

THE UNIVERSITY SYMPHONY

Peter Erös, *conductor*

Jeremy Briggs-Roberts, *assistant conductor*

*VIOLIN I*

David Lawson,  
*concertmaster*  
Mary Theodore  
Janet Utterback  
Nicholas Addington  
Long Hey Roy Lim  
Kathleen Lam  
Robin Enders  
Carolyn Willis  
Emily Terrel  
Victoria Chamberlain  
Michelle Hickner  
Kwan Bin Park

*VIOLIN II*

Vilde Aaslid  
Evelyn Gottlieb  
Molly McGrady  
Jennifer Santoyo  
Karen Halliburton  
Hermann Chong  
Shannon Rhodes  
Shiho Shirotori

*VIOLA*

Lisa Dyvig  
Colin Todd  
Brianna Atwell  
Nathan Medina  
Felisa Salmeron  
Sean Trovato  
Mitsuro Kubo

*CELLO*

Kevin Krentz  
Stephen Reis  
Elizabeth Petersen  
Edward Lee  
Keira Ferguson  
Jacquelin Tom  
Joyce Tseng  
Birch Pereira  
Anna Alexander  
Dawn Hollison  
Peggy Huang

*BASS*

Jacob Ellul-Blake  
Joshua Hollingsworth  
Chris Davidson  
Kellen Harrison  
Katie Sickles  
Evan Flory-Barnes  
Scott Teske

*FLUTE*

Jennifer Christie  
Ann Kjerulf  
Jennifer Bailey

*OBOE*

Sarah Bahauddin  
Ashley Cragun

*CLARINET*

Walter Rudyard Dennis  
Michael Byerly

*BASSOON*

Dustin Seay  
Bryson Conley  
Aaron Chang

*HORN*

Amanda Morzov  
Michael Tisocco  
Erika Bramwell  
Melissa Dokken

*TRUMPET*

Akash Shivashankara  
Rabi Lahiri

*TROMBONE*

Aaron Riggio  
Michael Leone  
Dennis Asis  
Jason Roe

*TUBA*

Kevin Pih

*PERCUSSION*

Matthew Drumm  
Memmi Ochi  
Lily Yeh  
Andrew Cooke  
Nikolas Caoile

University of Washington  
THE SCHOOL OF MUSIC

COMPACT  
DISC  
S99  
2002  
3-15

*Presents the*

UNIVERSITY SYMPHONY

*and*

COMBINED CHORUSES

Abraham Kaplan, *Conductor*

DATS, 14,135-14,136

CDS, 14,137-14,138

*performing*

ELIJAH

completed 1846 by

Felix Mendelssohn

(1809-1847)

*with soloists*

HYUN-JOO YANG, *soprano*

ELIZABETH BAKKE, *soprano*

ERIN RING-HOWELL, *alto*

WONG-CHEOL PARK, *tenor*

GLENN GUHR, *baritone*

March 15, 2002

7:30 PM

Meany Theater

UW  
School of Music

HYUN-JOO YANG..... WIDOW, ANGEL  
 ELIZABETH BAKKE..... YOUTH  
 ERIN RING-HOWELL..... QUEEN, ANGEL  
 WONG-CHEOL PARK ..... AHAB, OBADIAH  
 GLENN GUHR,..... ELIJAH

CD# 14,137

1 INTRODUCTION (ELIJAH): As God the Lord  
 2 OVERTURE

1. CHORUS: Help, Lord!
- 3 2. DUET (soprano and alto) with CHORUS: Lord, bow thine ear
- 4 3. RECITATIVE (Obadiah): Ye people, rend your hearts
4. ARIA (tenor): If with all your hearts
- 5 5. CHORUS: Yet doth the Lord
- 6 6. RECITATIVE (Angel): Elijah, get thee hence
7. CHORUS: For He shall give His angels  
 RECITATIVE (Angel): Now Cherith's brook
- 7 8. RECITATIVE (Widow): What have I to do with thee  
 RECITATIVE (Elijah): Give me thy son
9. CHORUS: Blessed are the men who fear Him
- 8 10. RECITATIVE (Elijah) with CHORUS: As God the Lord of Sabaoth
- 9 11. CHORUS: Baal, we cry to thee
12. RECITATIVE (Elijah): Call him louder!  
 CHORUS: Hear our cry, O Baal!
13. RECITATIVE (Elijah): Call him louder  
 CHORUS: Baal! Baal!
- 10 14. RECITATIVE and AIR (Elijah): Draw near, all ye people
- 11 15. CHORUS: Cast thy burden upon the Lord
- 12 16. RECITATIVE (Elijah): O Thou, who makest thine angels spirits  
 CHORUS: The fire descends from heaven
- 13 17. ARIA (Elijah): Is not His word like a fire?
- 14 18. ARIOSO (alto): Woe unto them who forsake Him!
- 15 19. RECITATIVE (Obadiah): O man of God, help thy people!  
 RECITATIVE (Elijah and Youth) with CHORUS: O Lord, Thou has  
 overthrown thine enemies
- 16 20. CHORUS: Thanks be to God!

music time, first half 1:14:19

INTERMISSION

CD# 14,138

- 1 21. ARIA (soprano): Hear ye, Israel!
- 2 22. CHORUS: Be not afraid
- 3 23. RECITATIVE (Elijah and Queen) with CHORUS: The Lord hath exalted  
 thee
24. CHORUS: Woe to him!
- 4 25. RECITATIVE (Obadiah): Man of God
- 5 26. ARIA (Elijah): It is enough
- 6 27. RECITATIVE: See, now he sleepeth
- 7 28. CHORUS: Lift thine eyes
- 8 29. CHORUS: He, watching over Israel
- 9 30. RECITATIVE (Angel): Arise, Elijah  
 RECITATIVE (Elijah): O Lord, I have labored in vain
- 10 31. ARIA (Angel): O rest in the Lord
- 11 32. CHORUS: He that shall endure
- 12 33. RECITATIVE (Elijah): Night falleth 'round me  
 RECITATIVE (Angel): Arise, now!
- 13 34. CHORUS: Behold, God the Lord
- 14 35. RECITATIVE (alto), QUARTET and CHORUS: Holy is God the Lord
- 15 36 CHORUS: Go, return upon thy way  
 RECITATIVE (Elijah): I go on my way
- 36 37 ARIOSO (Elijah): For the mountains shall depart
- 16 37 38 CHORUS: Then did Elijah
- 17 38 39 ARIA (tenor): Then shall the righteous shine forth
- 18 39 40 RECITATIVE (soprano): Behold, God hath sent Elijah
- 19 40 41 CHORUS: But the Lord from the north
- 20 41 42 QUARTET: O come, everyone that thirsteth
- 21 42 43 CHORUS: And then shall your light break forth

music time, 2nd half 1:12:03

THE COMPOSER

FELIX MENDELSSOHN (1809-1847) was one of the nineteenth century's greatest composers. He was the grandson of the eighteenth-century Jewish philosopher, Moses Mendelssohn. His parents converted to Christianity before he was born, giving Felix a truly Judeo-Christian background.

Felix was a child prodigy who began to compose at the age of six, and was performing publicly by age nine. Having re-discovered the great works of J. S. Bach, he conducted the *Saint Matthew Passion* at the age of twenty.

He loved the oratorios of Handel and was a major force in restoring Bach's music to the world. Certainly *Elijah* abundantly shows the dramatic techniques of the earlier masters, especially in the use of the chorus in different roles. Men-

delssohn may well have surpassed his mentors, however, in creating in *Elijah* one of the most dramatic oratorios ever written.

Mendelssohn completed and had the first performance of *Elijah* in 1846, the year before he died at the young age of 38. The reception of the work was rapturous. The *London Times* said, "Never was there a more complete triumph, never a more thorough and speedy recognition of a great work of art." Indeed, in England only *Messiah* has remained as popular, and similarly to Handel's influence, composers have continued to write music in the style of the more popular choruses and arias from *Elijah*.

#### THE HISTORICAL BACKGROUND:

ELIJAH, believed by some to be the second most-often performed oratorio in the world, is a much more traditional oratorio than *Messiah*, in that it contains a historical narrative of the events in the life of the biblical character Elijah. It is interesting that Mendelssohn, a rather mild-mannered man, should choose such a subject, for Elijah is one of the fiercest and most vengeful of the prophets. However, having been raised a Jew, Mendelssohn was certainly familiar with the story (shared by Jews and Christians alike), and he may have related the Old Testament leader to his hope for a modern political leader. In a letter in 1838 to his friend Schubring (collaborator on the libretto), he wrote: "I imagined Elijah as a real prophet through and through, of the kind we could really do with today: Strong, zealous and yes, even bad-tempered, angry and brooding—in contrast to the riff-raff, whether of the court or of the people, and indeed at odds with almost the whole world—and yet born aloft as if on angels' wings."

#### A SYNOPSIS OF THE STORY:

PART I: The Curse, the Contest, and the Celebration. Elijah announces in the Prologue that there will be no more rain because of the faithlessness of King Ahab and his people. Hear the curse in the falling dissonant interval—a diminished fifth—at the words of Elijah, "There shall not be dew nor rain." The Overture now follows, forcefully depicting the long drought and its impact on the nation. It begins quietly, building through an agitated segue into "Help, Lord!" (No. 1). The oft-performed tenor aria, "If with all your hearts" (No. 4), pleads with the people to return to God. The first several numbers show the Israelites' sufferings in the third year of the drought. God sends Elijah to Gentile country, where he is miraculously provided for by the ravens, performs a miracle at a widow's home, and raises her son from the dead. Notice the fluttering angels' wings in the violins and violas in "For He shall give His angels charge over thee" (No. 7).

In the second half of Part I, Elijah prophesies the end of the drought. Ahab blames Elijah and his God for the catastrophe, Elijah retorts: "I never troubled Israel's peace; it is thou, Ahab" (No. 10). He then offers a challenge: a trial of strength between the god Baal and the God of Israel. (Don't miss this dramatic moment or you'll not understand how the chorus gets converted into the frenzied

followers of Baal demanding action from their god!) At the end of this scene (the "Baal Choruses") the priests of Baal are slain. After a suspenseful, beseeching chorus, the rain finally returns. The concluding chorus, "Thanks be to God" (No. 20), celebrates the rain on the parched land.

PART II: Revenge, Depression, Revelation, and Ascension. The soprano soloist exhorts Israel's continued reform, with the assurance that God will comfort his people and that they should "Be not afraid." Obadiah, another prophet, warns Elijah of the Queen Jezebel's intended revenge. The chorus's repetitive, "and why...and why" in No. 24, was likely influenced by Bach's "Lord, not I" in the *Saint Matthew Passion*. Elijah flees to the wilderness, despairing that his life's work has come to nothing in "It is enough" (no. 26). Angelic voices direct Elijah to the sacred Mount Horeb in "Lift thine eyes" (No. 28), and assure all of God's eternal vigilance over his people in "He, watching over Israel" (No. 29) and his care in "O rest in the Lord" (No. 31). As Elijah arrives after the long journey to Mount Horeb, "Night falleth 'round me," (No. 33), it is here that he learns something about the God he has been serving all these years. Elijah observes a mighty wind, an earthquake and a fire. And in every case, "But yet the Lord was not" in them. As things calm down, God speaks to Elijah in a still small voice. This is perhaps the climactic moment of the oratorio, albeit a quietly dramatic one. Note the still small voice depicted in the elegant flute run and trill near the end of No. 34, where the chorus sings "onward came the Lord."

Finally, Elijah is restored to optimism and strength in "Go, return upon thy way" (No. 36), and ascends to heaven by a fiery whirlwind in "Then did Elijah break forth like a fire" (No. 38). The tenor, acting as a commentator on the situation, blesses the works of Elijah and other righteous men in "Then, then shall the righteous shine" (No. 39). The chorus then exhorts the listeners to this story to let their own influence and life be an inspiration to people as did Elijah. The work ends with the magnificent chorus, "Lord, our creator, how excellent thy name is in all the nations."

[Dr. Tim Root, UW graduate in Choral Conducting, 2001]

HYUN-JOO YANG, soprano, since studying vocal performance at Yonsei University in Seoul, Korea, has appeared as a soloist in concerts and operas throughout South Korea. Ms. Yang is pursuing a Doctor of Musical Arts degree in vocal performance here at the University and has performed solo roles in Orff's *Carmina Burana*, Beethoven's *Ninth Symphony* and *Missa Solemnis*. She has also appeared with the Seattle Symphony Chorale in Mozart's *Requiem* and Abraham Kaplan's *Arvit Leshabat* at Benaroya Hall. She performed Gustav Mahler's *Symphony of a Thousand* (No. 8), which was broadcast live with the Northwest Mahler Festival Orchestra and Chorus conducted by Geoffrey Simon. Her most recent performances were Gounod's *Messe Solennelle* with the University Singers and the Eastside Symphony Orchestra, and Pergolesi's *Magnificat* and Saint-Saens's *Christmas Oratorio* with the Korean United Presbyterian Church in Seattle.

ELIZABETH BAKKE, soprano, is a lyric soprano from Spokane, Washington, having graduated from Central Washington University in 1999 with a degree in music, and is currently working on her MM in vocal performance degree at the UW. In the past few years, Elizabeth has performed the role of Miss Jessel in Britten's *Turn Of The Screw*, Miss Pinkerton in Menotti's *Old Maid And The Thief*, and appeared as a soloist with the University of Washington's Chamber Singers, and with Central Washington University's orchestra. Upcoming performances include La Ciesca in Puccini's *Gianni Schicchi*, and Fiordiligi in Mozart's *Così fan tutte*.

ERIN RING-HOWELL, alto, originally from California, graduated from the University of California at Irvine. Erin is currently pursuing a Masters degree in vocal performance at the UW, studying with Julian Patrick. While at Irvine, she performed the role of Micah in Handel's *Samson*. During that time, she was also heard as the alto soloist in Vivaldi's *Gloria* in Siena, Italy. Recently, she has sung in several productions with the Seattle Opera Chorus. Erin lives in Seattle with her husband, James.

WONG-CHEOL PARK, tenor, has a Bachelor of Music degree in vocal performance from Yonsei University in Korea and a Master of Music degree in vocal performance from The Cleveland Institute of Music. He has performed many opera roles including Ferrando in *Così fan tutte* here at the University of Washington, Kaspar in *Ahmal and the Night Visitors*, and Gherardo in *Gianni Schicchi*. Mr. Park is pursuing a Doctor of Musical Arts degree in vocal performance at the UW.

GLENN GUHR, baritone, has performed a variety of roles in his career in venues from Shakespeare to Sondheim and Mozart to Verdi. He has performed on stage with the Pacific Northwest Ballet, Tacoma Opera, ACT Inc. (St. Louis), Theatre Factory St. Louis, and others, in such roles as Papageno (*The Magic Flute*), Ford (*Falstaff*), Guglielmo (*Così fan tutte*), Grosvenor (*Patience*), Frank Maurant (*Street Scene*), and Zuniga (*Carmen*). In 1999, he created the role of Bernard in the world premiere of Stan Hoffman's *Twilight Voices* with the CHASPEN Opera. In May he will play Lockit in *The Beggar's Opera* and the title role in *Gianni Schicchi*, both at the University of Washington. In addition to his stage roles, Mr. Guhr has appeared frequently in concert in the Seattle area, performing with the Walla Walla Symphony, the Bellevue Philharmonic, Orchestra Seattle/Seattle Chamber Singers, Seattle Choral Company, Bellevue Chamber Chorus, Everett Symphony, and others.

#### ABRAHAM KAPLAN

"Thank you deeply and sincerely for your splendid work."— Igor Stravinsky

A "heaven-sent maestro"— Leonard Bernstein

"An evening of choral splendor. — headline in *The New York Times*

"One of the great composers of the twentieth Century."— Dr. Robert Schuller,  
*The Hour of Power*

Professor of music ABRAHAM KAPLAN has been director of choral studies at the UW School of Music since 1977. Born in Tel Aviv, he is a third-generation choral conductor—his grandfather was a cantor and choral conductor in Eastern Europe, and Kaplan's father became the leading choral conductor in Israel.

Abraham Kaplan received his early training in Israel, followed by intensive graduate work at the Juilliard School of Music in New York. He was director of choral conducting at the Juilliard School from 1961-77. Kaplan has been director of choral activities at New York City's Park Avenue Synagogue from 1968 to 1999.

He is also founder, music director, and conductor of the Camerata Singers and Camerata Symphony Orchestra, New York City, which began in 1961. Leonard Bernstein commented that "It has always been a joy to work with the Camerata Singers, because of their extraordinary musicianship and versatility, due in large measure to their heaven-sent maestro, Abraham Kaplan." Igor Stravinsky, after hearing the Camerata Singers perform his compositions, wrote "I have worked with many choruses and chorus directors during the course of my life and have rarely found both the aesthetic and personal pleasure that working with you and your group gave me."

Kaplan has appeared as guest conductor with such orchestras as Toscanini's NBC Symphony, the Israel Philharmonic, the Saint Louis Symphony, the Calgary Philharmonic, San Francisco Opera, the Seattle Symphony, and many others. Kaplan has also composed several works, most of which combine chorus and orchestra, including *Arvit Leshabat* (Sabbath Evening Service), *Psalms of Abraham, K'dusha* (Sanctification) *Symphony*, *Crystal Cathedral Psalms*, and *Glorious*. He has appeared on radio and television specials and made a number of recordings.

Among Kaplan's previous teaching and conducting posts are music director of the Collegiate Chorale in New York (1961-73), music director of the Symphonic Choral Society of New York (1968-77), director of the New York State Summer School for the Arts (1976-83), and associate director for choral activities, Seattle Symphony (1995-2000).

Highlights of his career include:

- A command performance in 1983 in honor of Her Majesty Queen Elizabeth II and His Royal Highness The Duke of Edinburgh during their visit to the USA
- A 1977 command performance in the White House in honor of President Urho Kekkonen of Finland
- Preparation of the world premiere and subsequent recording in 1965 of Leonard Bernstein's *Chichester Psalms*
- Preparation of the world premiere in 1963 of Leonard Bernstein's 3rd *Symphony, Kaddish*, in Tel-Aviv, Israel
- Preparation of the 1954 world premiere of Darius Milhaud's opera *David* in Jerusalem.

Kaplan's college textbook *Choral Conducting*, published by W. W. Norton in 1985, is now in its third printing and is the most widely-used college textbook on the subject.