranger*) and not the pastor Julius Schubring, who had assembled the text for *St. Paul*, Mendelssohn was in search of a conception more dramatic than theological. He visited London towards the end of August 1837 on his way to performances of *St. Paul*. In about two weeks he and Klingemann roughed out a plan for most of a dramatic oratorio on the subject of *Elijah*, leaning heavily on I Kings 17-19 and II Kings 1-2. During the winter Mendelssohn wrote repeatedly to Klingemann, asking whether he would soon see some completed text for the oratorio, but either his friend was too busy to work on it or he had lost interest in the project. He returned the outline to Mendelssohn in May 1838 and took no further part in it.

At this point Mendelssohn finally let Schubring in on *Elijah*, but with the idea that he would merely find appropriate Biblical passages for arias and choruses to comment on the dramatic action. Though Schubring was willing to help, he disagreed with Mendelssohn’s view of the piece. It was, to be sure, “interesting and exciting, but far from uplifting and edifying the listener and filling him with a spirit of devotion.” That was the crux of their difference: The composer wanted to write a dramatic work, and the theologian wanted a piece of church music. To oversimplify a bit, Mendelssohn wanted to compose a Handel oratorio, and Schubring wanted him to write a Bach Passion.

These two great musical forebears had produced large-scale choral works that remained standard models throughout the 19th century and beyond, though the models were often misunderstood, especially in the case of Handel. Mendelssohn certainly knew the work of both composers (he had, in fact, been the one to revive the music of the *St. Matthew Passion* by conducting in 1829 the first performance since Bach’s own lifetime).

But many writers identified Bach and Handel as “the two great singers of Christ.” In other words, their oratorio-like works were considered to be sacred music, music for the church.

That was true enough of Bach, who composed his Passion settings for the Good Friday service of the Lutheran liturgy, using a text drawn literally from the Bible (with a narrator, or “Evangelist,” relating events in the third person, and other singers representing individual characters). This was balanced by the insertion of contemplative recitatives, arias, and chorales, to point up the broader theological issues.

But it was a quite wrong idea of Handel, whose oratorios were dramatic compositions, intended for performance in the theater (though without staging),
conceived as a way of avoiding the Lenten ban on operatic performances. Such Handel oratorios as Saul consisted of singers playing the part of individual characters consistently, as they would in an opera, without a narrator. (In this respect, as in most others, Messiah is utterly atypical of Handel’s output.) The terms used by writers of the time, including Mendelssohn and Schubring, to describe these radically different approaches were “epic” for the Bach type and “dramatic” for the Handel type.

Much of Mendelssohn’s discussion with his librettists—and much critical discussion of Elijah since that time—has hinged on the question of dramatic versus epic treatment of the material. Mendelssohn’s aim was clear: “I am most anxious to do full justice to the dramatic element.” Schubring kept arguing that in eliminating his favored approach, Mendelssohn would “turn away from Church music (i.e., music which refreshes, consoles).” Schubring went further. On the day before Mendelssohn’s thirtieth birthday, he sent him felicitations and a suggestion that the oratorio might best conclude with the appearance of Christ to Elijah, for which there is no biblical foundation. Dissatisfied with the direction things were going, Mendelssohn simply put the project aside.

There it might have remained for good, but for the fact that six years later the officials of the Birmingham Festival approached Mendelssohn with a commission for a new work to be performed under his direction at the 1846 festival. The official commission was dated August 26, 1845—one year to the day before the premiere. Mendelssohn turned to Schubring again, but limited his role in the work.

Only now did Mendelssohn start on the actual composition of the music. He composed in some haste, working out the score for some passages while still settling details of text for others. He requested that William Bartholomew, his “translator par excellence,” be commissioned to prepare the English translation of the passages originally taken from Luther’s German Bible. Mendelssohn sent off most of Part I in May 1846. A lively correspondence between the composer (who was fluent in English) and his translator dealt with the English text in detail. Mendelssohn made many counter-suggestions to Bartholomew’s work, following two basic principles: (1) Make the musical stress correspond to the naturally stressed syllables of the text; and (2) insofar as possible, consistent with the first rule, retain the wording of the King James version.

Mendelssohn was a stickler for detail. Bartholomew’s job was a thankless one (no one is ever fully satisfied with a translation—and, indeed, Robert Shaw made his own revisions, which are adopted in the present performance), but in general he accomplished it well.

It may have been Bartholomew who suggested the special treatment of the
Mendelssohn’s original plan was to have none at all, but rather to move directly from Elijah’s opening curse (in recitative) to the chorus, “Help, Lord!” After discussing the matter with Klingemann, Bartholomew wrote to the composer to say that it was a good idea to begin with the curse at the outset. But he continued:

> Then let an Introductory-movement be played, expressive, descriptive of the misery of the famine for the chorus (I always thought) comes in so very quickly and suddenly after the curse that there seems to elapse no time to produce its results.

Mendelssohn accepted this advice and wrote a splendid fugue that starts quietly and builds to a powerful climax at precisely the moment of the choral entrance.

The premiere was sensationnally successful. Eight numbers were encored, including the entire first finale! But the overwhelming success did not blind the composer to a number of flaws in the work, many of them the result of compromises with Schubring and of haste in putting together the second part of the piece. So before allowing further performances or publication, Mendelssohn undertook a complete overhaul. He completely replaced some numbers, and few were left untouched. He made the scene of Elijah and the widow (No. 8) more overtly “operatic” after Schubring had tried to tone down the drama. He completely rewrote Elijah’s prayer “Lord God of Abraham” (No. 14) and recast the scenes of Elijah with Ahab and of Jezebel with her followers (Nos. 23-24) so completely as to make them almost new. He thoroughly reworked the fast middle section of Elijah’s “It is enough” (No. 26), and rewrote a duet for soprano and alto solos on “Lift thine eyes” as an ethereal unaccompanied trio of treble voices (No. 28). He replaced a recitative for Elijah with the choral recitative “Go, return upon thy way!” (No. 36) and, using the original fugue subject, completely recomposed the closing chorus, “Lord, our Creator, how excellent Thy name is.” As a result the final form of *Elijah* was closer to the original Klingemann-Mendelssohn conception.

Even so, there is no doubt that the oratorio changes character between Part I and Part II. The first half is overtly dramatic, even quasi-operatic; it omits the kind of narration that Mendelssohn didn’t want and thus follows the Handelian pattern of dramatic oratorio. It builds to its natural climax in moving from the scene of Elijah and the Widow to the contest of the priests of Baal to the miracle of the rain.

Part II is entirely different. It is mostly descriptive presented either by soloists or chorus. Possibly Mendelssohn fell back on the “epic” approach out of sheer necessity. The difference in approach between the two parts aroused some criticism in the 19th century, echoed by a more recent Mendelssohn biographer Eric Werner, based on an *a priori* notion of what an oratorio *ought* to be. But Mendelssohn never wanted to consider *Elijah* in that way. It is more sensible to
recognize that Elijah is “dramatic” just as long as it can be, and then, of necessity, it becomes “epic.” The effectiveness of the epic scenes (the tempest and fire followed by the epiphany of the still, small voice; the fiery chariot that takes Elijah to heaven) has never, in any case, been denied.

Rather than looking back at Mendelssohn’s forebears in oratorio composition, it is worth looking ahead to his disciples. No 19th-century work outshone Elijah in popularity in England or America. It was ranked second only to Messiah. Naturally it inspired imitations. Mendelssohn’s dramatic approach was pursued by many second-rate composers to supply a seemingly inexhaustible cantata and oratorio market, and by major composers as well. Most of the imitations are now (deservedly) forgotten. But even such original and important works as Elgar’s Dream of Gerontius seems close in spirit (though not in musical style) to Elijah. Elgar might never have undertaken it without the tradition of dramatic oratorios that Elijah started. Two further examples—one English and two American—out of dozens may indicate the powerful influence cast by Mendelssohn’s work.

Arthur Sullivan, though too young to have known Mendelssohn personally, was a disciple in his musical style. His largest and most successful oratorio, The Golden Legend, recalls Elijah in dramatic construction, orchestration, vocal part-writing, and melodic style. It was among the most popular of English oratorios until replaced by the works of Elgar. And in the United States, Bostonians John Knowles Paine and George W. Chadwick wrote significant Biblical oratorios. Paine’s St. Peter is closest to Elijah in drawing its text entirely from the Bible and picking the most dramatic possible moments of Peter’s life. Chadwick shaped his Judith on the Apocryphal subject of Judith and Holofernes for the 1901 Worcester Festival. Though his musical style goes beyond Mendelssohn to embrace Schumann, Brahms, Wagner, and Saint-Saëns (whose Samson and Delilah not only suggested the plot but the vocal type of the leading lady), the basic approach is still Mendelssohnian; Chadwick pays homage to Elijah in the choral recitative begging for water in the besieged city of Bethulia. St. Peter and Judith had a handful of performances in their own time, then languished until the rediscovery of America’s romantic composers in the last thirty years brought about a modern performance of both works.

Elijah is cast as a series of dramatic scenes. To be sure, Mendelssohn did not label his two parts “Acts,” as Handel had done, because that would have smacked too much of the theater, which was always suspect to proper Victorians. The very beginning, with Elijah delivering God’s curse on the sinful Israelites and prophesying three years of drought, is powerfully stated. The fugal overture suggests the passage of time and builds intensity to the choral outburst “Help, Lord!” Elijah’s follower exhorts the people to repentance, but without avail. Elijah himself, seeking to avoid the evil King Ahab, takes refuge with a widow. While he is there, her son dies, and Elijah’s prayer revives the boy.
The second scene concerns the competition between Elijah and the priests of Baal on Mt. Carmel. Baal’s priests begin rather smugly calling for fire from heaven but become increasingly agitated as Elijah mocks them, echoing the melody of their final “Hear us!” with his “Call him louder,” which is twisted harmonically by the woodwinds. Finally, when no answer is forthcoming, the priests grow desperate. Elijah, in his turn, utters a lyric prayer and then asks but once for the fires to descend on the altar, which they do in a colorful orchestral blaze (appropriately marked “Allegro con fuoco”!). The final scene of Part I is the summoning of the rain and the chorus of jubilation at the end of the drought.

Following the soprano’s angelic exhortation, “Be not afraid,” Part II opens with yet another scene of dramatic conception. Elijah addresses Ahab. Queen Jezebel rouses her companions to seek out Elijah, that he might be assassinated. Warned by Obadiah, Elijah escapes, journeying into the wilderness. This scene begins in the dramatic style (“It is enough”), but gradually the contemplative numbers and descriptive choruses turn it into the “epic” style that predominates to the end. When Elijah is psychologically at low ebb, the angel warns him to prepare for the Lord’s revelation.

The wonderful choral-orchestral panorama that follows, opening in E minor, describes tempest, earthquake, and fire, finally resolving to a magical E major for the hush that attends God’s approach. Heartened, Elijah returns to his work, but the rest of the story appears in a brief summary as the chorus describes his ascent to heaven in a fiery chariot. As the actual story of Elijah is finished, the remainder of the oratorio (influenced by Schubring’s plan) includes a hint of the coming of Christ and closes with a festive fugue in D major, a bright response to the D-minor curse that opened the story.

The Victorians liked Elijah because it was well-mannered, not too extravagant. The view of religion presented in much of it was as cozy and comfortable as a well-stuffed easy chair in a Victorian parlor. Obadiah sounds as if he had just stepped out of such a parlor (is it any wonder the people do not follow his call to repentance?). The general ease with which the choruses and quartets utter high-minded phrases in ingratiating harmonies and smooth part-writing makes Elijah one of the great “sings” for chorus. But the dramatic scenes (unusual for Mendelssohn) and the technical mastery remain. The sheer singability of the vocal parts, the color of the orchestration, the effectively planned climaxes, the variety of the whole—all these keep Elijah with us just as they did 150 years ago.

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Ann Howard Jones, conductor

Ann Howard Jones is Professor of Music and Director of Choral Activities at Boston University. She conducts the Symphonic and Chamber Choruses, supervises conducting students in the Concert Chorus and the Women’s Chorale, teaches graduate choral conducting, and administers the MM and DMA programs in Choral Conducting. Dr. Jones is also the conductor of the BU Tanglewood Institute Young Artists’ Vocal Program Chorus, an auditioned ensemble of high school singers which rehearses and performs at Tanglewood in the summer.

Recognized as a distinguished clinician, adjudicator, teacher and conductor, she has led many all state and regional choruses, workshops and master classes in the US, Europe, South America, Canada and Asia. She has been invited to teach and conduct at North Texas, Michigan State, Missouri, University of Miami, San Diego State, University of Missouri-Kansas City, Southern Methodist University, and Westminster Choir College of Rider University, University of Kentucky, and the University of New Mexico.

From 1984-1998, Dr. Jones was the assistant conductor to the late Robert Shaw and the Atlanta Symphony choruses, where she was Assistant Conductor for Choruses, sang in the alto section, assisted with the Robert Shaw Chamber Singers and helped to organize the Robert Shaw Institute. She sang and recorded with the Festival Singers both in France and in the U.S. The Festival Singers were also represented in performances of major works for chorus and orchestra at Carnegie Hall in a series of performance workshops. After Shaw's death in 1999, Dr. Jones was invited to conduct the Robert Shaw Tribute Singers for the American Choral Directors Association conferences in San Antonio and Orlando.

Choruses at Boston University have been invited to appear at conventions of the American Choral Directors Association (ACDA) in Boston and New York City. Dr. Jones has traveled with a group of BU graduate students to Padua and Venice, Italy, to perform and to study. A similar trip was made to Oslo and Bergen, Norway. In the spring of 2009, the graduate conducting students joined Dr. Jones at the national convention of ACDA in Oklahoma City where she was invited to prepare and conduct a world premiere of a work by Dominick Argento. The conductors sang in the chorus and assisted in the preparations for the performance.

Among the honors which Dr. Jones has received are the coveted Metcalf Award for Excellence in Teaching from Boston University, a Fulbright professorship to Brazil, and a lectureship for the Lily Foundation. At the National Conference of the American Choral Directors Association on March 9, 2011, Dr. Jones was named
Dr. Jones is a native of Iowa and her degrees are from the University of Iowa.

James Demler, baritone

Baritone James Demler first gained international attention at Houston Grand Opera, where he appeared as Guglielmo in *Cosí fan tutte*, De Bretigny in *Manon* and Peter in *Hänsel und Gretel*, and with the Houston Symphony, with whom he sang the role of the Maestro in a staged version of Salieri’s rarely performed *Prima la musica, poi le parole*. He has since sung leading roles in more than 40 operas, as well as numerous oratorios and concert works with opera companies and orchestras across the United States and Canada.

Mr. Demler made his Carnegie Hall debut with the Opera Orchestra of New York as Dikson in Boïeldieu’s *La Dame Blanche*, and has returned to that venue as a soloist in *Messa di Gloria* by Puccini, Bach’s *Magnificat*, Fauré’s *Requiem*, the Mozart *Requiem*, and in February of 2009 the *Coronation Mass* of Mozart.

He made his Canadian debut as Sharpless in *Madama Butterfly* with Edmonton Opera, a role he has also sung with Anchorage Opera. A favorite in Anchorage, he has appeared there as Marcello in *La Bohème*, Valentin in *Faust*, and Peter in *Hänsel und Gretel*. With Chautauqua Opera, he appeared as Pish-Tush in *The Mikado*, while with Palm Beach Opera, he appeared as Danilo in *The Merry Widow*, and with Chattanooga Opera he sang Silvio in *I pagliacci*. He also made debuts with Long Beach Opera as Aeneas in *Dido and Aeneas* and Bartley in R.V. Williams *Riders to the Sea*.

Concert engagements have included a 2009 solo debut with the Boston Pops in *The Boston Red Sox Baseball Cantata*, and he was subsequently re-engaged there as Narrator and Baritone soloist in the World Premiere of *The Christmas Story*. He has performed the role of Raphael in Haydn’s *Creation* at Symphony Hall in Boston with the Boston University Symphony, Ned Rorem’s *Santa Fe Songs* with the Houston Symphony, *Messiah* with the National Arts Centre Orchestra in Ottawa, the Hartford Symphony and the Rochester Oratorio Society, and the Fauré *Requiem* with the New Mexico Symphony. In 2008 he also made Boston solo debuts with Coro Allegro and the Back Bay Chorale, and has been re-engaged as soloist with both groups, most recently with Coro Allegro in Patricia Van Ness’ *Requiem*. In the summer of 2007 Mr. Demler was baritone soloist in Earl Kim’s *Scenes from a Movie, Part 26* in Seiji Ozawa Hall at Tanglewood.
James Demler has appeared in recital at the Kimmel Center in Philadelphia, at Princeton University, at Pepperdine University, and at the Boston University’s Tsai Center. He holds a Bachelor of Music degree from the University of New Mexico, a Master of Music degree in Vocal Performance from the University of Arizona, and a Performer's Certificate from the Eastman School of Music. He completed his training with the Houston Grand Opera Studio, and is currently Assistant Professor of voice at Boston University.

Penelope Bitzas, mezzo-soprano

Mezzo-soprano Penelope Bitzas has performed in a wide variety of musical genres including opera, contemporary music, solo recital, orchestral performances and Greek music. She has appeared as a soloist under such notable conductors as Kurt Masur, Seiji Ozawa, Gustav Meier, Luciano Berio, Richard Westenberg and George Tsontakis. She has concertized in the United States, Germany, Cyprus, Turkey and Venezuela. An enthusiast of new and Greek repertoire, she has premiered works at Alice Tully Hall, Merkin Hall, Jordan Hall and other venues. In the New England area, Ms. Bitzas has been a soloist with the Bangor Symphony Orchestra, ALEA III, Back Bay Chorale, Just in Time Players, the MIT Chorale and Orchestra, First Monday Concerts and Time’s Arrow. Ms. Bitzas was a National Semi-Finalist in the Metropolitan Opera National Council Auditions, a member of the Minnesota Opera Studio and the New Music Ensemble at the Banff Centre and the Blossom Music festival. She was also a recipient of two fellowships to the Tanglewood Music Center.

Ms. Bitzas’ students have been winners and finalists of numerous competitions including the Metropolitan Opera National Council Auditions, the George London Competition, the Jose Iturbi Competition, the Gerdna Lissner Foundation, Opera Foundation, Orpheus Competition, Opera Index, the Reifuss Competition, the Loren Zachary Competition, the MacAllister Awards, Joy in Singing, the Montreal Competiition and NATS. Many of her students have also sung roles and apprenticeships with New York City Opera, Florida Grand Opera, Opera Theater of St. Louis, Boston Lyric Opera, Opera Colorado, Santa Fe Opera, Des Moines Metro Opera, Sarasota Opera, Lake George Opera, Merola Opera Program, Seattle Opera, Minnesota Opera, Cincinnati Opera, Opera Boston, Virginia Opera, and Glimmerglass Opera.

Ms. Bitzas is currently Associate Professor of Voice at Boston University. She has given master classes for the Master Teachers of Singing (Westminster Choir College), Georgia NATS, Boston Chamber Ensemble, Longy School of Music and Opera Theater of St. Louis. She has been on the faculty of the Amalfi Coast Music
Ms. Bitzas received her Bachelor of Music, magna cum laude, in Voice Performance and Music Education from Ithaca College, and her Masters of Music in Voice performance from the New England Conservatory of Music. She has been on the faculty of Boston University since 1993, having previously taught at Gustavus Adolphus College, Wagner College and Ithaca College. In 2007 she received the prestigious Metcalf Award, Boston University’s highest honor for excellence in teaching.

Martin Bakari, tenor

Tenor Martin Bakari is a second-year member of the Boston University Opera Institute with whom he performed last season as Ferrando in Così fan tutte and Lorenzo in Bolcom’s Lucrezia. This season, he sings Katz in Paulus’ The Postman Always Rings Twice, Tybalt in Roméo et Juliette, and the lead tenor in Bowles’ zarzuela, The Wind Remains with the Opera Institute, the tenor soloist in Elijah and Haydn’s Paukenmesse with the BU Symphonic Chorus, and a concert of arias with the Salem Philharmonic Orchestra. Last summer, he was a fellow at the Tanglewood Music Center where he sang Scaramuccio in Ariadne auf Naxos conducted by Christoph von Dohnányi as well as the Second Attendant in Harbison’s Full Moon in March under the guidance of Stefan Asbury, Dawn Upshaw, Alan Smith, and the composer himself. He will return to Tanglewood this summer as a second-year fellow. As a studio artist at Opera North in 2009, he sang Remendado in Carmen. Mr. Bakari was the second prize winner in the junior division of the 2010 Palm Beach Opera Vocal Competition and was a finalist in the 2011 Orpheus National Vocal Competition in which he won both the Bellini and Audience Choice awards. A 2009 BU graduate, he holds a bachelor’s degree in music education. Mr. Bakari is a student of James Demler and a native of Yellow Springs, Ohio.

Elizabeth Baldwin, soprano

Soprano Elizabeth Baldwin is in her first year with the Opera Institute program at BU, studying with Penelope Bitzas. She received her Master of Music degree in Opera Performance from Indiana University Jacobs School of Music (studying with Timothy Noble and Carol Vaness) and Bachelor of Music degree from Bowling Green State University (studying with Myra Merritt). Stage credits include: Cousin Hebe in H. M. S. Pinafore, Mrs. Webb in the World Premiere of Our Town, the title role in
Arabella and Yerma, Countess Almaviva in Le Nozze di Figaro, Fata Morgana in The Love for Three Oranges, Micaëla in Carmen, La Ciesca in Gianni Schicchi, among others, and a variety of Musical Theatre roles. She has performed various oratorio and concert works, including: Williams’ Seven for Luck, Schuman’s In Sweet Music, Fedele’s Maja, Schubert’s Shepherd on the Rock, and Mendelssohn’s Elijah. Baldwin was a Guest Soprano Soloist at the Paroisse de la Cathédrale in Monaco at the New Year’s Day Royal Mass. She has participated in the Chautauqua Opera Young Artist Program, Pine Mountain Music Festival, Virginia Opera Spectrum Resident Artist Program, and Tanglewood Music Center Festival. Baldwin is a winner in the Licia Albanese-Puccini Foundation, Heida Hermanns International Voice Competition, Amato Opera Scholarship Competition, National Society of Arts and Letters Competition, Metropolitan Opera National Council Auditions, Portland Opera Eleanor Lieber Competition, Connecticut Opera Guild Competition, and Palm Beach Opera Vocal Competition. Recently Baldwin was granted the Grace B. Jackson Vocal Fellow Prize from the Tanglewood Music Center. This summer Baldwin will be performing Micaëla in Carmen with Arbor Opera Theatre and covering the role of Magda in The Consul with Opera New Jersey.

Kira Winter, soprano

Kira J. Winter is currently pursuing a Master of Music degree in Choral Conducting at Boston University where she studies with Ann Howard Jones. In 2009 she graduated with a B.A. in music from Saint Olaf College in Northfield, Minnesota where she sang with the world-renowned St. Olaf Choir for three years, touring both domestically and internationally. During the past year, Ms. Winter served as the Director of Music Ministry at St. James Lutheran Church in Barrington, Rhode Island and Interim Conductor of the Carillon Women’s Chorus. Her most recent engagements include preparing middle school students for a performance of Stephen Sondheim’s Into the Woods at the Beaver Country Day School and singing as a choral scholar with the Marsh Chapel Choir.
John Page’s conducting career began as a finalist in the Dublin Conducting Masterclasses with the National Symphony Orchestra of Ireland in 2000. Prior to this he studied at King’s College London, University College Dublin, Trinity College Dublin, and Harvard University. His formative conducting studies were with Gerhard Markson, principal conductor of the NSOI, and with world-renowned conducting pedagogue, George Hurst. In Ireland, his 2002 performances of Viktor Ullmann’s *The Emperor of Atlantis* with Opera Theatre Company garnered the prestigious Irish Times Opera of the Year award and he was subsequently invited to give a Lyric FM broadcast concert with the NSOI. As a recording artist, he returns frequently to Ireland to record with the Irish Film Orchestra; among his most recent recordings is the platinum disk winning PBS show, *Celtic Woman*.

In 2003 John Page moved to Boston as Zander Fellow to the Boston Philharmonic Orchestra, an honor that was extended to the following year. He became Music Director of the NEC Youth Chorale in 2004 and subsequently developed close links with Walnut Hill School as Director of the WHS chorus and conductor of the WHS Gala orchestra. He was appointed to the newly created position of Assistant Conductor to the Boston Philharmonic in 2005 and the following year was invited to join the Faculty of New England Conservatory as Resident Conductor and Music Director of the NEC Sinfonietta and, later, NEC Symphony.

While living in England John Page worked with Modern Band at the Royal Opera House and Surrey Opera. He also assisted Benjamin Zander in his Philharmonia recordings of Mahler’s First, Third and Sixth Symphonies and most recently the Grammy-nominated recording of Bruckner’s Fifth Symphony, all released under the Telarc label.

More recently, John Page was Director of Large Ensembles for the New York City based Mimesis Ensemble, a group dedicated to the performance of music by living composers. He performed with them at the Kennedy Center (DC) and in Symphony Space (NYC) as well as conducting numerous studio recordings. In 2009 he began his continuing role as cover conductor for the Portland Symphony Orchestra, Maine, and travelled home to his native Northern Ireland to conduct the BBC Ulster Orchestra.

John Page is currently Visiting Associate Professor of Instrumental Conducting at Boston University.
The Boston University School of Music orchestral program assumes an integral and central role in the education of the School's instrumentalists, whether they are aspiring to professions as chamber musicians, orchestral musicians, or teachers, or are looking to musical lives that combine all three. The repertoire of the three ensembles of the program—the Symphony Orchestra, the Chamber Orchestra, and the Wind Ensemble—reaches wide and deep, from vital standard repertoire, to compelling if less familiar compositions, and to music from this and the past centuries. The ensembles, led by an array of faculty and guest conductors, present more than sixteen concerts each season, including collaborations with the opera and choral departments, and annual performances in Boston's Symphony Hall.

**Violin I**
Emily Chao, *concertmaster*
Lisa Park
Jamie Chimchirian
Yuiko Nakano
Sodam Kim
George Millsap
Rachel Saul
John Bian
Chen Ti Lin
Michael Hustedde
Hyun Ji Kim
Sarah Leonard

**Violin II**
Kina Park, *principal*
Lisa Barksdale
Sean Larkin
Ashlyn Olson
Jiyeon Han
Gabrielle Fischler
Nayoung Kim
Lee Anne Blackmore
Sarah Atwood
Elizabeth Levens
Daniel Faris
Katherine Love

**Cello**
Hyun Ji Kwon, *principal*
Eric Alterman
Natalie Raney
Andrew Chae
Kai-Yun Cheng
Jeremiah Moon
Chi-Hui Kao
Noah Wheeler

**Bass**
Brandon Mason, *principal*
Yi-Jung Su
Adam Davis
Zachary Camhi
Bebo Shiu

**Flute**
Liz Trinidad
Jessica Nelson

**Oboe**
Nathan Swain
Kai-Chien Yang

**Clarinet**
Thomas Weston
Kaitlin Pucci

**Bassoon**
Rachael Stachowiak
Kaitlin Fry

**Horn**
Laura Carter
Krysta Harmon
Samantha Benson
Jon Anderson

**Trumpet**
Richard Neckermann
Ryan Noe

**Trombone**
Robert Hoveland
Matthew Wan

**Bass Trombone**
Matthew Visconti

**Tuba**
Justin Worley

**Timpani**
Miles Salerni

**Organ**
Justin Thomas Blackwell

**Orchestra Managers**
Nikoma Baccus
Konstantin Dobroykov
Bebo Shiu
The Boston University Symphonic Chorus is a musical organization made up of students from ten foreign countries and thirty-four states. While there has been choral singing at BU since the 1800s, the chorus, in its present form, was founded in 1993. In its brief history it has performed many major choral works and had a significant collaboration with the late Robert Shaw.

**Soprano**

Mai Auapinyakul  
Emily Baker  
**Virginia Barney**  
Maura Bastarache  
Lisa Blancato  
**Emily Cania**  
Kate Cordial  
Andrea Devito  
Cara Grimaldi  
Seung Eun Ha  
Emily Hudson  
Linsey Hunt  
**Suzanne Karpov**  
Charlotte Keating  
Chih-Liang Lin  
Joanna Lynn-Jacobs  
**Lea Mada**  
Hailey Markman  
Janette Martinez  
**Megan McCamey (Alto in Chamber)**  
Tavia Merchant  
Ellen Reavey  
Elise Roth  
**Mariya Shoteva**  
Carey Shunskis  
**Kirsten Smayda**  
Abigail Smith  
Crystal Taber  
Katrina Tammaro  
Sarah Weiskittel  
**Kira Winter**

**Alto**

Laura Blaha  
Caitlin Brett  
Fiona Bryson  
Fiona Buchanan  
Melanie Burbules  
Amy Canham  
**Rachel Carpentier**  
Katie Collins  
Elizabeth Doyle  
Kirsti Esch  
Morgan Ford  
**Brittney Freed**  
Stephanie Gray  
Emily Harmon  
Sarah Harrison  
**Emily Howe**  
Katie Kamida  
Sally Klimp  
Sylvia Lewin  
Julie Lamattina  
Katie Lopez  
Michele Murphy  
Emily Neuberger  
Amelia Nixon  
**Caroline Olsen**  
Lia Rosenberg  
Laura Pincus  
Alexandra Rinn  
April Soto  
Jayne Swank  
Erin Thibeau  
Melissa Tow  
Anna Woodbury  
Kaitlyn Wulfken  
Yuxin Yan

**Tenor**

Chris Addis  
Christopher Barberesi  
**Michael Barrett**  
Tommy Barth  
Jason Berger  
Peter Eramo  
Frank Furnari  
Justin Kenney  
**Xavier Nunez**  
Josh Reynolds  
John Slack  
Andres Trusillo  
**Cory Wikan**

**Bass**

Tristan Axelrod  
Stephen Arrendondo  
Luciano Barbosa  
Leon Bernsdorf  
**Michael Convicer**  
Tom Curry  
David Fried  
Thomer Gil  
Stephan Griffin  
Richard Gruenler  
Alex Handin  
Zachary Innis  
Adam Kurihara  
**Kyle Lanning**  
Ross Maddox  
**Daniel Peterson**  
Will Prapestis  
Stephen Stacks  
Johann Stuckenbruck  
Yos Tampi  
Suksant Fiat Vongpunsawad  
**Caleb Williams**  
Thomas Weaver  
Carlton Welch  
Qingyang Xi

**Ensemble Managers**

Carey Shunskis  
Jayne Swank  
Adam Kurihara

*Chamber Chorus Members are listed in italics*
BOSTON UNIVERSITY SCHOOL OF MUSIC

STRINGS
Steven Ansell viola *
Edwin Barker double bass*
Cathy Basrak viola
Lynn Chang violin
Gabriela Diaz, violin
Daniel Doña pedagogy
Jules Eskin cello
Carolyn Davis Fryer double bass
Edward Gazouleas viola
Raphael Hillyer
Marc Johnson cello
Bayla Keyes violin *
**Michelle LaCourse viola**
Katie Lansdale violin
Benjamin Levy double bass
Lucia Lin violin *
Malcolm Lowe violin
Dana Mazurkevich violin
Yuri Mazurkevich violin *
Ikuco Mizuno violin
John Muratore guitar
George Neikrug cello ++
James Ormont *
Lisa Parnas cello
Ann Hobson Pilot harp
Barbara Poeschl-Edrich harp
Asa Raykhtsaum, violin
Michael Reynolds cello *
Rhonda Rider cello
Todd Seeber double bass
Roman Totenberg violin ++
Michael Zaretzky viola
Peter Zazofsky violin *
Jessica Zhou harp

WOODWINDS, BRASS, and PERCUSSION
Laura Atlbeck oboe
Ken Amis tuba
Jennifer Bill saxophone
Peter Chapman trumpet
Geralyn Coticone flute
Doriot Dwyer flute
Terry Everson trumpet *
John Ferrillo oboe
Timothy Genis percussion
Ian Greitzer clarinet
Ronald Haroutounian bassoon
John Heiss flute
Gregg Henegar bassoon
Renee Krimisier flute
Gabriel Langfur bass trombone
Don Lucas trombone *
Richard Menaual horn
Suzanne Nelsen bassoon
Craig Nordstrom, clarinet
Toby Oft trombone
Elizabeth Ostling flute
Ken Radnofsky saxophone
Richard Ranti bassoon
Thomas Rolfs trumpet
Mike Roylance tuba
Matthew Ruggiero bassoon
Eric Ruske horn *
Robert Sheena English horn
Ethan Sloane clarinet *
Jason Snider horn
Samuel Solomon percussion
James Sommerville horn
Linda Toote flute *
Lee Vinson percussion

PIANO
Anthony di Bonaventura *
Maria Clodes-Jaguaribe *
Gila Goldstein
Linda Jiorle-Nagy
Michael Lewin
Boaz Sharon *

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Laura Jeppe
da gamba
Christoph Krueger
Baroque flute
Catherine Liddell lute
Martin Pearlman
Baroque ensembles *
Robinson Pyle
natural trumpet
Marc Schachman
Baroque oboe
Jane Starkman
Baroque violin, viola

Peter Sykes harpsichord *

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