



E L I J A H

An Oratorio by

FELIX MENDELSSOHN

**WINTHROP CHORALE
YORK COUNTY CHORAL SOCIETY
ROCK HILL CHAMBER ORCHESTRA**

BRAD LIEBL, BARITONE, AS ELIJAH

with

**Deanna McBroom, soprano
Evelyn McGarrity, alto
Jerry Helton, tenor
Robert Ridgell, treble**

DAVID LOWRY, CONDUCTOR

MARCH 22, 1988

8:00 p.m.

**Byrnes Auditorium, Winthrop College
Rock Hill, South Carolina**

FELIX MENDELSSOHN

Felix Mendelssohn was born in 1809, the year of Haydn's death. His first musical instruction was given at the piano by his mother. He was a child prodigy and made his debut at age nine. He studied composition under Karl Zelter, director of the Berlin *Singakademie*. Zelter also introduced the young Mendelssohn to the poet Goethe who was sixty years Mendelssohn's senior. At the age of seventeen Mendelssohn composed the overture to *A Midsummer Night's Dream*. While studying at Berlin University in 1829, he directed a performance of J. S. Bach's *St. Matthew Passion* from a manuscript copy. This was the first performance since Bach's death in 1750.

On the first of his many visits to England in 1829, he played the first performance there of Beethoven's "Emperor" Concerto. He also toured Scotland where he was inspired to write the "Hebrides" Overture. He also stayed for a while with Thomas Attwood, a former pupil of Mozart and then Organist of St. Paul's Cathedral in London.

The next year he traveled to Italy where he made sketches which he was to use some years later in the "Italian" Symphony. Mendelssohn continued traveling frequently the rest of his life. He was responsible for many performances of Handel and Mozart operas and Beethoven symphonies and concertos.

He wrote his first oratorio, *St. Paul*, in the tradition of Handel. The libretto was adapted by Julius Schubring from the Acts of the Apostles.

Early in 1835 Mendelssohn was appointed conductor of the Leipzig Gewandhaus orchestra. This association was to bring him into contact with such performers as Clara Schumann, Franz Liszt, and the Swedish soprano Jenny Lind. The orchestra also played such notable first performances as Schubert's Symphony in C major (the "Great") and many of Mendelssohn's own works such as the Violin Concerto in E minor, the soloist for which was Ferdinand David and the Danish composer Niels Gade conducted.

Friedrich Wilhelm IV, the King of Prussia, asked Mendelssohn to direct the new conservatory of music in Berlin, but things did not work out as Mendelssohn expected. However, the new conservatory at Leipzig flourished and he devoted himself completely to its success.

Mendelssohn was also the director of many music festivals, particularly at Düsseldorf, Germany, and Birmingham, England. The first performance of his new oratorio *Elijah* took place at the 1846 festival in Birmingham, where a crowd of 2,000 demanded extensive encores.

Felix Mendelssohn died in late 1847 at only thirty-eight years of age, and was buried near his dearly beloved sister Fanny for whom he wrote his last great work "as a requiem", the String Quartet in F minor.

ELIJAH, Op. 70
Felix Mendelssohn
An Oratorio on words of the Old Testament
Libretto in German by Julius Schubring
English version by William Bartholomew
First performance was in English, 26 August 1846,
in Birmingham, England

PART I

Introduction. *As God the Lord of Israel liveth* (Elijah)
Overture
Chorus. *Help, Lord!*
Duet with Chorus. *Lord, bow thine ear* (soprano and alto)
Recitative. *Ye people, rend your hearts* (tenor)
Aria. *If with all your hearts* (tenor)
Chorus. *Yet doth the Lord*
Recitative. *Elijah, get thee hence* (alto)
Octet. *For he shall give his angels*
Recitative. *Now Cherith's brook is dried up* (alto)
Recitatives. *What have I to do with thee* (soprano)
Give me thy son (Elijah)
Chorus. *Blessed are the men who fear Him*
Recitative and Chorus. *As God the Lord of Sabaoth* (Elijah)
Chorus. *Baal, we cry to thee*
Recitative. *Call him louder!* (Elijah)
Chorus. *Hear our cry, O Baal!*
Recitative. *Call him louder!* (Elijah)
Chorus. *Baal! Baal!*
Recitative and Aria. *Draw near all ye people* (Elijah)
Chorus. *Cast thy burden upon the Lord*
Recitative. *O thou, who makest thine angels spirits*
Chorus. *The fire descends from heaven*
Aria. *Is not his word like a fire?* (Elijah)
Arioso. *Woe unto them who forsake Him!* (alto)
Recitative. *O man of God, help thy people!* (tenor)
Recitative with Chorus. *O Lord, thou hast overthrown thine enemies* (Elijah and Youth)
Chorus. *Thanks be to God!*

INTERMISSION - 20 minutes

PART II

Aria. *Hear ye, Israel!* (soprano)
Chorus. *Be not afraid*
Recitative and Chorus. *The Lord hath exalted thee* (Elijah)
Chorus. *Woe to him!*
Recitative. *Man of God* (tenor and Elijah)
Aria. *It is enough* (Elijah)
Recitative. *See now he sleepeth* (tenor)
Trio. *Lift thine eyes*
Chorus. *He watching over Israel*
Recitative. *Arise, Elijah* (alto)
Recitative. *O Lord, I have labored in vain* (Elijah)
Aria. *O rest in the Lord* (alto)
Chorus. *He that shall endure*
Recitative. *Night falleth round me* (Elijah)
Recitative. *Arise, now!* (soprano)
Chorus. *Behold, God the Lord passes by*
Recitative. *Holy is God the Lord* (alto and double chorus)
Chorus. *Then did Elijah*
Quartet. *O come, every one that thirsteth*
Chorus. *And then shall your light break forth...*
Lord, our creator, how excellent thy name is...
Amen.

YORK COUNTY CHORAL SOCIETY

The purpose of the YCCS is to perform choral masterpieces with the proper instrumentation. The work of the society is possible only by financial support of patrons and ticket sales. All money is used for the production of concerts, the biggest expenses of which are the orchestras, soloists, printing and postage.

The society was founded in 1982 and is a government-registered non-profit organization. It is operated by a board of directors which oversees the raising of funds and the administration of concerts. The YCCS has performed complete works by Handel, Brahms, Schubert, Mozart, Albright, Britten, Haydn, and Bach, in addition to smaller masterpieces. Singing membership is by audition and commitment to rehearsals and performance dates. Rehearsals are held on Thursday evenings at Oakland Baptist Church, Rock Hill. Singing members purchase their own music and performance attire.

DAVID LOWRY, CONDUCTOR

Co-founder and conductor David Lowry is a professor of music at Winthrop College, where he has held appointment since 1965. He is a concert organist, orchestral and choral conductor, clinician and consultant in all aspects of church music. He is internationally recognized for his contributions to the profession, especially through his work with the Association of Anglican Musicians, of which he is the immediate past-president. Locally, he is the parish musician of the Episcopal Church of Our Saviour and the conductor of the Rock Hill Chamber Orchestra.

SHIRLEY FISHBURNE, ACCOMPANIST

Dr. Fishburne is co-founder and accompanist of the society. Her work as a community leader, private music teacher and organist is in constant demand. A native of Manning, SC, her education was gained at Winthrop College and the University of North Carolina at Greensboro, with summer studies in Europe. She is a driving force behind the development of the board of directors of the YCCS and has recently been appointed co-chair of the program committee of the Fine Arts Association.

THE WINTHROP CHORALE

The Winthrop Chorale is the auditioned touring chorus of the college. The Chorale is trained and conducted by Robert Edgerton, director of choral activities, who is currently on sabbatical leave. The Chorale, in place of its customary spring tour, has devoted its energies to participating in this performance of Elijah, soon to be followed by two appearances singing other literature. The next public performance of the Winthrop Chorale is Thursday, April 21 at 8:00 p.m. in the Recital Hall.

THE ROCK HILL CHAMBER ORCHESTRA

The RHCO is in its sixth season. It is a community-college orchestra under the direction of David Lowry which presents two concerts each year at the college. Its repertory includes several concertos, often played with student soloists, and a number of symphonies and overtures. the RHCO has been the accompanying orchestra for the YCCS in works by Haydn, Handel and Schubert. String positions in the orchestra are open to members of the community with sufficient experience. Woodwind and brass positions are open occasionally as needed.

SOLOISTS

BRAD LIEBL, baritone, who holds the degree Doctor of Musical Arts from the University of Cincinnati College-Conservatory, has been performing since the age of four. As a treble he toured with the American Boychoir. As a baritone he has performed in Europe and the U.S.A. a wide variety of styles from musical comedy through lieder recitals, opera, oratorio, to entertainment on Cunard cruises. He is also a composer whose recent opera, *The Ransom of Redchief*, will enjoy a Charlotte performance next season.

DEANNA McBROOM makes her first appearance with YCCS in this concert. She is an artist-in-residence at Baptist College, Charleston. She has an extensive repertoire in operatic roles, oratorio, recital literature and art song. Ms. McBroom recently was a finalist in the prestigious Opera Company of Philadelphia/Luciano Pavarotti International Voice Competition and a winner of the Foundation Award in the finals of the NATS Artist Awards.

EVERLYN McGARRITY, alto, last appeared with the YCCS in Mozart's *Requiem*. She is a Professor of Voice at the University of South Carolina, Columbia. Her experience includes opera roles in Italy, a tour of Menotti's *The Consul* in the U.S.A. and many important solo appearances with leading orchestras and choral groups, including the Robert Shaw Chorale. With the Shaw Chorale, she sang the American premier of Poulenc's *Stabat Mater* with the RCA-Victor Symphony Orchestra in Carnegie Hall.

JERRY HELTON, tenor, hardly needs an introduction to the Piedmont Carolinas. He has been appointed to the voice faculty at Winthrop College since 1970 from which time several students who have been trained in his studio have achieved international recognition in the field of opera. He is active in professional music organizations as teacher, adviser and clinician. His appearances in the Carolinas have won him critical acclaim. This performance marks his first appearance with the YCCS.

ROBERT RIDGELL, treble, is a member of the St. Nicholas Choir of Christ Episcopal Church, Charlotte, where his tutor is choirmaster Benjamin Hutto. This performance marks his debut in the concert hall with an orchestra, singing the role of the Youth whom Elijah sends to look for the rain clouds to end the drought. Rob studies the piano and plays clarinet in Sedgfield Junior High Band where he is a student in the seventh grade.

1988-89 Season of YCCS

October 30, 1988 - *Requiem* by Maurice Duruflé for chorus, organ, strings and harp

April 9, 1989 - *King David* by Arthur Honegger for chorus, soloists, narrator and orchestra

In addition to these programs:

May 27-28, 1989 - Two appearances in Charleston, SC during the Piccolo Spoleto Festival, with the Rock Hill Chamber Orchestra in the Cathedral of St. Luke and St. Paul
Vespers by Wolfgang Mozart, plus other works

THE CHORUS

Soprano I

Winthrop Chorale: Michele Blassengale, Anna Hartman, Elizabeth O'Rear, Leigha Pace, Jennifer Seaborn*, Shelly Lange, Lisa Mohorn

York County Choral Society: Lil Adickes, Carole Clarkson, Martha Cowan, Lee Fast, Ruth Jones, Miriam Kilbourne*, Allean McGowan, Dorothy Schultz, Faye Skipper, Dawn Teachout, Adelaide Williams, Helen Williams

Soprano II

Winthrop Chorale: Christie Collins*, Lauren Fisher*, Cherrie Whitehead

York County Choral Society: Tammy Armstrong, Beth Burrell, Sara Castillo, Linda Hutchinson, Beth Joyce, Gale Moore

Alto I

Winthrop Chorale: Margaret Alexander, Kim Belk*, Kim Pugh, Rhonda Short, Becky Winslow

York County Choral Society: Peggy Bridgers, Ann Cody, Katherine Collier, Ann Moody, Marian Robinson, Betty Salmond, Barbara Sargent, Virginia Scruggs, Becky Staton

Alto II

Winthrop Chorale: Gaye Hickson, Lisa Hudson, Kim McCormick*

York County Choral Society: Ann Adams, Nancy Davidson, Frances Ellison, Genevieve Long, Margaret Tice

Tenor I

Winthrop Chorale: Sammy Adams, Scott Foppiano*

York County Choral Society: Bill Blough, Bob Gamble, Priscilla Jennings, Ellen Wisner

Tenor II

Winthrop Chorale: Michael Belote, Jay Outen*, Dean Reynolds

York County Choral Society: John Arant, Jeff Culp, John McCulloch, William Sturgis

Bass I

Winthrop Chorale: Paul Cunningham, Jeff Hudgins, Russell Lee, Christopher O'Rear*, Martin Saunders

York County Choral Society: Gerald Allen, Page Connelly, Carter Dougherty, David Lee, Rock McGee, Don Rogers, Ed Stultz

Bass II

Winthrop Chorale: Lee Dixon, Jock Hendricks*, Tim McClellan

York County Choral Society: Gerald Auten, Roy Magers, Frank Strait

*denotes soloists in "For he shall give his angels" and "Lift thine eyes."

THE ORCHESTRA

Violin I: Jane Snyder*, Concertmaster; Janine Parnell*, Assistant Concertmaster; Brian Lee, Julie Hopwood, Beth Sievers, Rachel Newcomb*, Gena Miller*

Violin II: Martha Geissler, Principal; Susan Blumberg, Evelyn Blalock, Elizabeth Pistolesi, Ruth Boetsch*, Lauren Fisher*, Joel Huneycutt*, Leslie Schneiderman*

Viola: Shari Link, Jan Daugherty, Faith Childress*, Principal, Angie Williamson*

Violoncello: Dan Lynch*, Principal, Alan Greenberg*, Charles Wiens, Diane Buccianeri, Elizabeth O'Rear*

Double Bass: Elizabeth Stewart*, Principal; Jeffrey Ferdon, Clint Taylor*, Sidney Wood*, Thomas Hildreth*

Flute: Lisa Graham*, Michele Helms*

Oboe: Kevin Moore, Phil Thompson*

Clarinet: Julie Hyman*, Kathy Joyner*

Bassoon: Mary Beth Griglak, Lori Tiberio

Horn: Scott Cornelius, Robert Blalock, Monica Deal*, Crystal Chamness*

Trumpet: David Daugherty, Christopher Arnold*

Alto Trombone: Martin Hughes*

Tenor Trombone: Richard Holmes*

Bass Trombone: Robert Lee*

Tuba: James Johnson*

Timpani: Constance Glidewell*

Organ: Shirley Fishburne

*denotes member of Rock Hill Chamber Orchestra. The orchestra for this performance is expanded with several members of the Charlotte Symphony and other instrumentalists. In some cases students of the School of Music are sitting with their teachers or other professionals, providing a professional experience that enhances the training and progress of Rock Hill's only full orchestra.

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