



Stephanie Martin
Artistic Director

November 5, 2016, 7:30 p.m.
November 6, 2016, 3:00 p.m.



Op. 86. Elias.
Ein Oratorium nach Worten des alten Testaments. **Op. 70.**

O r a t o r i e n .

Elijah

Pax Christi Chorale & Orchestra

with The Bicycle Opera Project

featuring Geoffrey Sirett, baritone, as Elijah

Elijah

Felix
Mendelssohn

Pax Christi Chorale and Orchestra

Stephanie Martin,
Conductor and Artistic Director

with

Larissa Koniuk, soprano
Marjorie Maltais, mezzo-soprano
Christopher Enns, tenor
Geoffrey Sirett, baritone

Saturday, November 5, 2016, 7:30 p.m.

Sunday, November 6, 2016, 3:00 p.m.

Grace Church on-the-Hill
300 Lonsdale Road, Toronto

More About *Elijah*

[Listen to Part 1 of the oratorio](#)

[Hear Stephanie Martin discuss *Elijah*
in a recent podcast with The WholeNote](#)

[Buy tickets to *Elijah*](#)

[Learn about other Pax Christi Chorale concerts](#)



PART 1

Introduction

Overture

Sections 1–20

INTERMISSION

PART 2



Mendelssohn's dramatic oratorio, *Elijah*, tells the story of the great Biblical prophet's life, taken from the Old Testament, Books 1 Kings and 2 Kings.

Elijah was first performed in 1846 at the Birmingham Festival in England.

Our Artists



**STEPHANIE MARTIN,
ARTISTIC DIRECTOR**

Stephanie Martin became artistic director of Pax Christi Chorale in 1996, and began exploring the great masterworks of oratorio. Stephanie has been drawn to the power of choral music from her early years. Her own music is performed regularly by choirs around the world. Her recent choral symphony, *BABEL*, for orchestra, choir and soloists, premiered at Wilfrid Laurier University, Waterloo, Ontario in April, 2016. At York University's School of the Arts, Media, Performance and Design, Stephanie teaches history, composition, harpsichord, organ and ensembles.

Stephanie also directs the women's ensemble *Schola Magdalena*,

specializing in medieval polyphony and chant. She was director of music at the historic church of Saint Mary Magdalene in Toronto, following in the choral lineage of Healey Willan.

Recent performances include her cantata *Winter Nights* with the Grand Philharmonic Choir of Kitchener-Waterloo; *The Portinari Nativity* commissioned by Ex Cathedral, UK; three new choral works for Christ Church Cathedral, Victoria B.C.; a string quartet, "*From a distant island*," and works performed by *Voces Capituli*, Antwerp; Canadian Men's Chorus, Toronto; St. John's Cathedral, Albuquerque; and Ely Cathedral, UK.

This will be Stephanie's 20th and final season as Artistic Director of Pax Christi Chorale; she will be embarking on other artistic adventures next year. Stay in touch with Stephanie at her blog stephaniemartinmusic.com, or purchase the CD of her most recent work, *Winter Nights*, at our concerts.



**DANIEL NORMAN,
ASSOCIATE CONDUCTOR**

Sought after for his musical sensitivity and versatility, Daniel Norman has been an active conductor, keyboardist and collaborative artist for over a decade. He has directed an array of choirs, orchestras and chamber ensembles in North America and Europe, performing in a range of genres including classical, operetta and musical theatre. Through his career Daniel has collaborated with

dance, visual and musical artists in large and chamber ensembles to perform both scripted and improvisatory compositions. He has also coached musicians across numerous instruments in interpretation and performance. Mr. Norman performs regularly as an organ soloist and enjoys featuring works of varying time periods and dialects. He has an undergraduate degree in Music Composition from the University of Western Ontario and a graduate degree in Performance from the University of Toronto. In addition to his work as a freelance artist, Mr. Norman currently holds directorships with Church of the Redeemer and the Convent of St. John the Divine.

**THE BICYCLE
OPERA PROJECT**

[The Bicycle Opera Project](#) is an artist collective that brings contemporary Canadian opera to communities around Ontario by bicycle. Founded in 2012, the project seeks to make opera accessible by performing in English, and in unique and intimate venues. Touring by bicycle, all of our props, costumes, and instruments are towed by bicycle trailer in order to advocate for car-free touring. The group has been engaged by TSO New Creations, RCM 21 C Festival, Stratford Summer Music, and Toronto Summer Music.



[Geoffrey Sirett](#) is emerging as one of Canada's leading young baritones, highly sought after across the country for both concert and operatic repertoire. His 2014–15 season included over 70 performances across Canada, with Opéra de Montréal, Victoria Symphony, Orchestra London, Winnipeg Symphony, Nota Bene Baroque Orchestra, Talisker Players, Canadian Art Song Project, and Theatre of

“I have seen Bicycle Opera bring characters to life, as if they were real people, and I believe that’s exactly what Mendelssohn intended when he painted these musical portraits of Elijah, Jezebel, an impoverished mother, a best friend and a Monarch gone mad.”

–STEPHANIE MARTIN

Early Music. 2015–16 highlights included Beethoven 9 (Orchestre Symphonique de Drummondville), *The Merry Widow* (Edmonton Opera), *Carmen* (Edmonton Opera), *The Damnation of Faust* (Calgary Philharmonic), and *Prince Igor* (Opera in Concert). Current season includes *Turandot* and *Elektra* (Edmonton Opera), *Messiah* (Newfoundland Symphony), and Weill’s *The Seven Deadly Sins* (TSO).



Soprano [Larissa Koniuk](#) is the founder and artistic director of the Bicycle Opera Project. This year she looks forward to the premiere of Juliet Palmer and Anna Chatterton’s *Sweat with Center for Contemporary Opera* in NYC. Recent

highlights include *Selfie*, a new opera by Chris Thornborrow and Julie Tepperman at Tapestry Opera, the premiere of FAWN Opera’s *l’homme et le ciel*, a new opera by Adam Scime, Soundstreams’ production of Brian Current’s *Airline Icarus*, the premiere of Dean Burry/Lorna MacDonald’s *The Bells of Baddeck*. With Bicycle Opera, Larissa has performed at TSO’s New Creations, RCM’s 21C Festival, Stratford Summer Music, Westben, and numerous unusual performance spaces all over Ontario.



Mezzo-soprano [Marjorie Maltais](#) completed her Master of Music at University of Western Ontario and gained attention as a finalist at the

Canadian Opera Company's 2015 Centre Stage Competition for her dynamic stage presence and the "fireworks of her remarkable coloratura." A native of Clermont, Quebec, Marjorie recently starred in *Travelogue* with Bicycle Opera Project and was a featured soloist at Chamberfest Cleveland, performing works by Britten, Wagner and Korngold. This season, Marjorie looks forward to several debuts, *Messiah* with McGill Chamber Orchestra and *St. Matthew Passion* with Ottawa's Thirteen Strings Chamber Orchestra. Marjorie debuts with Voicebox: Opera in Concert in 2017 as Costanza in Haydn's *L'isola disabitata* with Kevin Mallon and the Aradia Ensemble.



Canadian tenor [Christopher Enns](#) began singing choral music in southern Manitoba, and has performed on stages around the world, including the Royal Opera at the Palace of Versailles, and the Canadian Opera Company. Recent highlights include Aeneas in Purcell's *Dido and Aeneas* with Opera Atelier, Jonathon Dale in Opéra de Montréal's production of *Silent Night* and Tamino in Mozart's *Magic Flute*. Christopher is also passionate about new opera, debuting

works across the country including *The Bells of Baddeck*. Christopher is a graduate of the Canadian Opera Company's Ensemble Studio. Prior to that he received an Opera diploma from the University of Toronto's Opera School. He also holds an undergraduate degree in Vocal Performance from the University of Manitoba.



ST. MICHAEL'S CHOIR SCHOOL

St. Michael's Choir School creates an environment that allows each student to live the motto upon which the School was founded: *He who sings, prays twice*. Music is woven into the fabric of life at the Choir School, where the vocal program is fully integrated into the daily schedule. Students have choral classes every day, in addition to theory and private piano lessons. The commitment to sacred music that characterizes St. Michael's Choir School provides students with a deep sense of the beauty and joy of the Catholic spiritual tradition, and helps them mature in their faith.

St. Michael's soloists for Pax Christi Chorale's performances of *Elijah* are AARON GEORGE and LIAM WRIGHT.

PAX CHRISTI CHORALE

Now in its 30th season, Pax Christi Chorale presents dramatic masterworks with passion, conviction, and heart, introducing audiences to rarely heard works and fresh interpretations of the classics.

Recent concerts have included an innovative performance of Berlioz's *L'enfance du Christ* with the York Dance Ensemble; the North American premiere of Parry's oratorio *Judith* at Koerner Hall; the first Toronto performance of Elgar's *The Kingdom* in over 25 years; a semi-staged performance of Handel's *Solomon*; Britten's *Saint Nicolas*; and many newly commissioned choral works. The choir recently released *Winter Nights*, a new CD of works by Stephanie Martin.

The choir is committed to creating a vibrant and collaborative musical community. Artistic Director Stephanie Martin regularly engages students and young singers in her programming. The Choral Scholarship program provides leadership opportunities for young professionals, and the annual community concert, 'The Children's *Messiah*,' has become a regular holiday event for dozens of families with young children.



SOPRANO Alyson Baergen, Sharlah Barter, Emily Burgetz, Hillary Butler, Jane Couchman, Irene Courage, Jo-Ann Dawson, Ruth Denton, Mary-Anne Draffin, Deborah Finlayson, Esther Giesbrecht, Karen Kitchen, Cheryl Lake, Serene Lin, Maureen Louth, Maria Lundin, Rose Mallett, Gabrielle McLaughlin*, Eleanor Nash, Christine Oosterhof, Anne-Maria Pennanen, Marie Penner, Sue Penny, Nila Rajagopal**, Leslie Saffrey, Sue Schultz, Ingrid Silm, Merry-Anne Stuart**, Kathy Van Luit, Jayne Walter, Carmen Wiebe, Lorna Young

ALTO Anthea Bailie, Madeline Burghardt, Lois Burkholder, Marion Cameron, Catharin Carew*, Joan Cotton, Virginia Evoy**, Catherine Falconer, Miranda Farrell-Myers, Margaret Fisher, Erika Friesen, Natalie Griller, Tricia Haldane, Barbara Hill, Julia King, Diane Kolin, Sue Kralik, Charmaine Lepp, Sheila Macadam, Susan Mahoney, Danielle McCandless, Jane McClean, Jo-Ann Minden, Judith Nancekivell, Marika Pauls Laucht, Alicia Payne, Catherine Peer, Louise Pogue, Ann Power, Liz Prosser, Ann Reesor, Janet Reid Nahabedian, Virginia Reimer, Andrea Siemens, Mary Stinson, Adelaide Tam, Anna Tharyan, Esther Willms

TENOR Shawn Brignolio, Douglas Brownlee, John Castillo**, Richard Diver, Jaymar Figueroa, Bill Found, Ron Greaves, Ed Heide, Mathias Memmel**, Martin Mostert, Joel Nash, Quinton Neufeldt, Daniel Norman, John Parker, Ted Parkins, Brian Power, Bruce Sardon, Duncan Stuart, Jared Tomlinson**

BASS Sean Baergen, Robert Burkholder, Stephen Cockle, Peter Dick, David Dimick, Michael Doleschell, Stephen Fetter, Gary Harder, John Higgins, Hugh Laurence, Dan Leader, Neil Macdonald, Norman Martin, Joshua Matthews, David McEachren, Aaron Neufeld, Aldred Neufeldt, David Pabke, Doug Pritchard, George Repetski, Michael Robert-Broder*, John Rosati, Peter Rudiak-Gould, Kevin Wilson

* Choral Lead ** Choral Scholar

ORCHESTRA

VIOLIN Sharon Lee (concertmaster), Elizabeth Loewen Andrews (principal second), Yegee Lee, Larry Beckwith, Jennifer Burford, Emily Hau, Brenna Hardy-Kavanagh	CELLO Mary-Katherine Finch, Wendy Solomon BASS Brian Baty FLUTE Stephen Tam OBOE Gillian Howard, Victoria Hathaway CLARINET Michele Verheul, James Ormston BASSOON Lisa Chisolm	TRUMPET Ted Clark, Luise Hyerhoff HORN Diane Doig, Nicky Alexander TROMBONE Cathy Stone, Jan Owens, Peter Collins TIMPANI Ed Reifel ORGAN Matthew Whitfield
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BY STEPHANIE MARTIN

Why I Chose *Elijah*

I have adored this piece since I first sang it when I was 15 years old, one of the younger singers in Waterloo Region's Mennonite Mass Choir, conducted by my dad, Abner Martin.

He showed me the score he was studying, and pointed out the recurring "curse" motif. I couldn't believe that as a choral singer, you could throw yourself into the role of a Baal (a pagan god) worshipper, and sing *really nasty things*. It was exhilarating!

Many years later, *Elijah* was the first big piece I conducted with Pax Christi Chorale. We didn't have a lot of money, so I pleaded with my friends to come and play in the orchestra for a modest honorarium. I promised them this would strengthen our choir, and lead to more work down the road. I'm happy I can say, 18 years later, that promise was kept. Now we hire a professional

orchestra for every concert, and many of those original players are still on board.

Since then *Elijah* has been a party piece — literally — on my piano for after-dinner revelries. There's a tune for everyone to sing, from *O rest in the Lord* to *For the mountains shall depart* to *Then shall the righteous shine forth*, and the whole room can sing *Cast thy burden upon the Lord* and *He that shall endure to the end*, even after a glass of wine or two.

Approaching the work again in this new century, I have a bigger, stronger choir, with much more expressive capability and musical skill.

MENDELSSOHN'S ASPIRATIONS

Recently, I was reading Mendelssohn's letters to his librettist Julius Schubring. Mendelssohn revealed his own aspirations for the dramatic characters:

“With a subject like Elijah it appears to me that the dramatic element should predominate... The personages should act and speak as if they were living beings — for Heaven’s sake let them not be a musical picture, but a real world, such as you find in every chapter of the Old Testament; and the contemplative and pathetic element, which you desire, ought to be entirely conveyed to our understanding by the words and the mood of the acting personages.”

This is exactly what we hope to achieve: an oratorio that speaks immediately to the audience, and breathes life into these fiery Old Testament characters.

BY MARY STINSON, PAX CHRISTI ALTO & MICHAEL DOLESCHHELL, PAX CHRISTI BASS

What To Listen For

With its spectacular miracles, deliciously pagan Baal worship, and epic scope, the story of Elijah could have been overwhelming. But Mendelssohn took care to create emotional and musical contrast in his oratorio, which had its brilliant debut in Birmingham in 1846.

The story opens in the 9th century B.C. King Ahab of Israel has commanded his people to worship the god Baal. Baal was the god of fertility, agriculture, rain, and war — bringing together economic and military power. By contrast, the prophet Elijah's God, Yahweh, is known through symbols of fire (think of the burning bush, smoke and fire on Mount Sinai, the tongues of flame at Pentecost), and later, as the people come to understand, as a loving presence.

Elijah is deeply disturbed by the worship of Baal, and prophesies that as punishment, God will curse Israel with a drought. After more than three years without rain, the

starved and suffering people pray for mercy, and are encouraged to repent their worship of Baal by the faithful believer, Obadiah.

The people have until now seen God as a jealous God who reigns through fear and retribution. But then a critical turn comes when the choir continues: "His mercies on thousands fall, fall on all that love him, and keep his commandments." Those lines paint a thrilling realization for them, to see that God is not terrifying, but loving. Mendelssohn infuses this moment of change and awe with music suggesting the assurance of a Bach chorale. But the moment is so fleeting, it's easy to miss.

“The prophet Elijah’s God, Yahweh, is known through symbols of fire, and later, as the people come to understand, as a loving presence.”

After the confrontation with King Ahab, Elijah flees the city of Samaria for his safety. An angel sends him to the home of a destitute widow, whose son is dying. The prophet miraculously revives him.

Elijah returns to challenge Ahab again. Ahab accuses Elijah of causing the drought that he had prophesied. But Elijah says it's the worship of Baal that is to blame. He challenges the priests of Baal to show their god's power by praying for him to light the fire under an offering. A bullock is killed, and the followers of Baal implore their god to devour the sacrifice in flames. Despite their urgent prayers, no fire appears.

Elijah then steps forward and prays to God for fire. Flames descend from heaven, envelop the offering, and the people proclaim a miracle. This is another pivotal moment, when the chorus sings, “We will have no other gods before the Lord.”

Following their acceptance of God, Elijah tells the people to rise up and kill the false god's prophets. He then prays for rain, and the long drought comes to an end.

In Part II of the oratorio, Elijah again confronts King Ahab. But Ahab's wife,

Queen Jezebel, is furious about the destruction of the priesthood of Baal, and commands the people kill Elijah.

Obadiah urges Elijah to save himself and flee to the desert. There, the prophet sinks into doubt and despair. What was the point of his struggle? But he is comforted in this spiritual crisis by angels (in the beautiful trio, “Lift thine eyes”), and Elijah embarks on a journey to Mount Horeb (the mountain of God, where Moses encountered the burning bush). He spends forty days and forty nights in the wilderness (a parallel to the forty years the Israelites spent in the wilderness after their escape from Egypt, and to the time Jesus will spend in the desert).

God sends an earthquake, a tempest, and a fire to Mount Horeb. But it's not there that Elijah finds God, but instead, “in that still small voice, onward came the Lord.” This is the final revelation of the Divine as a deeply personal, inner experience.

With his faith restored, Elijah returns to continue his holy work in Israel. At the end of his life, he ascends to heaven in a fiery chariot, enveloped in a whirlwind of flames.

Mendelssohn's *Elijah*

Oratorio on Words of the Old Testament

Part I

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. *I Kings XVII: 1*

OVERTURE

1. CHORUS AND RECITATIVE

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*

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*

2. DUET AND CHORUS

THE PEOPLE Lord, bow Thine ear to our prayer!

TWO WOMEN Zion spreadeth her hands for aid, and there is neither help nor comfort. *Lamentations I: 17*

3. RECITATIVE

OBADIAH Ye people, rend your hearts, and not your garments, for your transgressions; the prophet Elijah hath sealed the heavens through the word of God. I therefore say to ye, forsake your idols, return to God; for He is slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil. *Joel II: 12-13*

4. AIR

OBADIAH "If with all your hearts ye truly seek Me, ye shall ever surely find Me." Thus saith our God. Oh! that I knew where I might find Him, that I might even come before His presence! *Deuteronomy IV: 29 / Job XXIII: 3*

5. CHORUS

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. *Exodus XX: 5-6*

6. RECITATIVE

AN ANGEL Elijah! Get thee hence, Elijah! Depart and turn thee eastward: thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there. So do according unto His word. *I Kings XVII: 3-4*

7. DOUBLE QUARTET AND RECITATIVE

ANGEL For He shall give His angels charge over thee, that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone. *Psalms XCI: 11-12*

AN ANGEL Now Cherith's brook is dried up, Elijah. Arise and depart, and get thee to Zarephath. Thither abide; for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth. *I Kings XVII: 7, 9, 14*

8. RECITATIVE, AIR AND DUET

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.

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!

THE WIDOW Wilt thou shew wonders to the dead? There is no breath in him.

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

THE WIDOW Shall the dead arise and praise Thee?

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

THE WIDOW The Lord hath heard thy prayer, the soul of my son reviveth!

ELIJAH Now behold, thy son liveth!

THE WIDOW Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

ELIJAH AND WIDOW Thou shalt love the Lord thy God, love Him with all thine heart, and with all thy/my soul and with all thy/my might. O blessed are they who fear Him! *I Kings XVII: 17-18, 21-24 / Job X: 15 / Psalms XXXVIII: 6; VI: 7; X: 14; LXXXVI: 15-16; LXXXVIII: 10; CXXVIII:1*

9. CHORUS

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. *Psalms CXXVIII: 1; CXII: 1, 4*

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

11. DOUBLE CHORUS

PRIESTS OF BAAL Baal, we cry to thee, hear and answer us! Heed the sacrifice we offer! Hear us, Baal! Hear, mighty god! Baal, oh answer us! Baal, let thy flames fall and extirpate the foe! Baal, O hear us! *I Kings XVIII: 26*

12. RECITATIVE AND CHORUS

ELIJAH Call him louder! For he is a god! He talketh, or he is pursuing, or he is in a journey; or, peradventure, he sleepeth: so awaken him! Call him louder, call him louder!

PRIESTS OF BAAL Hear our cry, O Baal! Now arise! Wherefore slumber?

13. RECITATIVE AND CHORUS

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.

PRIESTS OF BAAL Baal! Baal! Hear and answer, Baal! Mark how the scorner derideth us! Hear and answer!

ELIJAH Draw near, all ye people, come to me! *I Kings XVIII: 26-30*

14. AIR

ELIJAH Lord God of Abraham, Isaac and Israel, this day let it be known that Thou art God, and that I am Thy servant! Lord God of Abraham! Oh show to all this people that I have done these things according to Thy word. Oh hear me, Lord, and answer me! Lord God of Abraham, Isaac and Israel, oh hear me and answer me, and show this people that Thou art Lord God. And let their hearts again be turned! *I Kings XVIII: 36-37*

15. QUARTET

ANGEL 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. *I Kings XVIII: 36-37*

16. RECITATIVE AND CHORUS

ELIJAH O Thou, who makest Thine angels spirits; Thou, whose ministers are flaming fires, let them now descend!

THE PEOPLE The fire descends from heaven! The flames consume his offering! Before Him upon your faces fall! The Lord is God, the Lord is God! O Israel hear! Our God is one Lord, and we will have no other gods before the Lord. *Psalms LV: 22, XVI: 8; CVIII 5; XXV: 3*

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*

17. AIR

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*

18. AIR

A WOMAN 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. *Hosea VII: 13*

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, 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 BOY There is nothing. The heavens are as brass, they are as brass above me.

ELIJAH When the heavens are closed up because they have sinned against Thee, yet if they pray and confess Thy Name, and turn from their sin when Thou dost afflict them: then hear from heaven, and forgive the sin! Help! send Thy servant help, O God!

THE PEOPLE Then hear from heaven, and forgive the sin! Help! send Thy servant help, O God!

ELIJAH Go up again, and still look toward the sea.

THE BOY 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 BOY No, there is nothing.

ELIJAH 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 BOY 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*

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*

INTERMISSION

Part II

21. AIR

SOPRANO 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, laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee." *Isaiah: XLVIII: 1, 18; LIII: 1; XLIX: 7; XLI: 10; LI: 12-13*

22. CHORUS

"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!" Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee. *Isaiah XLI: 10 / Psalms XCI: 7*

23. RECITATIVE AND CHORUS

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. *I Kings XIV: 7, 9, 15; XVI: 30-33*

THE QUEEN Have ye not heard, he hath prophesied against all Israel?

CHORUS We heard it with our ears.

THE QUEEN Hath he not prophesied also against the king of Israel?

CHORUS We heard it with our ears.

THE QUEEN 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!

CHORUS He shall perish!

THE QUEEN Hath he not destroyed Baal's prophets?

CHORUS He shall perish!

THE QUEEN Yea, by sword he destroyed them all!

CHORUS He destroyed them all!

THE QUEEN He also closed the heavens!

CHORUS He also closed the heavens!

THE QUEEN And called down a famine upon the land.

CHORUS And called down a famine upon the land.

THE QUEEN So go ye forth, and seize Elijah, for he is worthy to die. Slaughter him! Do unto him as he hath done!

24. CHORUS

Woe to him! He shall perish; 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! *Jeremiah XXVI: 9, 11 / I Kings XIX: 2; XXI: 7 / Ecclesiasticus XLVIII: 2-3*

25. RECITATIVE

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. *II Kings I: 13 / Jeremiah V: 3; XXVI: 11 / Psalms LIX: 3 / I Kings XIX: 4 / Deuteronomy XXXI: 6 / Exodus XII: 32 / I Samuel XVII: 37*

26. AIR

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. *Job VII: 16 / I Kings XIX: 10*

27. RECITATIVE

TENOR See, now he sleepeth beneath a juniper tree in the wilderness: but the angels of the Lord encamp round about all them that fear Him. *I Kings XIX: 5 / Psalms XXXIV: 7*

28. TRIO

ANGELS Lift thine eyes, O lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be moved. Thy Keeper will never slumber. *Psalms CXXI: 1, 3*

29. CHORUS

He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee. *Psalms CXXI: 4; CXXXVIII: 7*

30. RECITATIVE

THE 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 naught, and in vain! 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! *I Kings XIX: 8 / Isaiah XLIX: 4; LXIV: 1-2*

31. AIR

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 thy self because of evil doers. *Psalms XXXVII: 1, 7*

32. CHORUS

He that shall endure to the end shall be saved. *Matthew XXIV: 13*

33. RECITATIVE

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.

THE ANGEL Arise now, get thee without, stand on the mount before the Lord; for there His glory will appear and shine on thee! Thy face must be veiled, for He draweth near. *Psalms CXLIII: 6-7 / I Kings XIX: 11*

34. CHORUS

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. *I Kings XIX: 11-12*

35. RECITATIVE, QUARTET AND CHORUS

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

QUARTET AND CHORUS Holy, holy, holy is God the Lord Sabaoth. Now His glory hath filled all the earth. *Isaiah VI: 2-3*

36. CHORUS AND RECITATIVE

CHORUS Go, return upon thy way! For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to Baal. Go, return upon thy way. Thus the Lord commandeth.

ELIJAH I go on my way in the strength of the Lord. For Thou art my Lord, and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth; and my flesh shall also rest in hope. *I Kings XIX: 15, 18 / Psalms: LXXI: 16; XVI: 2, 9*

37. AIR

ELIJAH For the mountains shall depart, and the hills be removed, but Thy kindness shall not depart from me; neither shall the covenant of Thy peace be removed. *Isaiah LIV: 10*

38. CHORUS

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 judgements 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. *Ecclesiasticus XLVIII: 1, 6-7 / II Kings II: 1, 11*

39. AIR

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*

40. RECITATIVE

SOPRANO Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers, lest the Lord shall come and smite the earth with a curse. *Malachi IV: 5-6*

41. CHORUS

But the Lord from the north hath raised one, who from the rising of the sun shall call upon His name, and come on princes. Behold, my servant and mine elect, in whom my soul delighteth! On him the Spirit of God shall rest, the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord.

Thus saith the Lord: "I have raised one from the north, who from the rising on my name shall call." *Isaiah XLI: 25; XLII: 1; XI: 2*

41a. QUARTET

O come, every one that thirsteth, O come to the waters, O come unto Him. O hear, and your souls shall live forever. *Isaiah LV: 1, 3*

42. FINAL CHORUS

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 shall be thy reward. 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*

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86. Elia
Ein Oratorium nach Worten des alten Testaments

Orato

BY SUSAN MAHONEY, PAX CHRISTI ALTO

Pax Christi Chorale's England Tour

July 22–August 2, 2016

Stephanie Martin walked over to the keyboard, took a breath and played a C — the opening note of *Never Weather-beaten Sail*, by the English composer Sir Hubert Parry. We were gathered around Parry's own grand piano in the music room of the sprawling 17th-century country house where he once lived. The house is now in private hands, but when the owner met 45 members of Pax Christi, he was kind enough to invite us in.

It took about five minutes to sing Parry's gentle, beautiful piece about welcoming death in the anticipation of heaven. As the final notes died away, Stephanie's eyes glistened and, in an instant, there were tears in other eyes as well.

That Parry melody was a leitmotif of Pax Christi's tour of cathedrals and churches in the English midlands this past summer. And that moment was but one of many highlights of the tour, which was packed with sightseeing and choral music. We sang Evensong in the chapel of

Queen's College, Oxford, concerts in Great Malvern Priory, Coventry and Worcester Cathedrals, and a Eucharist service in Gloucester Cathedral. We sang Gustav Holst's arrangement of the *Nunc Dimittis* at the Holst Museum in Cheltenham. As the rain stopped and the sun came out, we sang Sir Edward Elgar's *As Torrents in Summer* beside the composer's grave at St. Wulstan's Church in Little Malvern. We arrived in time for the final concert of the Three Choirs Festival at Gloucester Cathedral — a breath-taking performance of Mahler's *Symphony No. 8*.



L TOR A pub lunch before singing Evensong at Queen's College, Oxford; the choir sings Evensong at Gloucester Cathedral; Parry's Home, Highnam Court; cream tea, Highnam Court

But all was not song. We conquered 12 kilometres of a hiking trail along the ridge of the Great Malvern Hills; we toured Roman baths in (where else?) Bath. We visited the cottage in Stratford-upon-Avon where Shakespeare was born, and Holy Trinity Church, where his body was laid to rest.

One of our last performances was for each other, at a musical soirée where much previously hidden and impressive talent was revealed to the delight and entertainment of all.

After ten days of being ferried around the English countryside in a luxurious coach, enjoying conversations over dinner, strengthening friendships old and new, and of course, singing, the tour was suddenly over, and we turned, too soon it seemed, for the road to home.

The choir members dispersed, some heading back to Toronto and others continuing their European voyage. For all — “Never tired pilgrim’s limbs affected slumber more.”

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Your donations also fuel extraordinary activities that inspire young people. You make it possible for us to collaborate with youth choirs, conduct in-school workshops, and employ talented young singers as choral leads and scholars. Our thanks to the many generous donors who have supported Pax Christi Chorale over the past year. We couldn't do it without you!

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Op. 86. Elias.

ach Worten des alten Testaments. Op. 7

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Passing the baton

After an intensive 2-year search within Canada and internationally, Pax Christi Chorale is delighted to announce the engagement of **David Bowser as our new Artistic Director beginning with the 2017–18 season.**

David comes to us with extensive and exciting experience as a choral and orchestral conductor, composer, educator. He is Founder and Artistic Director of the Mozart Project and conducts the Toronto Mozart Players. David is Music Director and

Conductor of the Hart House Chorus and the Oakville Choral Society. He teaches at McMaster University and conducts the McMaster Chamber Orchestra. His lengthy and varied career includes conducting for ballet, opera, film, television and the concert stage in countries around the world.

David has already started planning his inaugural season. Watch for more about David Bowser and his artistic vision for Pax Christi Chorale in the future. In the meantime, we extend him a warm welcome.

UP! UP! AND AWAY!

Pax Christi Chorale's
30th Anniversary
Gala Celebration

Join us in celebrating 30 years of voices rising together in beautiful choral harmonies. Come and celebrate Stephanie Martin's 20th anniversary (and farewell season) as artistic director.

Let your spirits soar as you enjoy great musical performances, live and silent auctions, and delicious food accompanied by fine wine.

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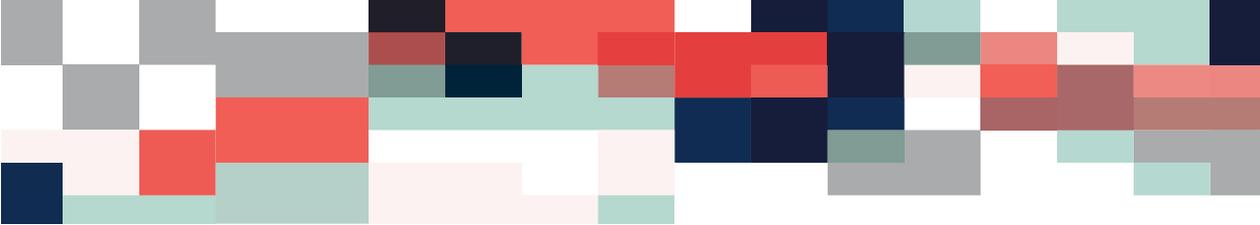
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