

Music of the Baroque Chorus and Orchestra

Thomas Wikman, *Music Director*

Soprano

Sarah Beatty
Patrice Michaels Bedi
Theresa Brancaccio
Mary Jane Endicott
Rochelle Ellis
Hollace Emrich
Andrea Holliday
Deanna Lang
Marlene Meyer
Patricia Mueller
Ann Odland
Rebecca Patterson
Alicia Purcell
Elizabeth Quaintance
Benita Wandel

Alto

Cynthia Anderson
Susanna Blatz
Susan Bloss
Patricia Deckert
Debra Guscott
Susan Hofflander
Emily Lodine
Cynthia Mace
Jo Rodenburg
Tracy Mould Watson
Marsha Waxman
Mary Dwyer Zitnik

Tenor

Dave Buursma
James Dodds
Donald Doig
Thomas Dymit
Kurt R. Hansen
Randolph Lacy
Christopher Lorimer
Richard Markley
Mark Nienow
Darrell Rowader
William Watson
Edward Zelnis

Bass

Douglas Anderson
Richard Cohn
William Diana
Jeffrey Horvath
John Holland

Jan Jarvis
William Kirkwood
Edward Pounds
Wayland Rogers
Peter Swenson
Mark Sundberg
Peter Van De Graaff
Maurice Weathersby

Violin I

Elliott Golub,
Concertmaster
Tom Hall
Alison Dalton
Russell Hershow
Peter Labella
Sharon Polifrone
Elaine Skorodin
Susan Synnestvedt
Jennie Wagner
Sando Xia

Violin II

Everett Zlatoff-Mirsky,
Principal
Ellen Hildner
Cynthia Brown
Fox Fehling
Marlou Johnston
Laura Miller
Anne Palen
Florentina Ramniceanu
Liba Shacht
Lisa Wurman

Viola

Martin Abrams, *Principal*
Li-Kuo Chang
Catherine Brubaker
Keith Conant
Richard Ferrin
David Hildner
Lee Lane
Daniel Strba

Violoncello

Barbara Haffner, *Principal*
Judy Stone
Steven Houser
John Rozendaal
Kim Scholes
Felix Wurman

Bass

Joseph Guastafeste,
Principal
Collins Trier
Eric Harris
Steven Lester

Flute

Lyon Leifer, *Principal*
Sandra Morgan

Oboe

Robert Morgan, *Principal*
Judith Kulb

Clarinet

Charlene Zimmerman,
Principal
Katherine Pirtle

Bassoon

Joseph Urbinato, *Principal*
William Kaplan

Trumpet

Barbara Butler, *Co-Principal*
Charles Geyer, *Co-Principal*

Trombone

Steven Witser, *Principal*
Mark Fischer
Max Bonecutter

Horn

Jonathan Boen, *Principal*
Tod Bowermaster
Nancy Colemier
Ian Ward

Tuba

Charles Schuchat

Timpani

Douglas Waddell

Organ

David Schrader

In the string section, players behind the first desk are listed alphabetically.

Biographies



Distinguished conductor, organist, harpsichordist, pianist, and vocal coach, **Thomas Wikman** founded Music of the Baroque in 1972, and has conducted every performance of the ensemble throughout its twenty-year history. Under maestro Wikman's baton, Music of the Baroque has presented Chicago premiere performances of a number of Handel oratorios, Monteverdi's *Vespers of the Blessed Virgin* (1610); and works by Purcell and Telemann; as well as the Midwest premiere of Mozart's *Idomeneo* from the *Neue Ausgabe* score. In December, 1987, Mr. Wikman conducted the ensemble in its sold-out, critically-acclaimed New York debut at Lincoln Center's Alice Tully Hall.

Maestro Wikman has conducted Music of the Baroque in its six recordings. He also conducted the ensemble and performed as organ soloist in three thirteen-week national radio broadcast series that ran from the 1986-87 to the 1988-89 seasons. Mr. Wikman has appeared as harpsichordist with members of Music of the Baroque both at the Ravinia Festival and in a command performance at the White House. As an organist, he has played over 200 recitals on the Karl Wilhelm organ at the Chicago Theological Seminary, and has made numerous recital appearances on the Flentrop organ at the Busch-Reisinger Museum at Harvard University.

A native of Muskegon, Michigan, Mr. Wikman came to Chicago to attend North Park College and to study composition with Pulitzer Prize-winning composer Leo Sowerby at the American Conservatory of Music.

In addition to his positions with Music of the Baroque and the Chicago Theological Seminary, Wikman is Choirmaster at Church of the Ascension in Chicago.

Mezzo-soprano **Karen Brunssen** has appeared as soloist with the symphony orchestras of Chicago, Houston, St. Louis, Milwaukee and Baltimore. Highlights of the 1989-90 season included performances



with the Netherlands Philharmonic in Berlioz's *Damnation of Faust*, the Chicago Symphony Orchestra in Haydn's "Lord Nelson" Mass, and the Mexico City Symphony singing Mahler's *Das Lied von der Erde*. In the 1990-91 season, Ms. Brunssen is singing in performances of Beethoven's Symphony No. 9 at ArtPark, *Elijah* at the Waterloo Festival, *Messiah* with the National Symphony, Mozart's Requiem with the Woodstock Mozart Festival and Dayton and Springfield symphonies, and *La Traviata* in concert with the Fort Wayne Philharmonic.

Ms. Brunssen is a graduate of Luther College in Decorah, Iowa, and was a graduate student at the Yale School of Music as a student of Phyllis Curtin. For three consecutive summers she received scholarships to the Blossom Festival School of Music at Kent State University.

Ms. Brunssen appears on the recently released recording of Schoenberg's *Moses und Aron* under the baton of Sir Georg Solti for Decca Records, as well as Vaughn Williams's *Serenade to Music* on the Vox MMG label.



The emergence of a true Verdi soprano is an event of international importance in the music world, and **Susan Dunn** has achieved not only this Verdian stature, but also has been equally acclaimed in concert and recital during the meteoric rise of her world career. This young American soprano has demonstrated her extraordinary gifts on the world's most challenging stages:

La Scala in Milan; New York's Carnegie Hall and Avery Fisher Hall; in Chicago with the Lyric Opera and at Orchestra Hall; at the Vienna State Opera; and at the Australian Opera. She made her debut at the Metropolitan Opera in *Il Trovatore* in February of 1990. She has worked with the world's most eminent maestros, including Sir Georg Solti, Riccardo Chailly, Claudio Abbado, James Conlon, Lorin Maazel, Seiji Ozawa, Edo de Waart, Zubin Mehta and Daniel Barenboim.

A native of Bauxite, Arkansas, Miss Dunn is completely American trained, having studied at Indiana University in Bloomington and then at the University of Illinois privately with the renowned coach and accompanist John Wustman.

Miss Dunn has recorded an album of arias for London/Decca Records with Riccardo Chailly conducting and sings the soprano solo in Telarc's release of the Verdi Requiem with Robert Shaw conducting the Atlanta Symphony, awarded a "Grammy" as the Album of the Year of 1988. London recordings of Schoenberg's *Gurrelieder* and Mahler's *Das Klagende Lied* are in preparation.

Mezzo-soprano **Emily Lodine** made her Chicago Symphony debut in Richard Strauss's *Elektra*, and has since appeared with the CSO in performances of *Les Noces*, *Hansel and Gretel*, and Stravinsky's *Mass and Requiem Canticles*. She has sung with the orchestras of Phoenix, Rochester, Indianapolis and South Bend. This spring, Miss Lodine sang in performances of *Falstaff* with the Civic Orchestra of Chicago, *Showboat* with the Green Bay Symphony, and *The Marriage of Figaro* with Cleveland Lyric Opera. Future engagements include performances with the Minnesota Orchestra and the Omaha Symphony.

Patricia Mueller, soprano, is a versatile young singer who is at home in many styles of music. She recently made her Carnegie Hall debut with the New England ensemble in three works of Mozart, including "Exsultate, Jubilate." She has appeared in oratorio with members of the Sioux City Symphony, Music of the Baroque and the Champaign-Urbana Symphony. She was a featured soloist in the International Schuetz Festival with conductor Roger Norrington. Upcoming

performances include the role of Mimi in Circle Theater's production of *La Boheme* and the Bach Magnificat and Charpentier *Midnight Mass* with the Choral Ensemble of Chicago.



The beauty of his voice and the power of his acting have established **Timothy Noble** as one of the leading baritones in the world today. He made his Metropolitan Opera debut in 1988 in *Khovanshchina* as

Shaklovity and has returned for Michele in *Il tabarro*, Albert in *Werther*, and Peter in *Hansel and Gretel*. Mr. Noble also has sung many leading roles with the San Francisco Opera.

In 1990-91 he appeared with Lyric Opera of Chicago as Jack Rance in *La fanciulla del West* opposite Domingo, and with the San Francisco Opera, Opera Pacific, and Calgary Opera. Telarc Records recorded his performance of Professor Harold Hill in *The Music Man* with Erich Kunzel leading the Cincinnati Pops. Other roles include Amonastro and Leporello at the Met, the title role of Rossini's *Guillaume Tell* and Scarpia at San Francisco Opera, Michele and Gianni Schicchi at Dallas, and Falstaff and Jack Rance at the Canadian Opera.

Mr. Noble also has made notable appearances in concert. He recently has sung with the Chicago Symphony Orchestra at the Ravinia Festival, the Cleveland Orchestra for Mahler Symphony No. 8, the Cincinnati May Festival under James Conlon, the Minnesota Orchestra, the St. Louis Symphony with Leonard Slatkin, and the Los Angeles Philharmonic.

A native of Indiana, Mr. Noble received his musical education at Indiana University. Prior to his move to opera, Mr. Noble appeared extensively in summer stock and on Broadway. His teacher and coach is the world-renowned bass, Nicola Rossi-Lemeni.

Edward Pounds, bass, is a native of Chicago. He is presently on the active rosters of the Chicago Symphony Chorus, Grant Park Symphony Chorus and Music of the Baroque. As a solo artist and alumnus, he has returned to

perform Haydn's *Creation* at Chicago State University and the Beethoven Mass in C at Northwestern University. Mr. Pounds has performed with the Chicago Symphony in Stravinsky's *Les Noces* and with the Grant Park Symphony Orchestra in Bizet's *Carmen*.



Soprano **Alicia Purcell** has been enthusiastically received by audiences and critics for her vocal beauty, stylistic sense and musicianship in repertory ranging from Bach, Handel and Purcell to Mahler, Orff

and Rorem. She made her Lincoln Center debut with Music of the Baroque in a performance of J. S. Bach's *Christmas Oratorio*. She has performed with the Chicago Symphony Orchestra and Kansas City Symphony, and has returned several times to the Grant Park Festival. Last season she appeared with Nicholas McGegan and the Los Angeles Chamber Orchestra, and at the Santa Fe Chamber Music Festival singing music of Ned Rorem with the composer. A native of Indiana, Miss Purcell received her Performing Arts degree from Indiana University. She began her singing career at the Lyric Opera Center for American Artists. Upcoming engagements include Mozart's Requiem with the Williams Choral Society, Williamstown, MA, the Fort Wayne Philharmonic and the Kansas City Symphony.

Tenor **William Watson** has performed with major symphony orchestras throughout the United States, including the St. Louis Symphony with Leonard Slatkin conducting, in Cincinnati



with Jesus Lopez-Cobos, and in Milwaukee with Lukas Foss. He performed with the Chicago Symphony Orchestra under Sir Georg Solti and can be heard in the recording of Bach's *St. Matthew Passion*. He has appeared at the Grant Park Festival and Carmel Bach Festival. He made his Carnegie Hall debut this year with the Orchestra of St.

Luke's. In opera he has performed many lyric tenor roles with Lyric Opera of Chicago, and with the Chicago, Texas and Pennsylvania Opera Theaters. He made his European debut singing in *Così fan Tutti* in Aachen, Germany. This summer Mr. Watson will sing in performances of *Così fan Tutti* with Teresa Berganza in San Sebastian, Spain.

Describing American tenor **Jonathan Welch** in *The San Diego Tribune*, critic Donald Dierks wrote, "The pure, light quality of his voice is much like that of Pavarotti, and there is the same easy, confident top register that the young Pavarotti possessed."



In the summer of 1990, Mr. Welch made his debut at the Salzburg Festival in Richard Strauss's *Capriccio* directed by Horst Stein. The 1990-91 season included performances in Oslo, Norway, as well as with Opera Pacific and Michigan Opera Theatre. He also joined the Metropolitan Opera, where he sang Tamino in *The Magic Flute*. In 1991-92 he makes his debut at the Vienna Staatsoper, where he will sing in *Madama Butterfly*, *Der Rosenkavalier* and *La Bohème*.

Last year Mr. Welch continued to divide his time between Europe and the United States. He returned to the Lyric Opera of Chicago for performances of *Der Rosenkavalier*, singing the Italian tenor. He was tenor soloist in Beethoven's Symphony No. 9 with the San Antonio Symphony for its 50th Anniversary Gala Season Opening. In the spring Mr. Welch made his New York debut at Carnegie Hall, joining the Collegiate Chorale in a performance of Mendelssohn's *Elijah*.

Mr. Welch majored in voice at Olivet Nazarene University and Illinois Wesleyan University. He joined the Lyric Opera of Chicago as a chorister in 1973 and became an apprentice artist the following year. He may be heard on Naxos Records.

Plot Synopsis

In the introductory recitative, the prophet Elijah foretells a great drought. The people of Israel are distressed and turn from the Lord. Elijah is bidden by an angel to go into exile. While wandering, Elijah, through his devotion, persuades the Lord to bring back to life the young child of a widow. After three years, Elijah returns to Israel and challenges the followers of the false god Baal; seeing the power of the Lord, the Israelites repent and the rains return.

In Part II, the jealous Queen Jezebel blames Elijah for the earlier drought and drives him, with threats of death, to the wilderness. There he is visited by the Lord and taken to heaven in a fiery chariot with fiery horses. The work ends with a chorus of praise for the Lord.

Text

PART I

Introduction, Elijah (T. Noble)

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

No. 1, Chorus

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 deep affords no water, and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth; the infant children ask for bread, and there is no one breaketh it to feed them!

No. 2, Duet with Chorus (S. Dunn, K. Brunssen)

Chorus: Lord, bow thine ear to our pray'r.
Soprano, Alto: Zion spreadeth her hands for aid; and there is neither help nor comfort.

No. 3, Recitative, Obadiah (J. Welch)

Ye people, rend your hearts, and not your garments for your transgressions the prophet Elijah hath sealed the heavens through the

word of God. I therefore say to ye, forsake your idols, return to God; for He is slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil.

No. 4, Aria, Tenor (J. Welch)

"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!

No. 5, Chorus of 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, fall on all them that love Him and keep His commandments.

No. 6, Recitative, An Angel (K. Brunssen)

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.

No. 7, Double Quartet (S. Dunn, P. Mueller, K. Brunssen, E. Lodine, J. Welch, W. Watson, T. Noble, E. Pounds)

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.

No. 7A, The Angel (K. Brunssen)

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 curse of oil fail, until the day that the Lord sendeth rain upon the earth.

No. 8, Recitative, Air and Duet (S. Dunn, T. Noble)

The Widow: What have I to do with thee, O man of God? Art thou come to me, to call my sin unto remembrance? To slay my son art thou come hither? Help me, man of God, my son is sick! And his sickness is so sore that

there is no breath left in him! I go mourning all the day long, I lie down and weep at night! See mine affliction! Be thou the orphan's helper! Help my son! There is no breath left in him!

Elijah: Give me thy son. Turn unto her, O Lord, my God; turn unto her! O turn in mercy, in mercy help this widow's son! For Thou art gracious, and full of compassion, and plentiful in mercy and truth. Lord, my God, let the spirit of this child return, that he again may live!

The Widow: Wilt thou show wonders to the dead? There is no breath in him.

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

The Widow: Shall the dead arise and praise thee?

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

The Widow: The Lord hath heard thy prayer; the soul of my son reviveth!

Elijah: Now behold, thy son liveth!

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

Elijah: Thou shalt love the Lord thy God, love Him with all thine heart, and . . .

Both: . . . with all thy soul and with all thy might. O, blessed are they who fear him.

No. 9, Chorus

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

No. 10, Recitative with Chorus (T. Noble, W. Watson)

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

Ahab: Art thou Elijah? art thou he that troubleth Israel?

Chorus: 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 followed Baalim! Now send, and gather to me the whole of Israel unto Mount Carmel:

there summon the prophets of Baal, and also the prophets of the groves who are feasted at Jezebel's table. Then we shall see whose God is the Lord.

Chorus: And then we shall see whose God is God the Lord.

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

Chorus: 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.

No. 11, Chorus

Baal, we cry to thee; hear and answer us! Heed the sacrifice we offer! Baal, O hear us and answer us! Hear us, Baal, hear, mighty God! Baal, O answer us! Baal, let thy flames fall and extirpate the foe!

No. 12, Recitative and Chorus (T. Noble)

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.

Chorus: Hear our cry, O Baal! now arise! wherefore slumber?

No. 13, Recitative and Chorus (T. Noble)

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.

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

No. 14, Recitative and Air, Elijah (T. Noble)

Draw near, all ye people, come to me! Lord God of Abraham, Isaac, and Israel; this day let it be known that Thou art God, and I am thy servant! 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 let their hearts again be turned!

No. 15, Chorus

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!

No. 16, Recitative and Chorus (T. Noble)

Elijah: O Thou, who makest thine angels spirits; Thou, whose ministers are flaming fires: Let them now descend!

Chorus: The fire descends from heav'n! The flames consume his off'ring! Before Him upon your faces fall! The Lord is God. O Israel hear! Our God is one Lord: and we will have no other Gods before the Lord.

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.

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

No. 17, Aria, Elijah (T. Noble)

Is not His word like a fire! And like a hammer that breaketh the rock into pieces! For God is angry with the wicked ev'ry day; and if the wicked turn not, the Lord will whet his sword, and He hath bent his bow, and made it ready! Is not His word . . .

No. 18, Arioso, Alto (K. Brunssen)

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.

No. 19, Recitative, Obadiah (J. Welch)

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.

No. 19A, Recitative and Chorus (T. Noble, A. Purcell)

Elijah: O Lord, thou hast overthrown thine enemies and destroy'd them: Look down on us from heaven, O Lord; regard the distress of thy people! Open the heavens, and send us relief! Help thy servant now, O God!

Chorus: Open the heavens and send us relief; Help thy servant now, O God!

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

The Youth: There is nothing. The heav'ns are as brass above me.

Elijah: When the heavens are closed up, because they have sinned against Thee; yet, if they pray and confess thy name, and turn from their sin when Thou dost afflict them: then hear from heav'n and forgive the sin; help, send thy servant help, O God!

Chorus: Then hear from heav'n, and forgive the sin: Help thy servant, O God!

Elijah: Go up again, and still look toward the sea!

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

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

The Youth: No; there is nothing.

Elijah: Have respect to the pray'r 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 Youth: Behold, a little cloud ariseth now from the waters: it is like a man's hand! The heavens are black with clouds and with wind: the storm rusheth louder and louder!

Chorus: Thanks be to God for all His mercies!

Elijah: Thanks be to God! for He is gracious; and His mercy endureth forevermore!

No. 20, Chorus

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. Thanks be . . .

PART II

No. 21, Aria, Soprano (S. Dunn)

Hear ye, Israel! hear what the Lord speaketh: "Oh had'st thou heeded my commandments!" Who hath believed our report? to whom is the arm of the Lord revealed? Hear ye . . .

Recitative: Thus saith the Lord, the Redeemer of Israel and his Holy One, to him oppressed by tyrants; thus saith the Lord: *Aria:* "I am He that comforteth; be not afraid, 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, the Lord thy Maker, who hath stretched forth the heavens, and laid the earth's foundations? Say who art thou? I am He that comforteth; be not afraid, for I am thy God. Be not afraid, for I, thy God will strengthen thee."

No. 22, Chorus

Be not afraid, saith God the Lord. Be not afraid; thy help is near. God, the Lord thy God sayeth unto thee, "Be not afraid!" Though thousands languish and fall beside thee, and tens of thousands around thee perish yet it shall not come nigh thee.

No. 23, Recitative and Chorus (T. Noble, K. Brunssen)

Elijah: The Lord hath exalted thee from among the people, and over his people Israel hath made thee King. But thou, Ahab, hast done evil to provoke him to anger above all that were before thee: as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove and an 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 [Jezebel]: Have ye not heard he hath prophesied against all Israel?

Chorus: We heard it with our ears.

The Queen: Hath he not prophesied also against the king of Israel?

Chorus: We heard it with our ears.

The Queen: 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!

Chorus: He shall perish!

The Queen: Hath he not destroyed Baal's prophets?

Chorus: He shall perish!

The Queen: Yea, by the sword he destroy'd them all.

Chorus: He destroy'd them all!

The Queen: He also closed the heavens . . .

Chorus: He also closed the heavens . . .

The Queen: . . . and called down a famine upon the land.

Chorus: . . . and called down a famine upon the land.

The Queen: So go ye forth and sieze Elijah, for he is worthy to die: slaughter him! do unto him as he hath done.

No. 24, Chorus

Woe to him, he shall perish, he closed the heavens, and why hath he spoken in the name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land, and us, as we have heard with our ears. So go ye forth; sieze on him! He shall die.

No. 25, Recitative (J. Welch, T. Noble)

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 sieze thee. Arise then, and hasten for thy life! to the wilderness journey! The Lord thy God doth go with thee: He will not fail thee. Now 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.

No. 26, Aria, Elijah (T. Noble)

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. I have been very jealous for the Lord God of Hosts, and I, even I only am left; and they seek my life to take it away. It is enough . . .

No. 27, Recitative, Tenor (J. Welch)

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.

No. 28, Trio of Angels (Women of the Chorus)

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. Lift thine eyes

No. 29, Chorus

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

No. 30, Recitative (K. Brunssen, T. Noble)

The Angel: Arise, Elijah, for thou hast a long journey before thee. Forty days and nights shalt thou go, to Horeb, the mount of God.

Elijah: O Lord, I have labor'd 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 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!

No. 31, Aria, The Angel (K. Brunssen)

O rest in the Lord, wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil doers. O rest . . .

No. 33, Recitative (T. Noble, S. Dunn)

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.

The 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.

No. 34, Chorus

Behold, God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord. But yet the Lord was not in the tempest. Behold, God the Lord passed by! And the sea was upheaved, and the earth was shaken. But yet the Lord was not in the earthquake. And after the earthquake there came a fire. But yet the Lord was not in the fire. And after the fire there came a still small voice. And in that still voice, onward came the Lord.

No. 36, Recitative, Elijah (T. Noble)

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.

No. 38, Chorus

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai, and heard the 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 horses; and he went by a whirlwind to heaven.

No. 39, Aria, Tenor (J. Welch)

Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be everlasting, and all sorrow and mourning shall flee away forever. Then shall the righteous

No. 40, Recitative, Soprano (S. Dunn)

Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers: lest the Lord shall come and smite the earth with a curse.

No. 43, Chorus

And then shall your light break forth as the light of morning breaketh, and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you. Lord our Creator, how excellent Thy Name is in all the nations! Thou fillest heav'n with Thy glory. Amen.