

MARTIN LUTHER COLLEGE PRESENTS

FELIX MENDELSSOHN

Elijah



FRIDAY, MAY 13, 2022

7:00 PM

CHAPEL OF THE CHRIST



MARTIN LUTHER COLLEGE
507.354.8221 MLC-WELS.EDU

Synopsis

Part I opens in dramatic fashion, not with the customary overture, but with Elijah proclaiming a curse: “There shall not be dew or rain.” The exciting overture that follows paints a fearsome picture of the effect of drought on the Jewish people. In desperation, the people plead for rain (“Help, Lord” and “Lord, bow thine ear to our prayer”) while Obadiah urges them to repent. An angel sends Elijah to the widow of Zarephath (“Elijah, get thee hence”). Elijah’s duet with the widow (“What have I to do with thee”) provides the first great dramatic moment, when Elijah prays to the Lord three times that her son might be restored to life. Elijah revives the widow’s son and they praise God with the words “Blessed are the men who fear him!” The chorus joins the praise and extends it with the magnificent ascending triads of the phrase “through darkness riseth light.”

Elijah returns to face King Ahab, ruler of Israel (“As God the Lord of Sabaoth liveth”), and places his challenge to the priests of Baal. The priests invoke Baal (“Baal, we cry to thee”) while Elijah mocks them (“Call him louder”). This is the dramatic high point of the oratorio, with Elijah’s calm contrasting with the increasingly frenetic music of the chorus. Their invocation ends with a fortissimo “Hear and answer!”, which is followed by dead silence; surely one of the most dramatic and effective moments in oratorio. By contrast, Elijah then invokes the Lord with music of great nobility and simplicity (“Draw near, all ye people”). There is a brief interpolation by the chorus (“Cast thy burden upon the Lord”) before the fire comes down from heaven (“O thou, who makest thine angels spirits”).

Obadiah pleads with Elijah to send rain (“O man of God, help thy people”). Three times Elijah prays to the Lord for rain (“Thou hast overthrown thine enemies”) and sends a young boy to the top of a hill to look out over the sea for rain. At the third time, the rain comes and the people join in an exuberant hymn of praise (“Thanks be to God”).

Part II begins with hymns of reassurance that God does indeed bring comfort to his people. The soprano’s contemplative “Hear ye, Israel!” opens this movement. The chorus responds with the forcefully uplifting “Be not afraid.” However, Elijah is soon embroiled in controversy again.

In ridding the land of Baal worship, Elijah has challenged King Ahab. His wife, Queen Jezebel, incites the crowd against Elijah. Alone in the desert and in despair, Elijah sings “It is enough.” This aria, a tribute to Bach’s aria “Es ist Vollbracht” (“It is accomplished”) from *St. John Passion*, is a fitting signpost to the New Testament message of salvation and a reference to the similarities between Elijah and John the Baptist. Elijah, disheartened and longing for death, is once again visited by angels who arrive to restore his spirit with the words “Lift thine eyes to the mountains.” The chorus sings the beautiful “He, watching over Israel, slumbers not, nor sleeps” and Elijah’s hope resurfaces.

Elijah makes his way to Mount Horeb to await the Lord. Then the chorus launches into the towering climax, “Behold, God the Lord passed by!” Here Mendelssohn again uses vividly descriptive music to depict the fury of the wind, the earthquake, and the fire, in contrast with the simplicity to which he sets the text “and in that still voice, onward came the Lord.” There follows another hymn of praise (“Holy is God the Lord”) sung by a solo choir of angels and the chorus. Elijah returns to Israel, his spirit refreshed and his faith restored. A fiery chariot drawn by fiery horses comes in a whirlwind and takes Elijah into the heavens. The last aria, “Then shall the righteous shine forth,” and the final chorus, “And then shall your light break forth,” both based on texts from Isaiah, anticipate the Messiah’s coming.



MARTIN LUTHER COLLEGE
MUSIC DIVISION

Adrian Smith, Conductor (Part I)
Miles Wurster, Conductor (Part II)

PRESENTS

Elijah OPUS 70
FELIX MENDELSSOHN (1809-1847)

Part I (65 minutes)

Intermission (15 minutes)

Offering and Greeting by MLC President Richard Gurgel

Part II (45 minutes)

Jonathan Laabs, *Elijah*
Kathryn Wurster, *Soprano, The Widow and Angel*
Jennifer Haugen, *Mezzo-Soprano and Angel*
Jonathan Hermanson, *Tenor, Obadiah, and Ahab*
Nathanael Smith, *Youth*

Daniel Balge, *Narrator*

Craig Hirschmann, Organ
Kathryn Carlovsky, Piano

Martin Luther College Choir
Professor Adrian Smith, conductor

Chorale
Professor Jonathan Laabs, conductor

Women's Choir
Professor Jonathan Laabs, conductor

Martin Luther College Wind Symphony
Professor Miles Wurster, conductor

Elijah OPUS 70 (1846)

FELIX MENDELSSOHN (1809–1847)

Felix Mendelssohn was the grandson of a noted philosopher and son of a successful banker. Although from a Jewish background, at age seven he was baptized as a Christian with the surname “Bartholdy” and raised as a Lutheran. He had a prodigious memory, and was able to play by heart all nine of Beethoven’s symphonies while still a teenager. At twenty, Felix revived JS Bach’s *St. Matthew Passion* in Berlin, reawakening interest in Bach’s sacred works and launching his own parallel careers as an eminent conductor and successful musical administrator.

Highly respected and popular during his lifetime, and not having to worry about money, Mendelssohn traveled widely. He performed all over Europe and, after his first visit at age twenty-three, England became his second home. His first oratorio, *Saint Paul*, was performed at the Birmingham Festival in 1837.

About the same time, Mendelssohn sketched some ideas for *Elijah*. However, due to lack of a librettist, this project lapsed until, following the success of *Saint Paul*, Mendelssohn was approached to both organize the 1846 Birmingham Musical Festival, and to compose and conduct a new oratorio for it. He persuaded Julius Schubring, a Lutheran pastor and family friend, to write the libretto combining the story of Elijah as told in the Book of Kings with other biblical texts. However, the two disagreed on the approach to take. Schubring’s text did not match Mendelssohn’s vision to emphasize the dramatic content of the story. Mendelssohn wanted Elijah to be “a real prophet through and through: strong, zealous, and yes, even bad-tempered, angry, and brooding.” Mendelssohn repeatedly sent the libretto back for revision, requesting specific scenes and texts to be set. Eventually a satisfactory libretto was constructed, initially in German, to which the music was set. Mendelssohn engaged his friend William Bartholomew to prepare the English translation and worked closely with him, fine-tuning the exact wording and adjusting the music to conform to the English text.



Although built on the structural foundations of Bach and Handel, *Elijah's* dramatization is almost operatic. Felix wrote the soprano role for the popular Jenny Lind, particularly the high F# in the aria “Hear Ye, Israel.” Although she did not sing at the premiere in Birmingham on August 26, 1846, the work was an immediate success. Mendelssohn conducted the 125-piece orchestra and 271-voice choir to tumultuous response from an audience of 2,000. Eight pieces were encored. The audience was mesmerized. A reviewer for *The Times* reported: “The last note of *Elijah* was drowned in a long, unanimous volley of cheers and applause, vociferous and deafening. It was as though enthusiasm, long checked, had suddenly burst its bonds and filled the air with shouts of exultation. Mendelssohn, evidently overpowered, bowed his acknowledgements and quickly descended from his position on the conductor’s rostrum, but he was compelled to reappear again, amidst renewed cheers and huzzahs. Never was there a more complete triumph—never a more thorough and speedy recognition of a great work of art.”

The following year, Felix’s beloved sister Fanny unexpectedly died. Felix was devastated and suffered a series of strokes, which led to his death five months later on November 4, 1847, at the age of thirty-eight.

Mendelssohn himself considered *Elijah* his greatest achievement, and it has captivated audiences since its premiere. Today, *Elijah* is second in popularity only to Handel’s *Messiah*.



Elijah is an oratorio scored for soprano, alto, tenor, and bass soloists, solo octet, mixed chorus, and an orchestra consisting of flutes, oboes, clarinets, bassoons, four horns, two trumpets, three trombones, tuba (replacing the obsolete ophicleide called for by Mendelssohn), timpani, organ, and strings. While Mendelssohn’s original instrumentation calls for a full string orchestra, our performance includes winds, a string quintet, grand piano, and a more prominent use of the pipe organ to accompany the 200-voice choir.

ORATORIO n. [o-rah-TOR-ee-o].

A large-scale work, often several hours in length, with soloists, chorus, and orchestra; tells a story, like an opera, but without sets, costumes, or staging. Typically includes an overture, choruses, solos (arias), duets, and recitatives (like spoken dialogue, somewhere between speech and melodic songs). Operas were often stories from mythology, novels, or secular theatre, while oratorios are mostly sacred (biblical). The most famous example—today and in Mendelssohn’s time—was Handel’s *Messiah* (1741).

LISTENER'S GUIDE



Jezebel and Ahab met by Elijah
Frederic Leighton (1862)

PART I

Every opera, oratorio, and theatrical production in Mendelssohn's time began just like musicals today: with an **overture**—an orchestra piece that serves to set the tone of the drama, quiet the audience, and perhaps introduce some musical ideas to be heard later.

Mendelssohn had a different idea. "No overture," he said. "I will start with the voice of Elijah alone."

It was a courageous decision, but one of the most exciting things Mendelssohn's audiences had ever heard: the booming voice of the prophet over resolute chords from the brass.

These words are taken directly from the Bible. Elijah appears before King Ahab and pronounces a curse on the land for the people's disobedience in worshipping the false god Baal. But Mendelssohn is doing more than just setting the text to music: he includes a couple musical secrets (musical motif).

A **motif** is a short musical idea—usually a short figure of 4-5 notes, or a special chord, or rhythm—that the composer uses throughout a piece. Sometimes it is transformed or varied in a way that helps the piece develop; often it is the musical DNA that unites the piece organically.

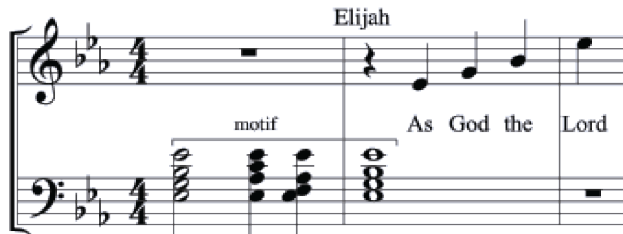
Mendelssohn begins *Elijah* with just such a motif. It's really just four solemn chords, played by strong, authoritative brass instruments—actually it's virtually the same chord four times, before Elijah makes his first prophecy, speaking for the Lord God Jehovah. What does it mean?

Elijah

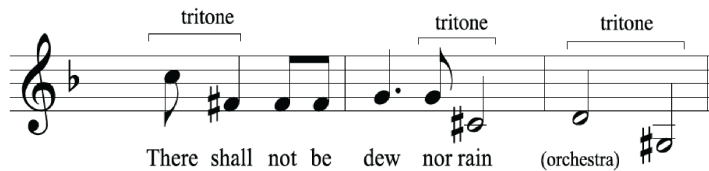
As God the Lord

motif

Mendelssohn never spells this out, but it's clear that these four chords mean something—they carry a sense of tragic possibility. Perhaps they represent the voice of God, God's authority or his message for the people, through Elijah. How do we know? Because this motif reappears, when Elijah returns three years later to announce that the curse will be lifted and the drought will end. This time, however, the key is not D minor, but a higher, more hopeful and confident Eb major. But the motif (and Elijah's words) are identical:



The opening of *Elijah* has another musical motif. When Elijah pronounces God's curse (no dew or rain for three years), he sings a strange, eerie interval. In fact, he sings it twice (and the trombones blare it a third time):



It's neither a perfect fourth or perfect fifth, but rather a *tritone* (a diminished fifth). For several centuries this interval was called the *diabolus in musica* (the "devil in music") and was forbidden in church music. But here, Mendelssohn uses it to great effect to convey the foreboding darkness that is about to settle on the land, with God's curse. (A sinister timpani roll adds to the feeling of dread.)

After Elijah's curse comes one of Mendelssohn's most thrilling musical creations—an overture that he said expressed "the three years of famine and misery." One might expect a slow, mournful piece, but this is the opposite. It does begin quietly, but the tempo is very fast, and the musical gestures are short jabs and sighing figures. Almost imperceptible, it begins with a low, striking melody that becomes the *subject* of a **fugue**. A fugue is a musical piece in which the theme (*subject*) is repeated or imitated by successively entering voices and developed polyphonically in a continuous interweaving of the voice parts.



The **Overture** does not really end. Instead, it builds in intensity and anguish, until it explodes with the cry of the people: "Help, Lord!". It is as if the curtain rises, the lights have come up, and we are in the midst of a protest against the suffering of the famine. The people shake their fists at God, who seems to have abandoned them. The deeps (streams and wells) are dried up, nursing babies are dying of thirst and infants starving to death. And no one, not even the king, has the power to bring rain. God is silent, as Elijah had warned.

One of Mendelssohn's most powerful special effects is how he changes the **texture**, with very expressive results.

Texture—in music—can mean two things:

- 1) How thick or thin the music sounds (how many layers, etc.)
- 2) How the various layers interact

This second kind of texture has basically three types: *homophonic*, *polyphonic*, and *monophonic*.

In the opening chorus, "Help, Lord!", Mendelssohn uses all three, which makes it easy to see how they work.

The first words, "Help, Lord!", are sung in block chords, with all the singers singing the same words at the same time, like a hymn. This is called **homophonic** (Greek: "same sound"). Typically, homophonic means one part is the melody, with the others accompanying. In these chords, we tend to hear the top voice (soprano) as the melody, and the altos, tenors, and basses in lockstep, creating a chord beneath them.

The image shows a musical score for the opening chorus "Help, Lord!". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music is marked with a forte 'f' dynamic. The lyrics "Help, Lord!" are written below the treble staff. The melody is primarily in the soprano voice, with the other voices providing harmonic support in block chords.

Suddenly the tenors sing by themselves, a mournful melody (with a drooping chromatic figure).

The image shows a musical score for the tenor part of the chorus. It is a single staff in treble clef with a key signature of one flat and a time signature of 4/4. The lyrics are "The har - vest now is o - ver, the sum - mer days are gone, And yet no pow - er com - eth to help us!". A bracket above the first few notes is labeled "(chromatic descent)". The melody is characterized by a descending chromatic line.

But the other voices don't accompany the tenors—instead they each take up parts of this melody, and become the main melody themselves. In other words, each voice is independent and each is equally important as the melody. This texture is **polyphonic** (Greek: "many sounds"). It's easy to hear this texture because the voices are often singing *different* words at the same time.

The image shows a musical score for the polyphonic texture of the chorus. It consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature has one flat and the time signature is 4/4. The lyrics are distributed across the voices: Soprano: "The har-vest now is o-ver, the"; Alto: "And yet no pow-er com-eth to help us!"; Tenor: "help us no pow-er com-eth to help us, The har-vest now is o-"; Bass: "And yet no pow-er com-eth to help us!". Each voice part has its own melodic line, creating a complex, multi-layered texture.

Instrumental music can be polyphonic too. It's sometimes called counterpoint ("point against point"). The Overture to *Elijah* is a great example. It's a fugue, which by design passes the main melody (the "subject") around, so everyone's part is equally important.

Monophonic music (Greek: "one sound") means just a single line of melody, without accompaniment. An example is medieval chant. Taking away the excitement of *polyphony* or *homophony* puts the emphasis squarely on the melody. At the end of the opening chorus, as if the Israelites are weary and losing hope, Mendelssohn gives each section their own solitary melody, beginning with sopranos, who lament that even their streams and wells are dry.



The deeps af-ford no wa - ter,



Elijah challenges the priests of Baal
Lucas Cranach the Younger (c. 1545)

Three years have passed. Elijah had been hounded out of Israel by those who wanted him dead. But the story has a "reboot." Elijah now returns, and we hear the same dramatic chords from his first appearance before Ahab, except now in the brighter major key of Eb. The narrative is moving quickly now, and Mendelssohn introduces a vigorous galloping rhythm (perhaps Ahab on horseback) which halts abruptly when the two men confront each other face to face. The chorus—their bitterness toward Elijah palpable—repeat Ahab's accusations.

Elijah, in brave, confident faith, proposes a challenge to Ahab. Assemble the priests of Baal—all 450 of them—for a "contest" on Mount Carmel. He and they will each sacrifice a bull and rather than setting fire to it, as usual, each will pray to their god to consume the sacrifice. The winner? The god who answers by fire.

In Samaria, Ahab's capital city, priests in the temple of Baal could perform a trick where fire appeared magically, as if divine. But on the mountain, out in the open, Elijah knew they would be exposed as frauds. More importantly, he trusts Yahweh to hear his prayer and send down real fire.

11. BAAL, WE CRY TO THEE

All morning, the priests of Baal prepare the sacrifice with elaborate ceremony. Their choruses will grow increasingly frantic and desperate, but at first they are confident and cheerful. This famous chorus is in two parts. The first half is a kind of bright march, featuring antiphonal chanting back and forth between the men's voices (accompanied by dark trombones) and women's voices (with bright woodwinds). This becomes a kind of "round dance" in $\frac{3}{4}$ meter, with the instrumental accompaniment skittering rhythmically up and down. The effect of this music has been described as "garish magnificence," contrasting the richly adorned priests of Baal with the plain, simple Elijah.

THE CHORUS

All the singers in *Elijah* take on the roles of specific characters. A bass soloist sings the part of Elijah, and King Ahab is sung by a tenor.

But besides Elijah himself, the most important “character” in the story is the chorus, which plays many different roles, including:

- People of Israel
- Priests of Baal
- Courtiers of Ahab
- Angels

Sometimes, though, the chorus functions more as a narrator, commenting on the action and reflecting on the implications of the story from the standpoint of the Christian believer—in other words, explaining the “moral of the story” at points along the way.

12. CALL HIM LOUDER

Dusk approaches. Still no fire. Still no sign of Baal. The priests become more frantic, and Elijah mocks them with humor and confidence. *What? No answer? Maybe he's busy, or meditating somewhere himself. Maybe he's fallen asleep with boredom—call him louder!*

This second Baal chorus is considerably more agitated and nervous, with woodwinds pounding eighth notes in desperation. The new key, now F# minor, conveys frazzled nerves. Notice the staggered entrances of the chorus: first bass, then tenor, then alto, etc.—it's the beginning of a fugue, but quickly coalesces into pounding homophonic shouts: *Now arise! Why are you sleeping?! Baal, wake up!*

13. CALL HIM LOUDER

The third Baal chorus is, naturally, the wildest and most frenzied. It begins with Elijah even more aggressively mocking them, a half-step higher than before, and with the suggestion that they try drawing their own blood to get Baal's attention. Mendelssohn's librettist urged him to soften the text to something less violent, but Mendelssohn would hear none of it: he insisted on the words “with knives and lancets cut yourself!”. Mendelssohn pulls out every special effect for a chorus that reaches fever heat: stomping timpani, pounding brass chords, ferocious 16th notes from the accompaniment, and men and women shouting in opposition. But the most spectacular effect is silence.

The third Baal chorus is one of the most famous pieces in music history, not just for its brutal sound, but for its use of silence. Even for those who know it well and anticipate it, the effect is chilling. Each Baal chorus has surpassed the other in intensity, but now the priests reach a breaking point. They shout:



Notice the rest—a short silence at the end of each deafening shout, while the desperate priests plead with Baal and anxiously scan the sky for his fire. But then Mendelssohn makes a courageous move: two more hysterical shouts, each followed by a *full two measures of powerful, frozen silence*. (Lest there be any doubt, Mendelssohn wrote the word “Silent” in the score.) It is into this deafening silence, that Elijah's voice enters, with a simple prayer.

16. O THOU, WHO MAKEST THINE ANGELS SPIRITS

With the audience on the edge of its seat, Mendelssohn employs one of his favorite musical tricks: extreme contrast. The orchestra is silent, and Elijah prays, with quiet confidence. Yahweh will hear him. And suddenly, fire! Fire raining down from the sky. Though Elijah doused his altar with water, for extra effect, the flames lick and consume the sacrifice. It is a spectacular display, far beyond even what the priests of Baal attempted. And with Mendelssohn's special effects, we can see it all.

With a thunderclap from the timpani, the orchestra ignites first, a flash of *fortissimo* and then flickering accompaniment, while the people, in awe, proclaim "The fire descends from heaven!". Mendelssohn's skill as a composer is on display here, and it is red-hot. (Even his tempo marking, *Allegro con fuoco*, means "with fire"). He uses vigorous polyphony, with snatches of text flaring up all around the chorus, and wild melismas (many notes) on the word "flames," an example of text-painting. And suddenly, in fear and awareness, the voices sing in unity (homophonic): *Fall down before him*. The extreme contrasts—especially dynamics and texture—make this one of Mendelssohn's most thrilling choruses.

The climax of the scene belongs to Elijah. Throughout the Baal Sequence we have seen a breathtaking range of emotion from him: confrontation, tenderness, humility, sarcasm, humor, and anger. Now he caps off the scene with an aria (solo piece) of fiery confidence, even bravado. It is a virtuosic piece for the singer, with dramatic leaps in the melody, fast melismas (many notes on key words like "word" and "fire," and for the orchestra, whose flickering 16th notes flare up and then fall back, like surging flames. Listen for the change of texture to a brief "boom-chick" section in the accompaniment, which conveys the strength of a "hammer that breaketh the rock."



The Sacrifice of Elijah against the Priests of Baal
Luca Giordano (1650)

After the Baal Contest is won, Elijah prays to lift the drought and God sends a tiny cloud, which billows into a torrent of rain, and ends the famine. Elijah has restored the bond between Yahweh and his grateful people.

PART II



Elijah on Mount Carmel
Marc Chagall (1956)

Part One of *Elijah* was full of action scenes—the public display of the prophet’s greatest deeds. Part Two will reveal Elijah’s inner life, as he struggles against feelings of isolation, futility, and ingratitude.

Elijah now turns again to Ahab, whose idolatry and temple to Baal make him unqualified to lead Israel. But Jezebel is incensed and turns viciously on Elijah, again inflaming the people to seize him as the real “troubler of Israel,” the real cause of the famine.

His life in peril, Elijah flees to the desert, collapsing in exhaustion and bitter despair. His loneliness and sense of isolation are a test of faith, and he sinks into a profound depression, a suicidal weariness. This poignant aria, “It is enough,” is one of the most beloved pieces in all of *Elijah* and, like a classic Baroque aria by Bach or Handel, cast in ABA form. In the middle section, Elijah’s anger at the people of Israel and at Yahweh himself flares up, with a dramatic change in meter, dynamics, and rhythmic energy.



Elijah in the Wilderness
Frederic Leighton (1878)

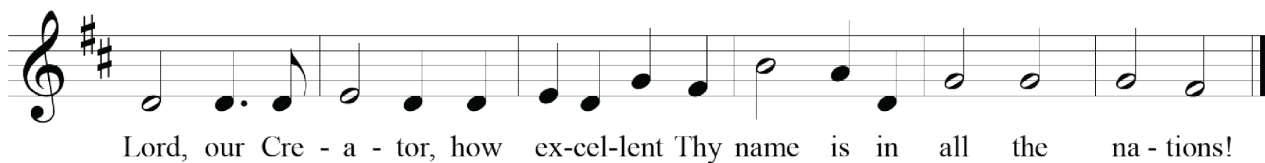
Elijah sinks into a dejected sleep. Under a canopy of stars, angels watch over him and bring comfort. “Lift thine eyes” is also one of the most famous pieces from all of *Elijah*, a trio of treble voices (soprano and alto). The chorus men and the orchestra are silent, giving the voices an ethereal, “other-worldly” quality. This is a miniature piece of radiant beauty and childlike simplicity. Its text (taken from Psalm 121) harkens all the way back to the Baal Scene: a reminder that while Baal may doze off, the God of Israel is always vigilant, watching over his children.



Elijah Taken Up in a Chariot of Fire
Giuseppe Angeli (c. 1740/1755)

Besides a thrilling drama, Mendelssohn believed his *Elijah* could be more. To him, it was an expression of faith, a confidence in the God of his fathers, an act of worship. So, *Elijah* closes with a majestic song of praise, a chance for Mendelssohn to acknowledge the divine inspiration of his great accomplishment.

The chorus, “And then shall your light break forth,” is in two sections, like a Bach prelude and fugue. After a bracing upward flourish from the accompaniment, the chorus sings a mostly homophonic hymn of light and glory (the prelude). And then, *Elijah* ends just as it began—with a fugue. Except gone is the sorrow and darkness of the opening fugue. Here is all joy, energy, and light.



Listener's Guide content from Milwaukee Symphony Orchestra, Education Department.

Clayah OPUS 70
FELIX MENDELSSOHN (1809-1847)

AN ORATORIO

Part 1

PROLOGUE (5:00)

LIBRETTO

SCRIPTURE REFERENCE

INTRODUCTION

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.

1 Kings 17:1
Now Elijah the Tishbite, from Tishbe in Gilead, said to Ahab, "As the Lord, the God of Israel, lives, whom I serve, there will be neither dew nor rain in the next few years except at my word."

OVERTURE

SCENE 1 (15:00)

1. CHORUS: HELP, LORD!

The People: Help, Lord! Wilt thou utterly 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!

Jeremiah 8:20
"The harvest is past, the summer has ended, and we are not saved."

Lamentations 4:4
Because of thirst the infant's tongue sticks to the roof of its mouth; the children beg for bread, but no one gives it to them.

2. DUET WITH CHORUS: LORD, BOW THINE EAR TO OUR PRAYER!

The People: Lord, bow thine ear to our prayer.
Two Women: Zion spreadeth her hands for aid, and there is neither help nor comfort.

2 Kings 19:16
Give ear, Lord, and hear; open your eyes, Lord, and see; listen to the words Sennacherib has sent to ridicule the living God.

Lamentations 1:17
Zion stretches out her hands, but there is no one to comfort her. The Lord has decreed for Jacob that his neighbors become his foes; Jerusalem has become an unclean thing among them.

3. RECITATIVE: YE PEOPLE, REND YOUR HEARTS.

Obadiah: Ye people, rend your hearts and not your garments. For your transgressions, the prophet Elijah hath sealed the heavens through the Word of God. I therefore say to ye: forsake your idols, return to God; for he is slow to anger, and merciful, and kind, and gracious, and repenteth him of the evil.

Joel 2:12-13
"Even now," declares the Lord, "return to me with all your heart, with fasting and weeping and mourning." Rend your heart and not your garments. Return to the Lord your God, for he is gracious and compassionate, slow to anger and abounding in love, and he relents from sending calamity.

4. ARIA: IF WITH ALL YOUR HEARTS YE TRULY SEEK ME.

Obadiah: “If with all your hearts ye truly seek me, ye shall ever surely find me.” Thus saith our God. Oh, that I knew where I might find him, that I might even come before his presence!

Deuteronomy 4:29

But if from there you seek the Lord your God, you will find him if you seek him with all your heart and with all your soul.

Job 23:3

If only I knew where to find him; if only I could go to his dwelling!

5. CHORUS: YET DOTH THE LORD SEE IT NOT.

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.

Exodus 20:5-6

You shall not bow down to them or worship them; for I, the Lord your God, am a jealous God, punishing the children for the sin of the parents to the third and fourth generation of those who hate me, but showing love to a thousand generations of those who love me and keep my commandments.

SCENE 2 (15:00)

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.

1 Kings 17:3-4

“Leave here, turn eastward and hide in the Kerith Ravine, east of the Jordan. You will drink from the brook, and I have directed the ravens to supply you with food there.”

7. DOUBLE QUARTET: FOR HE SHALL GIVE HIS ANGELS CHARGE OVER THEE.

Brooke Flunker, Meg Stangl, sopranos; Emma Dorn, Haley Martin, altos; Luke Schultz, Carl Boeder, tenors; Jonah Plocher, Andrew Kramer, basses

The Angel: 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.

Psalms 91:11-12

For he will command his angels concerning you to guard you in all your ways; they will lift you up in their hands, so that you will not strike your foot against a stone.

7A. RECITATIVE: NOW CHERITH'S BROOK IS DRIED UP.

The 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.

1 Kings 17:7

Some time later the brook dried up because there had been no rain in the land.

1 Kings 17:9

"Go at once to Zarephath in the region of Sidon and stay there. I have directed a widow there to supply you with food."

1 Kings 17:14

"For this is what the Lord, the God of Israel, says: 'The jar of flour will not be used up and the jug of oil will not run dry until the day the Lord sends rain on the land.'"

8. RECITATIVE, ARIA, AND DUET: WHAT HAVE I TO DO WITH THEE?

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!

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

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.

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

Widow: Shall the dead arise and praise thee?

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

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

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 for all his benefits to me?

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

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

1 Kings 17:17-24

Some time later the son of the woman who owned the house became ill. He grew worse and worse, and finally stopped breathing. She said to Elijah, "What do you have against me, man of God? Did you come to remind me of my sin and kill my son?"

"Give me your son," Elijah replied. He took him from her arms, carried him to the upper room where he was staying, and laid him on his bed. Then he cried out to the Lord, "Lord my God, have you brought tragedy even on this widow I am staying with, by causing her son to die?" Then he stretched himself out on the boy three times and cried out to the Lord, "Lord my God, let this boy's life return to him!"

The Lord heard Elijah's cry, and the boy's life returned to him, and he lived. Elijah picked up the child and carried him down from the room into the house. He gave him to his mother and said, "Look, your son is alive!"

Then the woman said to Elijah, "Now I know that you are a man of God and that the word of the Lord from your mouth is the truth."

Psalms 38:6

I am bowed down and brought very low; all day long I go about mourning.

Psalms 86:15

But you, Lord, are a compassionate and gracious God, slow to anger, abounding in love and faithfulness.

Psalms 88:10

Do you show your wonders to the dead? Do their spirits rise up and praise you?

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 to the upright. He is gracious, compassionate; he is righteous.

Psalm 128:1

Blessed are all who fear the Lord, who walk in obedience to him.

Psalm 112:1,4

Praise the Lord. Blessed are those who fear the Lord, who find great delight in his commands.

Even in darkness light dawns for the upright, for those who are gracious and compassionate and righteous.

SCENE 3 (20:00)

10. RECITATIVE AND CHORUS: AS GOD THE LORD OF SABAOOTH LIVETH.

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.

1 Kings 18:15

Elijah said, "As the Lord Almighty lives, whom I serve, I will surely present myself to Ahab today."

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 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.

1 Kings 18:17-19

When he saw Elijah, he said to him, "Is that you, you troubler of Israel?"

"I have not made trouble for Israel," Elijah replied. "But you and your father's family have. You have abandoned the Lord's commands and have followed the Baals. Now summon the people from all over Israel to meet me on Mount Carmel. And bring the four hundred and fifty prophets of Baal and the four hundred prophets of Asherah, who eat at Jezebel's table."

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 shall answer us by the fire; he is God!

1 Kings 18:23-25

Get two bulls for us. Let Baal's prophets choose one for themselves, and let them cut it into pieces and put it on the wood but not set fire to it. I will prepare the other bull and put it on the wood but not set fire to it. Then you call on the name of your god, and I will call on the name of the Lord. The god who answers by fire—he is God.

The People: Yea, and the god who shall answer us by the fire; he is God!

Then all the people said, "What you say is good."

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.

Elijah said to the prophets of Baal, "Choose one of the bulls and prepare it first, since there are so many of you. Call on the name of your god, but do not light the fire."

11. CHORUS: BAAL, WE CRY TO THEE.

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

1 Kings 18:26

So they took the bull given them and prepared it. Then they called on the name of Baal from morning till noon. "Baal, answer us!" they shouted. But there was no response; no one answered. And they danced around the altar they had made.

12. RECITATIVE AND CHORUS: CALL HIM LOUDER!

Elijah: Call him louder, for he is a god! He talketh, or he is meditating, or he is on a journey, or perhaps he sleepeth: so awaken him. Call him louder, call him louder!

Prophets of Baal: Hear our cry, O Baal: now arise! Wherefore slumber?

1 Kings 18:27

At noon Elijah began to taunt them. "Shout louder!" he said. "Surely he is a god! Perhaps he is deep in thought, or busy, or traveling. Maybe he is sleeping and must be awakened."

13. RECITATIVE AND 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!

1 Kings 18:28

So they shouted louder and slashed themselves with swords and spears, as was their custom, until their blood flowed.

14. RECITATIVE AND AIR: 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 I am thy servant. Lord God of Abraham, O shew to all this people that I have done these things according to thy Word. O hear me, Lord, and answer me! Lord God of Abraham, Isaac and Israel, O hear me and answer me, and shew this people that thou art Lord God; and let their hearts again be turned!

1 Kings 18:36-37

At the time of sacrifice, the prophet Elijah stepped forward and prayed: "Lord, the God of Abraham, Isaac, and Israel, let it be known today that you are God in Israel and that I am your servant and have done all these things at your command. Answer me, Lord, answer me, so these people will know that you, Lord, are God, and that you are turning their hearts back again."

15. CHORUS: CAST THY BURDEN UPON THE LORD.

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 heavens. No man who hopes in thee shall e'er be put to shame.

Psalms 55:22

Cast your cares on the Lord and he will sustain you; he will never let the righteous be shaken.

Psalms 16:8

I keep my eyes always on the Lord. With him at my right hand, I will not be shaken.

Psalms 108:5

Be exalted, O God, above the heavens; let your glory be over all the earth.

Psalms 25:3

No one who hopes in you will ever be put to shame, but shame will come on those who are treacherous without cause.

16. RECITATIVE AND CHORUS: O THOU, WHO MAKEST THINE ANGELS SPIRITS.

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

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

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; sieze them, and slay them!

1 Kings 18:38-40

Then the fire of the Lord fell and burned up the sacrifice, the wood, the stones, and the soil, and also licked up the water in the trench. When all the people saw this, they fell prostrate and cried, "The Lord—he is God! The Lord—he is God!" Then Elijah commanded them, "Seize the prophets of Baal. Don't let anyone get away!" They seized them, and Elijah had them brought down to the Kishon Valley and slaughtered there.

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 with the wicked every day. And if the wicked turn not, the Lord will whet his sword; and he hath bent his bow and made it ready.

Jeremiah 23:29

"Is not my word like fire," declares the Lord, "and like a hammer that breaks a rock in pieces?"

Psalms 7:11-12

God is a righteous judge, a God who displays his wrath every day. If he does not relent, he will sharpen his sword; he will bend and string his bow.

18. ARIOSO: WOE UNTO THEM WHO FORSAKE HIM!

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 they have fled.

Hosea 7:13

Woe to them, because they have strayed from me! Destruction to them, because they have rebelled against me! I long to redeem them but they speak about me falsely.

SCENE 4 (10:00)

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.

Jeremiah 14:22

Do any of the worthless idols of the nations bring rain? Do the skies themselves send down showers? No, it is you, Lord our God. Therefore our hope is in you, for you are the one who does all this.

19A. RECITATIVE AND CHORUS: O LORD, 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 thy name, and turn from their sin when thou dost afflict them, then hear from heaven and forgive the sin. Help, send thy servant help, O God!

The People: Then hear from heaven and forgive the sin. Help, send thy servant help, O God!

Elijah: Go up again, and still look toward 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 regard 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 clouds and with wind; the storm rusheth louder and louder.

The People: Thanks be to God for all his mercies!

Elijah: Thanks be to God, for he is gracious and his mercy endureth forevermore!

20. CHORUS: THANKS BE TO GOD!

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.

1 Kings 18:43-45

"Go and look toward the sea," he told his servant. And he went up and looked.

"There is nothing there," he said.

Seven times Elijah said, "Go back."

The seventh time the servant reported, "A cloud as small as a man's hand is rising from the sea."

So Elijah said, "Go and tell Ahab, 'Hitch up your chariot and go down before the rain stops you.'" Meanwhile, the sky grew black with clouds, the wind rose, a heavy rain started falling, and Ahab rode off to Jezreel.

2 Chronicles 6:19

Yet, Lord my God, give attention to your servant's prayer and his plea for mercy. Hear the cry and the prayer that your servant is praying in your presence.

Deuteronomy 28:23

The sky over your head will be bronze, the ground beneath you iron.

Psalms 28:1

To you, Lord, I call; you are my Rock, do not turn a deaf ear to me. For if you remain silent, I will be like those who go down to the pit.

Psalms 93:3-4

The seas have lifted up, Lord, the seas have lifted up their voice; the seas have lifted up their pounding waves. Mightier than the thunder of the great waters, mightier than the breakers of the sea—the Lord on high is mighty.

Intermission

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Part 2

COMMENTARY (8:00)

21. ARIA: HEAR YE, ISRAEL!

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: “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 thy Maker, who hath stretched forth the heavens and laid the earth’s foundations? Say, who art thou?”

Deuteronomy 6:4

Hear, O Israel: The Lord our God, the Lord is one.

Isaiah 41:10

So do not fear, for I am with you; do not be dismayed, for I am your God. I will strengthen you and help you; I will uphold you with my righteous right hand.

Isaiah 48:1, 18

*“Listen to this, you descendants of Jacob, you who are called by the name of Israel and come from the line of Judah, you who take oaths in the name of the Lord and invoke the God of Israel—but not in truth or righteousness—
If only you had paid attention to my commands, your peace would have been like a river, your well-being like the waves of the sea.”*

Isaiah 49:7

This is what the Lord says—the Redeemer and Holy One of Israel—to him who was despised and abhorred by the nation, to the servant of rulers: “Kings will see you and stand up, princes will see and bow down, because of the Lord, who is faithful, the Holy One of Israel, who has chosen you.”

Isaiah 51:12-13

“I, even I, am he who comforts you. Who are you that you fear mere mortals, human beings who are but grass, that you forget the Lord your Maker, who stretches out the heavens and who lays the foundations of the earth, that you live in constant terror every day because of the wrath of the oppressor, who is bent on destruction? For where is the wrath of the oppressor?”

Isaiah 53:1

Who has believed our message and to whom has the arm of the Lord been revealed?

22. CHORUS: BE NOT AFRAID, SAITH GOD THE LORD.

“Be not afraid!” saith God the Lord. “Be not afraid; thy help is near!”

Isaiah 41:10

So do not fear, for I am with you; do not be dismayed, for I am your God. I will strengthen you and help you; I will uphold you with my righteous right hand.

Psalm 91:7

A thousand may fall at your side, ten thousand at your right hand, but it will not come near you.

NARRATION 1 (2:00)

Ahab returned to Jezebel, his wife, and told all that Elijah had done that day in the name of the Lord; how Elijah had called down the fire from heaven, how he had slain the prophets of Baal with the sword, and how Elijah had prayed for rain.

On hearing this, Jezebel rose from her throne and cried, “He shall surely perish, for he hath destroyed Baal’s prophets, brought drought on this land and famine to our people. Go ye forth and seize Elijah, for he is worthy to die.”

Upon hearing these words, Elijah feared for his life. He arose and fled to the land of Israel. He traveled swiftly from the land of Israel to the deserts of Judah and there, alone in the wilderness, he cried out.

SCENE 6 (11:00)

26. ARIA: IT IS ENOUGH, O LORD; NOW TAKE AWAY MY LIFE.

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!

1 Kings 19:4

He himself went a day’s journey into the wilderness. He came to a broom bush, sat down under it, and prayed that he might die. “I have had enough, Lord,” he said. “Take my life; I am no better than my ancestors.”

1 Kings 19:10

He replied, “I have been very zealous for the Lord God Almighty. The Israelites have rejected your covenant, torn down your altars, and put your prophets to death with the sword. I am the only one left, and now they are trying to kill me too.”

Job 7:16

I despise my life; I would not live forever. Let me alone; my days have no meaning.

27. RECITATIVE: SEE, NOW HE SLEEPETH.

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

Then he lay down under the bush and fell asleep. All at once an angel touched him and said, “Get up and eat.”

Psalm 34:7

The angel of the Lord encamps around those who fear him, and he delivers them.

28. TRIO: LIFT THINE EYES.

Regina (Zihui) Lou, soprano; Grace Bain and Michaela Albrecht, altos

Angels: Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be moved; thy Keeper will never slumber.

Psalm 121:1,3

I lift up my eyes to the mountains—where does my help come from?

He will not let your foot slip—he who watches over you will not slumber;

29. CHORUS: HE, WATCHING OVER ISRAEL, SLUMBERS NOT.

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

Psalm 121:4

Indeed, he who watches over Israel will neither slumber nor sleep.

Psalm 138:7

Though I walk in the midst of trouble, you preserve my life. You stretch out your hand against the anger of my foes; with your right hand you save me.

SCENE 7 (7:00)

30. RECITATIVE: ARISE, ELIJAH, FOR THOU HAST A LONG JOURNEY.

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!

1 Kings 19:7-8

The angel of the Lord came back a second time and touched him and said, “Get up and eat, for the journey is too much for you.” So he got up and ate and drank. Strengthened by that food, he traveled forty days and forty nights until he reached Horeb, the mountain of God.

Isaiah 49:4

But I said, “I have labored in vain; I have spent my strength for nothing at all. Yet what is due me is in the Lord’s hand, and my reward is with my God.”

Isaiah 64:1-2

Oh, that you would rend the heavens and come down, that the mountains would tremble before you! As when fire sets twigs ablaze and causes water to boil, come down to make your name known to your enemies and cause the nations to quake before you!

31. ARIA: O REST IN THE LORD.

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 evil-doers.

Psalm 37:1,7

Do not fret because of those who are evil or be envious of those who do wrong.

Be still before the Lord and wait patiently for him; do not fret when people succeed in their ways, when they carry out their wicked schemes.

32. CHORUS: HE THAT SHALL ENDURE TO THE END, SHALL BE SAVED.

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

Matthew 10:22

You will be hated by everyone because of me, but the one who stands firm to the end will be saved.

Matthew 24:13

But the one who stands firm to the end will be saved.

SCENE 8 (9:00)

33. RECITATIVE: NIGHT FALLETH ROUND ME, O LORD!

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.

Psalm 143:6-7

I spread out my hands to you; I thirst for you like a parched land. Answer me quickly, Lord; my spirit fails. Do not hide your face from me or I will be like those who go down to the pit.

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.

34. CHORUS: BEHOLD, GOD THE LORD PASSED BY!

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.

1 Kings 19:11-12

The Lord said, "Go out and stand on the mountain in the presence of the Lord, for the Lord is about to pass by." Then a great and powerful wind tore the mountains apart and shattered the rocks before the Lord, but the Lord was not in the wind. After the wind there was an earthquake, but the Lord was not in the earthquake. After the earthquake came a fire, but the Lord was not in the fire. And after the fire came a gentle whisper. When Elijah heard it, he pulled his cloak over his face and went out and stood at the mouth of the cave. Then a voice said to him, "What are you doing here, Elijah?"

35. RECITATIVE AND CHORUS: HOLY IS GOD THE LORD.

Emma Berg, Emma Mindock, Isabel Monday, Nicole Schumann, sopranos;
Michaela Albrecht, Emma Dorn, Haley Martin, Madelyn Plitzuweit, altos

Above him stood the seraphim, and one cried to another:

Isaiah 6:2-3

Seraphim: Holy, holy, holy is God the Lord, the Lord Sabaoth! Now his glory hath filled all the earth.

*Above him were seraphim, each with six wings: With two wings they covered their faces, with two they covered their feet, and with two they were flying. And they were calling to one another:
"Holy, holy, holy is the Lord Almighty; the whole earth is full of his glory."*

NARRATION 2 (2:00)

And the Lord God said to Elijah, “Arise, and return to the land of Israel, for in that land of milk and honey, ye shall find seven thousand faithful people who have never once bowed to Baal or kissed any Gentile idol. Be not afraid, Elijah, for I the Lord God of hosts shall be thy shield and strength.” Being diligent to the word of the Lord, Elijah returned to his people. In the years following, Elijah remained faithful to the call of that still small voice, for he performed great deeds in the name of the Lord God of Israel. And when the time had come, the Lord sent a chariot of fire with blazing steeds and Elijah went up by a whirlwind into heaven.

EPILOGUE (6:00)

39. ARIA: THEN SHALL THE RIGHTEOUS SHINE FORTH.

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

Then the righteous will shine like the sun in the kingdom of their Father. Whoever has ears, let them hear.

Isaiah 51:11

Those the Lord has rescued will return. They will enter Zion with singing; everlasting joy will crown their heads. Gladness and joy will overtake them, and sorrow and sighing will flee away.

43. CHORUS: AND THEN SHALL YOUR LIGHT BREAK FORTH.

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.

Isaiah 58:8

Then your light will break forth like the dawn, and your healing will quickly appear; then your righteousness will go before you, and the glory of the Lord will be your rear guard.

Isaiah 63:8

He said, “Surely they are my people, children who will be true to me”; and so he became their Savior.



Conductor & Musician Bios



ADRIAN SMITH

Adrian Smith, a native of Milwaukee, holds degrees from Martin Luther College and Concordia University Wisconsin. He has also studied choral conducting at Oakland University in Rochester, Michigan, under Dr. Michael A. Mitchell. In August 2020, he began his doctoral studies at the University of Oklahoma. His professional work experience includes service as a classroom teacher, school and church music director, and minister of music. Adrian has been a presenter and clinician at various choral, organ, and handbell workshops, regional and national WELS handbell festivals, and elementary and secondary choral festivals. He is an active member of the American Choral Directors Association and the National Association for Music Education and served on the psalmody committee for the WELS Hymnal Project. Adrian currently serves as professor of music at Martin Luther College where he conducts the College Choir and Männerchor and teaches courses in Lutheran worship and choral conducting.

This concert, *Elijah* Part 1, is presented in partial fulfillment of his Doctor of Musical Arts in Choral Conducting. Adrian Smith is a conducting student of Dr. Richard Zielinski, University of Oklahoma School of Music.



MILES WURSTER

Professor Miles Wurster has served as director of instrumental music at Martin Luther College in New Ulm MN since 2006. At MLC he conducts the Wind Symphony, coordinates chamber ensembles, and teaches courses in conducting, music education, instrumental techniques, and applied instrument lessons. Prof. Wurster has been actively involved in musical theater both on campus at MLC and in the community, conducting the orchestra for various musical productions. A native of Minnesota, Wurster has earned degrees from Bethany Lutheran College in Mankato MN, Gustavus Adolphus College in St. Peter MN, VanderCook College of Music in Chicago, and Minnesota State University, Mankato. Currently, Wurster is pursuing a Doctor of Arts in wind band conducting and music education at Ball State University, and is a conducting student of Thomas Caneva. While at Ball State, Prof. Wurster had the privilege to perform with and conduct the BSU Symphony Band and Wind Ensemble.

He is a founding member and conductor of the Two Rivers Community Orchestra, and has served as clinician for area schools and WELS Band Festivals.



KATHRYN WURSTER

Kathryn Wurster, soprano, is an active performer and educator. She frequently solos with the Martin Luther College choirs, ProMusica, and most recently a Broadway revue. On stage some of her favorite roles have been Nettie (*Carousel*), the Governess (*Turn of the Screw*), Marian (*Music Man*), Guenevere (*Camelot*), and Mable (*Pirates of Penzance*). She has served as a vocal instructor at Martin Luther College for 15 years, where she also teaches vocal pedagogy and is the music director for the musical. In the New Ulm community, she has been the vocal director for *South Pacific*, *Fiddler on the Roof*, and *Mary Poppins* with State Street Theater Co. She earned a Master of Music in vocal performance from the University of Colorado Boulder, where she studied with Dr. Robert Harrison. In her spare time, she loves reading, remodeling her home, and spending time with her family.

Conductor & Musician Bios



JENNY HAUGEN

Minnesota-based soprano Jenny Haugen is a regularly featured performer with The Summit Avenue Music Series, ProMusica Minnesota, Minnesota Valley Chorale, and, most recently, the Mankato Symphony Orchestra, singing the soprano solo in Beethoven's *9th Symphony*. In 2015, she was awarded second place in the Grieg Young Artists Competition singing Grieg's *Haugtussa*. Ms. Haugen created and performed "Songs of Communication and Connection," a thematic solo recital project made possible through an Individual Artist Grant from Prairie Lakes Regional Arts Council in 2020. In June 2022, she will be singing songs of Cécile Chaminade at ProMusica Minnesota's Summer Festival.

Ms. Haugen received her Bachelor of Arts in music from Bethany Lutheran College and her Master of Music in vocal performance from The Boston Conservatory.

Along with academic diplomas, Ms. Haugen has participated in summer programs such as Daniel Ferro Vocal Program, Inc. in Greve-in-Chianti, Italy; The Wesley Balk Opera/Music-Theater Institute in Minneapolis; and The Boston Conservatory Vocal Pedagogy Professional Workshop. Haugen currently teaches voice lessons at Martin Luther College, Bethany Lutheran College, and privately.



JON HERMANSON

Jon Hermanson is a 2006 graduate of Martin Luther College in New Ulm MN, where he earned a Bachelor of Science in education with a major in secondary choral/vocal music education. Jon earned his master's degree in choral music education from VanderCook College of Music in Chicago. Currently, Jon serves as the director of choral music at Minnesota Valley Lutheran High School in New Ulm, a call he began in 2015. Jon served during the fall semester as an adjunct instructor at Martin Luther College, directing the Chorale. Prior to his work at MVL, Jon served as the music director at Illinois Lutheran High School from 2011 to 2015. Before that he taught for five years at Trinity Lutheran School in Kiel, Wisconsin.

Besides his experience in the public ministry, Jon has extensive experience as a professional singer. In 2003, he sang in the final season of the GRAMMY-nominated Dale Warland Singers. From 2004 to 2006, he was a member of the newly formed group, The Singers: Minnesota Choral Artists, under the direction of Matthew Culloton. While teaching in Wisconsin, Jon sang a number of seasons with the Bel Canto Chorus of Milwaukee under the direction of Richard Hynson. He was a founding member of the WELS Chamber Chorus, Canticum Novum, and sang for seven summers at the Minnesota Beethoven Festival under the direction of Dale Warland. Jon has had multiple solo opportunities with many of these groups, as well as opportunities to solo for various projects at MLC over the past six years.



JON LAABS

Jonathan Laabs, baritone, has been an active soloist throughout the Midwest and beyond. Solo performance highlights include Handel's *Israel in Egypt* and Bach's *St. Matthew Passion* with the Bel Canto Chorus of Milwaukee and the Milwaukee Chamber Orchestra, an international tour to Argentina and Uruguay of Mozart's *Requiem* and Faure's *Requiem* with Bel Canto International and the Texas Choral Consort, Mendelssohn's *Elijah* and Vaughan Williams' *Five Mystical Songs* with the Falls Baptist College Orchestra and Chorus, and Brahms' *Ein Deutsches Requiem* and John Rutter's *Mass of the Children* with the Martin Luther College Choir and Orchestra.

Prof. Laabs has also been an active conductor, clinician, and music educator since 2008. He currently serves as professor of music and music division chairman at Martin Luther College in New Ulm MN, where he conducts the College Chorale and Women's Choir and also teaches courses in conducting, choral literature, and aural theory. Since 2011, he has served as artistic director and conductor of Canticum Novum, a midwest based, semi-professional ensemble, centered around an annual intensive week-long retreat. As a guest conductor and clinician, Prof. Laabs has twice conducted (2014, 2017) the National High School Honors Choir at the WELS National Conference of Worship and the Arts held at Carthage College in Kenosha, Wisconsin. He earned a Master of Music in choral conducting from the University of Wisconsin-Milwaukee, where he studied conducting with Dr. Zachary Durlam, conducted the University Chamber Choir, and served as a teaching assistant in the choral area.



CRAIG HIRSCHMANN

Craig Hirschmann is a professor of music at Martin Luther College (MLC) in New Ulm MN, where he teaches Lutheran Worship and Teaching Music. At MLC, he is also the coordinator of organ instruction and the conductor of the Hosanna Ringers. Professor Hirschmann's degrees include a B.S. in Elementary Education and a Master of Church Music. He is a member of the Wisconsin Evangelical Lutheran Synod's Commission on Worship, and he is an active member of the Sioux Trails Chapter of the American Guild of Organists. Professor Hirschmann has more than 30 years of experience teaching music in Lutheran elementary schools and in coordinating parish music. He teaches Organ Literature at Concordia University Wisconsin, and he has served as an adjunct instructor at Wisconsin Lutheran College.

INSTRUMENTALISTS

Flute

Elizabeth Bornschlegl
Megan Buth

Oboe

Ryan Kluba
Ella Wurster

Clarinet

Billy (Zirui) Wang
Natalie Zirbel

Bassoon

Benjamin Benson
Jared Dobberstein

Horn

Grant Gawrisch
Benjamin Hillmer
Evan Vant Hul

Trumpet

Samuel Eickhoff/Ethan Mallow
(first half/second half)
Alicia Mengel/Josiah Winkel
(first half/second half)

Trombone

Carl Boeder
Bethany Valleau

Bass Trombone

Benjamin Foster

Tuba

Andrew Kramer

Timpani

Jacob Schwark

Violin

Charis Glende
Josiah Loersch

Viola

Robert Martens

Cello

Aric Reim

Bass

Richard Giese



MLC COLLEGE CHOIR PROF. ADRIAN SMITH, CONDUCTOR

Soprano 1

Emma Berg
Faith Blauert
Brooke Flunker
Adia Gabb
Sarah Kramer
Regina (Zihui) Lou
Emmalee Mindock
Rebecca Rivera

Soprano 2

Samantha Bjerke
Megan Buth
Rebecca Loescher
Lynsey Marohn
Meg Stangl
Kristin Uher**
Natalie Zirbel

Alto 1

Michaela Albrecht
Grace Bain
Abigail Buege
Emma Dorn
Diana Escalona
Leah Kuchenbecker
Livia Lickteig
Ashlee Olsen
Bethany Valleau

Alto 2

Margaret Gabb
Abigayle Koch
Haley Martin
Alicia Mengel
Leah Nushart
Madelyn Plitzuweit
Amanda Rehberger
Abigail Schmitz
Sydney Stobb

Tenor 1

Carl Boeder
Zachary Cole
Noah Cook
Josiah Mittelstadt
Cameron Schroeder
Luke Schultz
Jacob Schwark
Luke Staude
Josiah Winkel

Tenor 2

Ethan Coffee
Benjamin Hahm
Isaiah Hahm
Colin Krueger
Ronny (Minh) Nguyen
Corran Schmidt
Marcus Sims
Noah Ungemach
Evan Vant Hul

Bass 1

Nathaniel Brauer
Samuel Eickhoff
Josiah Klatt
Jonathan Marquardt*
Jonah Plocher
Robert Reinke
Billy (Zirui) Wang

Bass 2

Kyle Doering
Jacob Klein
Ryan Kluba
Andrew Kramer
Jonas Landwehr
Seth Marquardt
Matthew Springer
Joseph Wessel

* Choir President

** Choir Secretary

CHORALE

PROF. JONATHAN LAABS, CONDUCTOR

| Soprano | Alto | Tenor | Bass |
|---------------------|------------------|-----------------------|------------------|
| Rebecca Bieberitz | Madeline Abel | Zachary Arndt | Jesse Childress |
| Anna Busch | Michaela Bubolz | David Baumann | Matthew Curtis |
| Emily Ciha | Lauren Crocker | Garrett Bretschneider | Corey Deyo |
| Allonna Fick | Grace Deck | Caleb Carlovsky | Kincaid Diersen |
| Emmaline Hagedorn | Natalie Hueske | Tobias Edgett | Benjamin Foster |
| Lydia Hahm | Renee Johnson | David Fenske | Richard Giese |
| Leah Klammer | Samantha Kiecker | Jonathan Holtz | Austin Haley |
| Margaret Menges | Corianna Lamb | Aaron Jobs | Jonathan Harbach |
| Chantel Moldan | Marissa Marten | Eli Krueger | Nathan Helwig |
| Isabel Monday | Chloe Mattek | Joel Sauer | Jared Henning |
| Alyssa Mueller | Taylor Natalie | Micah Schibbelhut | Jefferson Heyer |
| Madelyn Neyhart | Emma Niebuhr | Matthew Speidel | Isaiah Johnson |
| Abbee Olsen | Hannah Ott | Noah Uhlenbrauck | Noah Kahrs |
| Emma Pufahl | Kaitlyn Rodmyre | Noah Vogt | Joseph Panning |
| Chloe Robbert | Hannah Rux | Douglas Zabel | Justin Peter |
| Grace Russell | Grace Seim | Shawn Zumbach | Aric Reim |
| Abigail Schewe | Hope Sulzle | | Luke Rogotzke |
| Bethany Schneekloth | Jessica Waege | | Peter Smith |
| Nicole Schumann | Megan Wassermann | | Elijah Wohling |
| Madison Uhlenbrauck | | | |
| Alyssa Walther | | | |
| Emily Wittig | | | |



WOMEN'S CHOIR

PROF. JONATHAN LAABS, CONDUCTOR

| Soprano | | Alto | |
|----------------------|-------------------|----------------------|---------------------|
| Kennedy Doble | Grace Kieselhorst | Stephanie Affeldt | Lauren Paulsen |
| Alison Foxen | Elise Kopp | Ellie Baldwin | Grace Pocza |
| Grace Gibson | Katelyn Mensching | Lauren Blaine | Maya Price |
| Morgan Glowicki | Kenzie Mielke | Madeline Bourman | Olivia Robinson |
| Samantha Grass | Abbey Mueller | Rachel Huebner | Anastasia Scharf |
| Sophia Hoppe | Meaghan Scannell | AnaCristina Iglesias | Lillian Shambeau |
| Jessica Horn | Kendra Valleau | Anna Kreutz | Claudia Stuebs |
| Elizabeth Kanzenbach | Sarah Vance | Grace Lamb | Amelia Thiel |
| | | Natalie Luebke | Alyssa Thompson |
| | | Rylee Olson | Margaret Zabell |
| | | Maia Pankow | Lilianne Zimpelmann |



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