

PCD2016/02/21v.1

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**FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY.**

School of Music
presents

**Beethoven's Symphony No. 5
and
Selections from
Mendelssohn's *Elijah***

featuring

The JMU Symphony Orchestra
Dr. Robert McCashin, *Director*
Dianna Fiore, *DMA Conductor*

The Madison Singers and JMU Choral
Dr. Jo-Anne van der Vat-Chromy, *Director*

Aaron Agulay, *baritone; Elijah*
Jordan Davidson, *tenor; Obadiah, Ahab*
Abigail Stanley, *mezzo-soprano; Angel*
Chloe Richards, *soprano; Youth*

Sunday, February 21, 2016
2 pm
Concert Hall



There will be one 15-minute intermission.

Program

Overture to *Rienzi*

Richard Wagner
(1813-1883)

Dianna Fiore, *conductor*

Symphony No. 5 in C Minor, Op. 67

Ludwig van Beethoven
(1770-1827)

Allegro con brio
Andante con moto
Scherzo: Allegro
Allegro

Dr. Robert McCashin, *conductor*

15-Minute Intermission

Selections from *Elijah* (Op. 70)

Felix Mendelssohn-Bartholdy
(1809-1887)

Introduction. *Elijah: As God the Lord of Israel liveth*
Overture. Orchestra: *The Drought*

Part I

- No. 1. Chorus: *Help, Lord!*
- No. 10. Recitative and Chorus: *As God the Lord of Sabaoth liveth*
- No. 11. Chorus: *Baal, we cry to thee!*
- No. 12. Recitative and Chorus: *Call him louder! For he is a god.*
- No. 13. Recitative and Chorus: *Call him louder! He heareth not.*
- No. 14. Aria - *Elijah: Lord, God of Abraham*
- No. 16. Recitative with Chorus: *O Thou who maketh Thine angels spirits*
- No. 17. Aria - *Elijah: Is not His word like a fire?*
- No. 19. Recitative and Chorus: *O man of God*
- No. 20. Chorus. *Thanks be to God*

Part II

- No. 29. Chorus of Angels: *He, watching over Israel*
- No. 31. Aria - Alto: *The Angel: O rest in the Lord*
- No. 39. Aria - Tenor: *Then shall the righteous shine forth*
- No. 42. Final Chorus: *And then, then shall your light break forth*

Aaron Agulay, *baritone, Elijah*; Jordan Davidson, *tenor soloist*;
Abigail Stanley, *alto soloist*; Chloe Richard, *soprano soloist*

Combined JMU Symphony Orchestra, Madison Singers and JMU Chorale

Dr. Jo-Anne van der Vat-Chromy, *conductor*

Dr. Robert McCashin, *JMU Symphony Orchestra director*

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Mendelssohn's *Elijah*

Oratorio on Words of the Old Testament

Text and Translations

Part I

Prologue: 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 XVII: 1*

No. 1. Chorus

The People: Help, Lord! Wilt Thou quite destroy us? The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

- *Jeremiah VIII: 20*

Recitative

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

- *Lamentations IV: 4*

No. 10. Recitative and Chorus

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.

King Ahab: Art thou Elijah, he that troubleth Israel?

Chorus: Thou art Elijah, he that troubleth Israel!

Elijah: I never troubled Israel's peace. It is thou, Ahab, and all thy father's house. Ye have forsaken God's commands, and thou hast followed 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, then we shall see whose God is God 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.

- *1 Kings XVIII: 1, 15, 17-19, 23-25*

No. 11. Chorus

Priests of Baal: Baal, we cry to thee, hear and answer us! I heed the sacrifice we offer! Hear us, Baal, hear, mighty god!

- *1 Kings XVIII: 26*

Text and Translations (cont'd)

No. 12. Recitative and Chorus

Elijah: Call him louder! For he is a god. He talketh, or he is pursuing, or he is on a journey; or peradventure he sleepeth. So awaken him. Call him louder!
Priests of Baal: Hear our cry, O Baal! Now arise! Wherefore slumber?

- *I Kings XVIII: 26-27*

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

- *I Kings XVIII: 26-30*

No. 13. Recitative and Chorus

Elijah: Call him louder! He heareth not. With knives and lancets cut your selves 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.

No. 14. Aria

Elijah: 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!

- *I Kings XVIII: 36-37*

No. 16. Recitative with Chorus

Elijah: O Thou who maketh 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. Bring all, and slay them!

- *I Kings XVIII: 38-40*

No. 17. Aria

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

- *Jeremiah XXIII: 29 / Psalms VII: 11-12*

No. 19. Recitative and Chorus

Obadiah: O man of God, help thy people! Among the idols of the Gentiles are there any that can command the rain or cause the heavens to give their showers? The Lord our God alone can do these things.

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

The People: 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 Madison Singers and JMU Chorale

Dr. Jo-Anne van der Vat-Chromy, *Director of Choral Activities*

Dr. Tonya Menard and Megan Rainey, *Choral Accompanists*

Dr. Steven Carver, *Section Leader Coordinator*

Wen-Chin Liu, Cristen Mitchell, *Graduate Teaching Assistants*

Kara Levchenko, Sarah Schweit, *Undergraduate Managers*

Soprano

Melissa Allen*
Katie Bentley
Amber Blakovich*
Lindsey Bross
Rebecca Brown
Katie Carbone*
Kayla Centaure
A. Cartwright*
Hannah Deal
Natalie Harris
Kara Levchenko*
Wen Chin Liu*
Amanda Mason
Sarah Mason
Nelia Maurizi*
Katie McVicar
Cristen Mitchell*
Abby Schneider*
Denise Schulz
Sarah Schweit*

Alto

Ellen Atwood
Kathryn Bailey
Madeleine Chalk*
Jessie Dunnavant*
MyraJoy Filliben
Elizabeth Garcia*
Erin Ginnerty
Lexi Jennings
Helai Karim
Courtney Leipertz
Kara Levchenko*
D. Marmolejo
Brittany Maruca
Olivia Mullins
Maggie Rabe
Megan Rainey*
Danyel Reid
Becca Rozmajzl
Rebecca Schneider
Abby Stanley*
Michael Truilo
Isabella Valdes
Ellie Weikle
Emily Verramessa
Kelsey Wessels
Sydney Wilkins*

Tenor

Samuel Allen*
Brian Ashton
David Bogaev
Nick Branson*
Douglas Byler
Stephen Carver
Aidan Everett
Henry Hubbard*
Mike Jarvis*
Vinny Okechukwu
Chad Rohrbach
Ned Sievert
Ben Swanson*
Joas Versos

Bass

Peter Barber
Lex Bowler*
Scott Clark
Erik Grendahl*
Drew Holcombe
Billy La Pietra*
Braden Lawes
Jacob Rozmajzl
Alton Peters
Nicholas Shearman
Raiquan Thomas
Sterling Webster*
Kyle Yampiro*

* denotes member of
the Madison Singers

Elijah soloists Aaron Agulay and Jordan Davidson are from the studio of Professor Kevin McMillan.

Elijah soloists Abigail Stanley and Chloe Richards are from the studio of Dr. Carrie Stevens.

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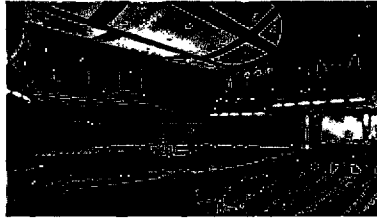


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BE INSPIRING - BE THE CHANGE

Making a Difference: Jo-Anne van der Vat-Chromy

Now in her sixth year at JMU and fifth as director of choral activities, Jo-Anne van der Vat-Chromy (or Dr. V as her students affectionately call her) loved singing growing up in Maryland and is now living her lifelong dream of becoming a conductor. "When I was 13 years old, I saw Leonard Bernstein conduct and that was it. I wanted to be a conductor."



Dr. V

Dr. V's path to becoming a conductor would take her on a journey of experiences across the country and even across the pond, with stops in Ohio, Michigan, the Netherlands, Belgium, and most recently, Florida, where Dr. V earned her doctoral degree in music education/choral conducting from Florida State University.

Since joining JMU's School of Music in 2010, Dr. V has put her research findings at Florida State to use by striving to create empowering ensemble cultures that combine the best behaviors of personal and musical excellence. She wrote her dissertation on the cultures created in choral music classrooms, inventing a survey instrument now used by industry professionals to identify and measure formative elements of ensemble cultures for conductors and teachers of bands, choirs and orchestras.

As the director of the Madison Singers, JMU Chorale and University Women's Chorus, Dr. V curricularizes the importance of safety, belonging and mindfulness for other people, and practicing (!), while being dedicated to creating "flow" with each other. According to Dr. V, flow is the combination of skill, challenge and release, moments that are a result of striving for musical excellence and a surrendering to something greater than individuals are alone. Dr. V tells her students she is "addicted to flow" (#addictedtoflow), reinforcing that human beings are made to be together and to transcend as a group. "Current research indicates that flow experiences are important motivators for lifelong participation in music," voices Dr. V.

As for JMU students, Dr. V says they tend to be natural leaders. "If you show them how to lead, they're going to do it, which makes the interdependence in the ensembles just fascinating." This interdependence is breeding success and opening up performance opportunities for the ensembles. The Madison Singers performed at the International Symposium on Assessment and Music Education (ISAME) in Williamsburg in 2015, at the National Presbyterian Church in Washington, D.C. in 2014 and 2016, and sing every summer at the Piccolo Spoleto Festival in Charleston, South Carolina, where they are regarded as the top choir in the Churches and Synagogues Series. They have also had the opportunity to sing with Grammy-nominated performing artist Josh Groban and America's favorite storyteller Garrison Keillor.

The JMU Chorale was selected to sing in the Virginia Music Educators Association (VMEA) conference this past November, and "every rehearsal is a highlight" for the University Women's Chorus, according to Dr. V. "Nursing, SMAD and journalism majors, students from all across campus come to the University Choruses to sing because they love music, no matter their formal academic focus."

Dr. V's students aren't the only ones who love music. Dr. V says she loves every aspect of her job, from teaching beginning and intermediate conducting to mentoring doctoral students to community outreach. "In whatever form, music-making is community building at its very best."

We thank Jo-Anne van der Vat-Chromy for her service and for being the change!

JMU Symphony Orchestra

Dr. Robert McCashin, *Director of Orchestras*
Dianna Fiore, *Symphony Manager*
Mark Taylor, Benjamin Bergey, Dianne Fiore,
Graduate Conductors

Violin I

Sage Wright, CM
Samuel Hall
Mariette Southard
Alyssa Centanni
Michael Tyree
Chloe Campbell
Shannon Prouty
Kate Hummel
Anna Sammel
Edo Mor

Violin II

Kristi Monte, P
Anna Boisen
Amanda Goodwin
Max Yamane
Michael Andree
Hannah Bush
Alyson Wyckoff
Jordan Willis
Kerstenn Marrero
Caitlyn Schira
Margo Deihl

Viola

Gregory Childress, Co-P
Lukas Foley, Co-P
Rachelle Aderaju
Rebecca Walker
Nicoletta Moss
Benjamin Bergey

Cello

David Raposo, P
Ruth Menger
Patrick Clark
Robb Stein
Kyung Jin Yoon
Dr. Carl Donakowski
Ed Gant
Ryan Hoffman
Rashaad Jones

Bass

Max Barrett, P
Joseph Nichols
Devin Arrington

Flute (rotating)

Guilherme Andreas
Emilia del Grosso
Schuyler Thornton

Oboe (rotating)

Aaron Robinson
Chelsea Slagor

Clarinet (rotating)

Allison Satterwhite
Noah Karkenny
Evan Kopca

Bassoon

Lenny Grasso, Co-P
Joey Figliola, Co-P
Seth Walker

Horn

Olivia Lawson, P
Grace Chan
DJ Landoll
Austin Frank

Trumpet

Adrian Bucco, P
Andrew Wood
Dylan Rye

Trombone

Ryan Doherty, Co-P
Will Ford, Co-P

Bass Trombone

TJ Low

Tuba

Kai Smith

Timpani/Percussion

Hersey Lane, P
Justin Dennison
Lauren Teter
Joseph Ziemer

Keyboard

Dianna Fiore

CM = Concertmaster

P = Principal

Co-P - Co-Principal

Text and Translations (cont'd)

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

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

The Youth: No, there is nothing.

Elijah: I have respect to the prayer of Thy servant, O Lord my God!

Unto Thee will I cry, Lord my rock. Be not silent to me; and Thy great mercies remember, Lord.

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

- *Jeremiah XIV: 22 / II Chronicles VI: 19, 26-27 / Deuteronomy XXVIII: 23 / Psalms XXVIII: 1 / I Kings XVIII: 43-45*

No. 20. Chorus

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

- *Psalms XCIII: 3-4*

Part II

No. 29. Chorus

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

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

- *Psalms CXXI: 4; CXXXVIII: 7*

No. 31. Aria

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

- *Psalms XXXVII: 1, 7*

No. 39. Aria

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

- *Matthew XIII: 43 / Isaiah LI: 11*

No. 42. Final Chorus

The People: And then, 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 LVIII: 8 / Psalms VIII: 1*

Program Notes (cont'd)

A deeply spiritual man, the magnificence of the Old Testament prophet Elijah captivated Mendelssohn. After its premiere, he conducted it numerous times, up until two months before his death. Both *Elijah* and Mendelssohn's earlier oratorio, *Paulus*, were composed in two large sections, each with its own climactic highpoints and which include recitatives, arias, choruses and chorales (forms typically Baroque in style and highly imitative of Handelian Baroque oratorio practices). The oratorio opens in 9th century B.C.E. Israel, where the Jewish people, under the reign of King Ahab, have been exhorted to worship Baal, an ancient god of lightning, thunder and rain. Part I of *Elijah* opens with solemn chords that represent the displeasure of God, followed by three patterns of descending tri-tones, emblematic of Elijah's prophecy of drought, punishment for forsaking the God of Abraham. The overture paints a fearsome picture of the effect of the drought, which carries into the choral fugue, "Help, Lord! Wilt thou destroy us?" We hear Elijah chastise the priests of Baal, and bring fire down upon them. Part I closes with the joyful, "Thanks be to God," celebrating the conversion of the faithless Jewish people to the one God of Israel. Part II asserts that God comforts those who follow His commandments. Today's performance presents three statements from the "angels:" the famous chorus, "He, watching over Israel," the poignant alto aria, "Oh rest in the Lord" and the exuberant tenor aria, "Then shall the righteous shine forth." We close with Mendelssohn's own finale to this renowned oratorio, "And then, then shall your light break forth," where, through fugal brilliance, thematic material from the beginning of the oratorio is recapitulated in glory and redemption.

The late 19th century was marked by English and German revolts against middle class aesthetics; these societal evolutions, compounded by anti-Semitism, cast Mendelssohn's work and reputation into near obscurity for nearly a century. Richard Wagner, who had once publicly admitted a musical debt to Mendelssohn,

spent several decades denigrating his music for its "Jewishness." The public largely accepted this criticism, and its effect lasted well into the 20th century, when the Nazis banned his music and destroyed a statue of Mendelssohn in Leipzig. Although Mendelssohn had enjoyed enormous popularity in England, particularly after the premiere of *Elijah*, he also faced anti-Semitism throughout his life, yet maintained the masterly grace and gentle strength to create music that reaches deeply into listeners' hearts and invites introspection. Multiple lines of current musicological research have investigated Mendelssohn's family heritage, his conversion to Christianity, and the relationship of his three oratorios (*Paulus*, *Elijah* and the unfinished *Christus*) as a potential triptych of the history and promise of the two books of the Bible and their fruition in the life of Christ. Sadly, due to Mendelssohn's far too young demise at the age of 38, six months after the death of his beloved sister, composer and pianist Fanny Mendelssohn-Hensel, we are left only with conjecture as to the true religious and spiritual evolutions he might have followed in this line of compositional development.

Deciding on a showcase version of the two-hour long *Elijah* is the stuff about which dissertations are written. For today's performance, selections from the oratorio will be presented to provide a flavor of the story as well as showcase the orchestra, choral ensembles and both undergraduate and graduate soloists. We hope that you will cherish the movements we have selected for our performance, highlights of an enduring masterwork that has and will ever continue to stand the test of time.

The Story of *Elijah*

The story of the prophet Elijah is told in the Old Testament Books of Kings. When the oratorio begins, King Ahab of Israel (whose historical reign took place in the 9th century B.C.E.) has instituted the worship of the god Baal in place of the God of Abraham, and has established temples in Baal's name. Elijah prophesies that as punishment: God will curse the land with a severe drought. Starved and suffering, the people pray for mercy, and are encouraged to repent by the faithful believer Obadiah. An angel appears to Elijah and sends him to the home of the widow of Zarephath, whose dying son Elijah miraculously restores to health. Elijah then confronts King Ahab, who accuses Elijah of causing the drought he prophesied; Elijah responds that it is actually the king's worship of Baal that is to blame, and challenges the priests of Baal to demonstrate their god's supposed power by praying for him to light the fire under a sacrifice. Despite their frantic prayers, the followers of Baal receive no fire; Elijah, in

turn, prays to God, offering the sacrifice, and in response, fire descends from heaven. The people proclaim the miracle they have seen, and Elijah instructs them to rise up and kill the false god's prophets. Obadiah implores Elijah to pray for rain, and when he does, the long drought finally comes to an end.

In the second part of the oratorio, Elijah once again confronts Ahab, but Queen Jezebel, furious about the destruction of the priesthood of Baal, commands that the people kill the prophet. Warned by Obadiah that his life is in danger, Elijah flees to the desert, where he descends into despair and doubt. He is comforted by angels who instruct him to go to Mount Horeb, where the divine presence of God is revealed to him. Rejuvenated by his encounter and with his faith restored, Elijah returns to Israel to continue his holy work. When his time comes to depart the earth, a fiery chariot carries him away to heaven in a whirlwind.

Program Notes - Selections from *Elijah*

When premiered on August 26, 1846 in Birmingham, England, Felix Mendelssohn's *Elijah* (Op. 70) immediately completed the triumvirate of the great oratorio masterworks alongside Handel's *Messiah* and *The Creation of Haydn*. Based on Mendelssohn's own libretto compiled from I Kings, Psalms, and other Old Testament books, the oratorio depicts events in the life of the Biblical prophet Elijah. Originally set in German, Mendelssohn himself later provided an English version, and conducted only English language performances in his lifetime. Focused on overarching themes of reconciliation and brotherhood, Mendelssohn utilized two musical forms: the chorale and large instrumental works with chorale-like finales, delivering a work modeled predominantly on the oratorios of Baroque masters, yet whose lyricism and use of orchestral and choral colors are clearly reflective of Mendelssohn's own genius as an early Romantic composer.

Felix Mendelssohn (1809 - 1847), German composer, pianist, organist

and conductor of the early Romantic period, was born into a well-to-do Jewish family and lived a life of privilege. Mendelssohn was initially raised without religion until his father converted the children to Christianity. A child prodigy, concertizing by nine and composing formally by eleven, Mendelssohn had an active career as a composer, conductor and pianist. Sometimes considered conservative by Romantic standards, Mendelssohn revered past composers such as Bach, Handel, Haydn and Mozart, and sought to build on the musical styles and traditions they established. Indeed, Mendelssohn was unapologetic in his practice of looking back to past repertoire: "No one can prohibit me from delighting in and continuing to develop what the great masters have bequeathed me, because not everyone should be expected to start from the beginning again. Composition is to me a continuation, to the best of my abilities, not a dead repeat on what already exists."