

2024-2025
SEASON

LA JOLLA
SYMPHONY
& CHORUS

Affiliated with UC San Diego

70 YEARS

OF EXPLORATION
AND EXCELLENCE

ELIJAH'S TRIUMPH

Season Sponsors:
Cathy & Bill Funke



SCAN ME

From the Executive Director



Dear Friends,

As we joyfully wrap up the celebration of the La Jolla Symphony & Chorus' 70th anniversary season, I want to take a moment to express my heartfelt gratitude and excitement.

This incredible milestone — **“LJS&C: 70 Years of Exploration and Excellence”** — is a testament to what we've built together. We would not be here without your steadfast support.

This season reflects the spirit that makes our organization so unique: the passionate commitment of our volunteer musicians, the enduring support of our patrons, and the invaluable partnership we share with UC San Diego's Department of Music. Together, we've created something truly extraordinary—a community bound by collaboration, creativity, and a shared love of music.

As we honor 70 years of artistic exploration, we celebrate the visionaries who founded this organization, the supporters who nurtured its growth, and each of you who continues to shape its future. Most of all, we celebrate **you**—your belief in our mission lights the path ahead.

Thank you for being part of this joyful season. Your support helps us continue making music that unites, uplifts, and transforms.

With deepest gratitude,

Stephanie Weaver Yankee, DMA
Executive Director

Major Sponsor Support for the 2024-2025 Season:



UC San Diego



Saturday, June 7, 2025, 7:30 PM

Sunday, June 8, 2025, 2:00 PM

Mandeville Auditorium

Elijah's Triumph

Generously sponsored by Cecil Lytle, In Loving Memory of Betty McManus

Season Sponsors: Cathy & Bill Funke

La Jolla Symphony & Chorus

Arian Khaefi Sally & Einar Gall Music Director and Chorus Conductor

Karen Vuong soprano ■ **Sarabeth Belón** mezzo-soprano

Aaron Humble tenor ■ **Kenneth Overton** baritone

Rohini Prabhakar The Youth

Elijah, Opus 70

FELIX MENDELSSOHN

Part 1

Overture

No. 1 Help, Lord!

No. 2 Lord, Bow thine ear

No. 3 Ye people, rend your hearts

No. 4 If with all your hearts

No. 5 Yet doth the Lord see it not

No. 8 What have I to do with thee?

No. 9 Blessed are the men
who fear Him

No. 10 As God the Lord of Sabaoth liveth

No. 11 Baal, we cry to thee

No. 12 Call Him louder

No. 13 Call Him louder

No. 14 Draw near, all ye people

No. 15 Cast thy burden upon the Lord

No. 16 O Thou, who makest
thine angels spirits

No. 17 Is not His word like a fire?

No. 18 Woe unto them who
forsake Him

No. 19 O man of God, help thy people

No. 20 Thanks be to God

INTERMISSION

Part 2

No. 21 Hear, ye, Israel

No. 22 Be not afraid

No. 23 The Lord hath exalted thee

No. 24 Woe to him

No. 25 Man of God

No. 26 It is enough

No. 27 See, now he sleepeth

No. 29 He, watching over Israel

No. 30 Arise, Elijah

No. 31 O rest in the Lord

No. 33 Night falleth around me

No. 34 Behold, God the Lord

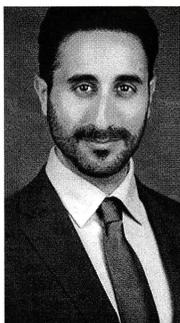
No. 38 Then did Elijah

No. 39 Then shall the righteous
shine forth

No. 41 O come every one that thirsteth

No. 42 And then shall your light
break forth

About the Conductor



Arian Khaefi

conductor

Iranian-American conductor Arian Khaefi was appointed Sally and Einar Gall Music Director and

Chorus Conductor of the La Jolla Symphony & Chorus, and now helms the symphonic chorus through performances of canonic masterworks as well as commissions and new music. Khaefi maintains an active schedule as

a conductor and clinician throughout the United States, Asia, Europe, and South America. He is also Associate Professor of Music and Director of Choral Studies at San Diego State University where he conducts the SDSU Chamber Choir, Treble Choir, U-Chorus, teaches choral literature, and directs the graduate choral conducting program. In 2017, Khaefi was appointed as the Director of the Cornish American Song Institute (now Music Across the Pond) Choral Scholars Program, a month-long intensive summer conducting program held in the United Kingdom in conjunction with Oxford University.

Season Sponsor Recognition

We extend our heartfelt gratitude to our season sponsors, **Cathy and Bill Funke**, whose generous support has made this season possible. Their dedication and commitment to the arts plays a vital role in ensuring the success of our performances and the continued growth of our organization.

Thank you, Cathy and Bill, for your invaluable contributions and for being an integral part of our La Jolla Symphony & Chorus family.

Program Note

by Eric Bromberger

Elijah, Opus 70

FELIX MENDELSSOHN

Born February 3, 1809, Hamburg

Died November 4, 1847, Leipzig



In 1845, shortly after the premiere of his *Violin Concerto*, Felix Mendelssohn was invited to direct a music festival that would take place the following summer in

Birmingham. Mendelssohn was a great favorite in England. He had made his first visit there in 1829 at the age of 20, a visit that had inspired his "*Scottish*" *Symphony* and the *Fingal's Cave Overture*, and he had returned frequently to perform and conduct. In the course of these visits, the composer—who spoke very good English—became friends with Queen Victoria and Prince Albert and sometimes performed at Buckingham Palace.

But Mendelssohn had a killing work-load as conductor of the Leipzig Gewandhaus Orchestra, and he did not want to take on the Birmingham festival. Instead, he made a counter-offer of an idea that he had been considering for years: he suggested that he write an oratorio based on the life of the prophet Elijah. Mendelssohn was aware of the English choral tradition, and he knew Handel's oratorios quite well: he had made his own editions of several of them and performed them in Germany, and in

1844 he had prepared a new performing edition of *Israel in Egypt*. Mendelssohn had written his first oratorio, based on the life of St. Paul, in 1836, and now he returned to that form with one of the grandest stories in the Old Testament. But with a difference: Mendelssohn wanted to avoid the sort of static story-telling that sometimes afflicts oratorios, and so he eliminated the narrator and instead conceived of *Elijah* as dramatic spectacle. It has terrific characters (the furious prophet himself, the grieving widow, the violent Jezebel), dramatic scenes (the defeat of the prophets of Baal, the plagues that afflict Israel, Elijah's own fiery ascent into heaven), and a huge chorus that takes on different roles in the unfolding story. The result is a work so dramatic that—like Bach's *St. Matthew Passion*—it almost becomes an opera, and some have suggested that *Elijah* might be performed with costumes, scenery, and action.

As early as 1838 Mendelssohn had written to the theologian Julius Schubring:

In fact 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 the people, and indeed in contrast to almost the whole world—and yet borne aloft as if on angels' wings.

Continued on next page

La Jolla Symphony & Chorus

2024-2025

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Executive Director

Arian Khaefi
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Chorus Conductor**

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In January 1846 Mendelssohn met with Schubring, who quickly prepared a text drawn from different books of the Old Testament. Working at white heat, Mendelssohn composed *Elijah* across the spring and summer of that year. He barely got it done: he finished the score on August 11, arrived in England a week later to begin rehearsals, and led the premiere (with an orchestra of 125 and a chorus of 271) in Birmingham on August 26, 1846.

It was an instant success. *The Times* reported the scene: "The last note of *Elijah* was drowned in a long-continued unanimous volley of plaudits, vociferous and deafening... Mendelssohn, evidently overpowered, bowed his acknowledgment, and quickly descended from his position in the conductor's rostrum; but he was compelled to appear again, amidst renewed cheers and huzzas." To his brother Mendelssohn wrote:

No other work of mine ever went so admirably at its first performance, nor was received with such enthusiasm by both the musicians and the audience as this oratorio. It was quite evident at the very first rehearsal in London that they liked it, and liked singing and playing it; but I confess, I was far from anticipating that it would possess such vigour and attraction at the first performance. If only you had been there!... No fewer than four choruses and four arias were encored, and in the whole first movement there was not a single mistake.

The Times confirmed Mendelssohn's own impressions: "Never was there a more complete triumph — never a more thorough and speedy recognition of a great work of art."

Despite that triumph, Mendelssohn was not completely satisfied, and once back in Leipzig he revised the oratorio. He returned to England the following spring for six performances of the final version: one each in Manchester and Birmingham and four in London. Queen Victoria, who attended one of the London performances, wrote that she went "to hear Mendelssohn's new oratorio of *Elijah*, which is extremely fine. He conducted himself, & the whole went off very well. The choruses are all very fine... The recitatives might be shortened, but the whole is a splendid work. We talked to Mendelssohn between the different parts." On this trip, Mendelssohn also led his "*Scottish Symphony* and performed Beethoven's *Fourth Piano Concerto*, and then—utterly exhausted—he returned to Germany. Six months later he died suddenly at age 38.

The progress of the oratorio may be followed easily, and the individual movements do not require detailed discussion. A few notes may be useful, however. *Elijah* divides into two parts of about one hour each. Part I begins with the withering drought that afflicts Israel, introduces Elijah, tells of his being fed by the ravens, and dramatizes his encounter with the widow and his restoring her son to life. Next comes Elijah's denunciation of the errant King Ahab and his triumph over the prophets of Baal. Elijah acknowledges the power of God, rains come to restore the land, and the first half concludes with a great hymn of thanksgiving.

Elijah opens with solemn chords that foretell the drought—these chords will return at key moments throughout the oratorio—and Elijah grimly proclaims the curse. The overture that follows—urgent, dark, and fugal in construction—drives to a climax that proceeds directly into the first chorus, a plea from the people for relief: "Help, Lord! Wilt Thou quite destroy us?" The chorus continues with the first recitative (the recitatives in *Elijah* are sung rather than spoken): "The deep affords no water," which is followed by a duet for soprano and alto, "Lord! bow Thine ear." This opening sequence establishes not only some of the themes of *Elijah* but also its structure, which alternates choruses, recitatives, individual arias, and soloists in combination.

Singing as Obadiah (all soloists except Elijah sing multiple roles), the tenor offers one of the most famous arias in the oratorio, the earnest "If with all your hearts." The chorus, now singing as "The People," responds with "Yet doth the Lord see it not," on God's vengeful power and mercies. Elijah is ordered to Zarephath in the east and to the stream Cherith, where he encounters a widow, who laments and begs the prophet to restore her son to life. When Elijah does this, the chorus celebrates in the terrific "Blessed are the men who fear Him," in which the pure sound of voices rises above the murmuring orchestra as the music drives to a smashing climax (Queen Victoria was quite right: the choruses in *Elijah* "are all very fine").

Next comes the encounter with King Ahab (tenor) and the prophets of Baal. Here the chorus, assuming the role of the Priests of Baal, is locked in a fierce struggle with Elijah. This reaches its climax as the chorus twice cries out "Hear and answer" and is met with a dramatic silence as Baal fails to respond. In triumph, Elijah pledges himself and his people to God in the noble aria "Lord God of Abraham," then calls down fire from the heavens upon the prophets of Baal. This is described in the grand chorus "The fire descends from heaven" and Elijah's aria "Is not His word," one of the few places in *Elijah* that shows the direct influence of Handel's oratorios. The alto's moving "Woe unto them who forsake Him!" leads to the final scene, in which cleansing rain brings an end to the drought. The voice of The Boy, sent by Elijah to look for rain, at first announces nothing, then a distant cloud appears, and soon the rain pours down. The orchestra's tremolos echo the sound of the rushing wind, and Part I concludes with the chorus "Thanks be to God!"

Part II tells of the later stages of Elijah's life: his continuing struggles against Ahab, Jezebel's plot against him, and his exhaustion and sojourn in the wilderness. Told to prepare for the appearance of God, Elijah eventually makes his fiery ascent into heaven, and the oratorio concludes with a series of choruses and arias that consider the meaning of his life. The second part opens with a very effective sequence. Mendelssohn had written the soprano part specifically for the Swedish soprano Jenny Lind,

who had a powerful high F-sharp, and the soprano's aria "Hear ye, Israel" begins dramatically on that high note. Lind was unable to sing the premiere, and when the soprano who sang the part in Birmingham complained to Mendelssohn that this was "not an aria for a lady," he threatened to replace her unless she sang exactly what he had written. The aria moves along a pulsing 3/8 meter, then evolves into the dramatic recitative "Be not afraid," which the chorus answers with its equally dramatic "Be not afraid." The sharp confrontation between Elijah and Jezebel is another scene of near-operatic dimensions, and after the crowd has turned against him, Elijah sings the great "It is enough," with its important part for solo cello, in which he expresses his exhaustion and despair.

There follow two of the most famous choruses in the work, "Lift thine eyes" and "He, watching over Israel," and these lead to a further expression of Elijah's despair. A measure of consolation comes in the alto's beautiful "O rest in the Lord," and now the oratorio approaches its climax. Elijah withdraws to a wilderness mountaintop as the Lord approaches. In the dramatic "Behold! God the Lord passed by!" Mendelssohn uses the orchestra to depict the wind, stormy sea, earthquake, and fire, and Elijah is taken into heaven to the music of two resounding choruses: "Go, return upon thy way!" and "Then did Elijah the prophet break forth," full of the

sound of pounding hooves as the fiery chariot ascends. At this point the story of *Elijah* is over, and there is evidence that Mendelssohn wished to end the oratorio here, but apparently Schubring talked him into adding several additional movements—arias for tenor and soprano, a quartet, and two choruses—that ruminate on the significance of the story and exhort listeners to renew their faith.

The early reviews were right: *Elijah* was a spectacular success from the moment of its premiere in Birmingham in 1846, and through the nineteenth century it remained one of the most revered works in the choral literature. Perhaps it was inevitable that the twentieth century—with its quite different mind-set—should have felt some distance from the comfortable certainties of Schubring's texts and Mendelssohn's music. But *Elijah* survives today—and is loved today—for its magnificent choruses, several of the solo arias, and its fundamental dramatic conception, which Mendelssohn is able to sustain across the span of two hours. In the early twenty-first century we may not respond to this work with the sort of rapture audiences felt in the 1840s, but today—nearly two centuries after it was written—*Elijah* remains powerful, beautiful, and often moving music. ■

La Jolla Symphony & Chorus

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Mission Statement

The mission of the La Jolla Symphony and Chorus Association is to enrich and inspire the diverse communities of San Diego by bringing together committed and passionate musicians to perform an imaginative mix of contemporary and traditional music at a high level of excellence.

Soloists



Kenneth Overton baritone

Kenneth Overton is lauded for blending his opulent baritone with magnetic, varied portrayals that seemingly

“emanate from deep within body and soul.” In 2020, Kenneth became a Grammy Award winner for Best Choral Performance in the title role of Richard Danielpour’s *The Passion of Yeshua* with the Buffalo Philharmonic Orchestra and Chorus, conducted by JoAnn Falletta.

Last season, Mr. Overton joined the San Francisco Opera as Suleiman in *Omar*, while covering Abdul/Abe, and as the King’s Herald cover in *Lohengrin*. He also joined Portland Baroque Orchestra for the pastiche *Dinner with Handel* and

Opera Montana as Marcello in *La bohème*. In concert he joined the Hartford Chorale for part one of *Messiah* and Bach’s *Magnificat*, Lyric Fest for their Love Songs Concert, New Choral Society for *Elijah*, Opera Philadelphia for their Sounds of America: Price and Bonds concert, as well as the Resonance Ensemble as a featured soloist in a recital of Black composers’ works, curated by Damien Geter. He curated his own concert for On Site Opera in honor of Juneteenth, on which he also performed, and he joined the National Philharmonic as the baritone soloist for Beethoven’s *Mass in C*. This season, he joins the Austin Symphony as Porgy in *Porgy and Bess* and the Indianapolis Symphonic Choir as the baritone soloist in *The Ordering of Moses*.



Karen Vuong soprano

Karen Vuong is a Chinese-American soprano based in New York City. Recent and

upcoming engagements for Ms. Vuong include a role and house debut as Liù in Puccini’s *Turandot* with OperaDelaware, the title role in *Rusalka* at Portland Opera, Diane Tran in *Bound* with Seattle Opera, Gänsemagd in *Königskinder* at the Tiroler Festspiele, a role and house

debut as Cio-Cio-San in *Madama Butterfly* and the world premiere of Derrick Wang’s *Fearless* with OperaDelaware.

Other roles and engagements of note include Mimì in *La Bohème* at Seattle Opera, Suzel in *L’amico Fritz* at the Tiroler Festspiele, Maya Lin in the world premiere of Huang Ruo’s opera *The Rift* at Washington National and Tina in Seattle Opera’s recent film production of Jonathan Dove’s *Flight*.



Sarabeth Belón mezzo-soprano

Sarabeth Belón, mezzo-soprano, is a Southern California native who performs regularly with

the Los Angeles Opera Chorus as both an ensemble member and featured soloist. Most recently, she appeared as a soloist in LA Opera's productions of *El Último Sueño de Frida & Diego* and *Highway 1, USA*, and she also sings regularly with the Los Angeles Master Chorale. Her concert and oratorio work includes appearances as the alto soloist in Rossini's *Stabat Mater* with the La Jolla

Symphony and Chorus and Bach's *Christmas Oratorio* with I Cantori. Operatic roles include the Older Woman in Dove's *Flight* (USC), Armindo in Handel's *Partenope*, Marcellina in Mozart's *Le nozze di Figaro*, the 3rd Maid in Zemlinsky's *Der Zwerg*, and Olga in Tchaikovsky's *Eugene Onegin* with Opera Neo. Sarabeth holds a Master's degree in Vocal Arts from the University of Southern California and is an adjunct lecturer in Vocal Performance at USC's School of Dramatic Arts. She maintains a thriving private voice studio in Los Angeles.



Aaron Humble tenor

Described as "remarkably virtuosic" by the *Columbus Republic* and "transcendent" by the *Daytona*

Beach News Journal, Grammy-nominated tenor and conductor Aaron Humble has enjoyed solo appearances with the St. Paul Chamber Orchestra, San Diego Baroque, The Columbus Philharmonic, and the Boston Pops and chamber music appearances at the Kennedy Center, Lincoln Center, The Library of

Congress, Wolf Trap, and The Chautauqua Institute. During his tenure with Cantus, Aaron sang nearly 1,000 concerts and recorded 10 albums with one of the nation's premier vocal ensembles. Aaron continues to sing with Tucson's Grammy-nominated True Concord, and Bach Collegium San Diego. Aaron serves as an Assistant Professor of Music in Vocal and Choral Music CSU San Marcos, conducts the Chancel Choir at Foothills United Methodist Church and leads the Zimriyah Chorale at Congregation Beth Israel in San Diego.

Elijah, Opus 70 by Felix Mendelssohn

Sarah Amos, Supertitle Technician

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.

Chorus:

Help, Lord!

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?

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!

Duet with Chorus:

Lord, Bow thine ear

The People: Lord, bow thine ear to our pray'r.

Soprano and alto duet: Zion spreadeth her hands for aid; and there is neither help nor comfort.

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.

Aria:

If with all your hearts

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!

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, fall on all them that love Him and keep His commandments.

Recitative, Aria and Duet:

What have I to do with thee?

The Widow: What have I to do with thee, O man of God? Art thou come to me, to call my sin unto remembrance? To slay my son art thou come hither?

Help me, man of God, my son is sick! and his sickness is so sore that there is no breath left in him! I go mourning all the day long, I lie down and weep at night! See mine affliction! Be thou the orphan's helper! Help my son! There is no breath left in him!

Elijah: Give me thy son.
Turn unto her, O Lord, my God; 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 show wonders to the
dead? There is no breath in him.

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

Widow: Shall the dead arise and
praise Thee?

Elijah: Lord, my God, 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, render for all His
benefits to me?

Both: Thou shalt love the Lord thy
God, love Him with all thine heart, and
with all thy soul and with all thy might.
O, blessed are they who fear Him!

Chorus:

Blessed are the men who fear Him

Blessed are the men who fear Him;
they ever walk in the ways of peace.

Through darkness riseth light to the
upright. He is gracious,
compassionate; He is righteous.

Recitative:

As God the Lord of Sabaoth liveth

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

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

The People: 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
command; 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.

The People: 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.

The People: 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.

Chorus:

Baal, we cry to thee

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

Recitative:

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!

Chorus:

Baal, hear and answer

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

Aria:

Lord God of Abraham

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! O show to all this people that I have done these things according to Thy word! O hear me Lord and answer me; and show this people that Thou art Lord God; and let their hearts again be turned!

Quartet:

Cast thy burden upon the Lord

Angels: Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall; He is at thy right hand. Thy mercy, Lord, is great; and far above the heavens. Let none be made ashamed that wait upon Thee.

Recitative:

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!

Chorus:

The fire descends from heaven!

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!

Recitative:

Take all the prophets of Baal

Elijah: Take all the prophets of Baal; and let not one of them escape you; bring them down to Kishon's brook, and there let them be slain.

Chorus

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

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.

Aria: Woe, woe unto them

Arioso: Woe unto them who forsake Him! Destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet have they spoken falsely against Him; from Him have they fled.

Recitative with Chorus:

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.

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 Youth: 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 didst 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 Lord!

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

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

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

The Youth: No; there is nothing.

Elijah: Have respect to the prayer of Thy servant, O Lord, my God! Unto Thee I will 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!

Chorus:

Thanks be to God!

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!

—INTERMISSION—

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; thus saith the Lord: "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? Be not afraid, for I, thy God, will strengthen thee."

Chorus:

Be Not Afraid

"Be not afraid!" saith God the Lord. "Be not afraid!" thy help is near. God, the Lord thy God, sayeth unto thee, "Be not afraid!"

Recitative and Chorus:

The Lord hath exalted

Elijah: The Lord hath exalted thee from among the people; and o'er His people Israel hath made thee king. But, thou, Ahab, hast done evil to provoke Him to anger above all that were before thee; as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove and an altar to Baal, and served him and worshipped him. Thou hast killed the righteous, and also taken possession. And the Lord shall smite all Israel, as a reed is shaken in the water; and He shall give Israel up, and thou shalt know He is the Lord.

Recitative with Chorus

Jezebel: Have ye not heard he hath prophesied against all Israel?

Chorus: The People We heard it with our ears.

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

The People: We heard it with our ears.

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

The People: He shall perish!

Jezebel: Hath he not destroyed Baal's prophets?

The People: He shall perish!

Jezebel: Yea, by the sword he destroyed them all!

The People: He destroyed them all!

Jezebel: He also closed the heavens...

The People: He also closed the heavens...

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

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

Jezebel: So go ye forth and seize Elijah, for he is worthy to die; slaughter him! Do unto him as he hath done!

Chorus: Woe to Him!

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

Recitative:

Man of God, now let my words

Obadiah: Man of God, now let my words be precious in thy sight. Thus saith

Jezebel: "Elijah is worthy to die." So the mighty gather against thee, and they have prepared a net for thy steps; that they may seize thee, that they may slay thee. Arise, then, and hasten for thy life; to the wilderness journey. The

Lord thy God doth go with thee; He will not fail thee. He will not forsake thee. Now begone, and bless me also.

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

Aria:

It is enough

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.

Recitative:

See, now he sleepeth

An Angel: See, now he sleepeth beneath a juniper tree in the wilderness; and there the angels of the Lord encamp around about all them that fear Him.

Chorus:

He, watching over Israel

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

Recitative:

Arise, Elijah

An 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 laboured in vain; yea, I have spent my strength for nought! 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!

Aria:

O rest in the Lord

An 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 evil doers.

Recitative:

Night falleth round me

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.
— An Angel (soprano) 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.

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.

Chorus:

Then did Elijah

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai, and heard the judgments of the future; and in Horeb, its vengeance. And when the Lord would take him away to heaven, Lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to heaven.

Quartet:

O come every one that thirsteth

O come everyone that thirsteth, O come to the waters; O come unto Him. O hear, and your souls shall live forever.

Chorus:

And then shall your light break forth

And then shall your light break forth as the light of the 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.

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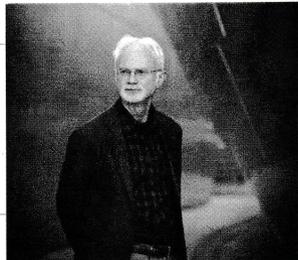
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We honor the life and legacy of Betty McManus—an extraordinary woman whose warmth, generosity, and radiant spirit enriched every space she entered. A passionate supporter of the arts, Betty was a constant light in the LJS&C family and a pillar of encouragement and joy to those around her.

Together with her husband, pianist and educator Cecil Lytle, Betty brought energy, elegance, and unwavering belief in the power of music and community. Her presence will be dearly missed, but her memory lives on in every note, every gathering, and every heart she touched.

With deep gratitude, La Jolla Symphony & Chorus dedicates this moment to Betty.

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