

READY FOR BIG MUSICAL EVENT

Oratorio "Elijah" is Ready for Presentation, June 8. The Soloists.

Out-line of the Great oratorio Completed.

The next big musical event of the season will be the oratorio "Elijah," which will be given in the Baptist church the evening of June 8.

The following soloists will be assisted by a large chorus of trained voices. Mrs. George Parkhurst, of Topeka, will sing the soprano part, Miss Frances Allen '12 of Marceline, Mo., the contralto, Mr. J. H. Burress of Clay Center, tenor, and Lee Osburn, of this city basso.

The singers will be accompanied by Miss Lucy K. Forbes at the pipe organ, Miss Ruth Simpson at the piano and an orchestra of several pieces. Under the direction of Prof. Bixel, this event promises to be one of the greatest musical treat local music lovers have had the pleasure of hearing for several years.

CONCLUSION OF OUTLINE.

"The second part opens with a brilliant soprano solo, "Hear Ye, Israel", beginning with a note of warning, and then with trumpet obligato developing into another melody of an impetuous and animated description, "I am He that Comforteth." The solo leads to the magnificent chorus, "Be not afraid" in which, after a short pause, the entire force of voices, orchestra, and organ join in the sublime strains, sweeping on in broad, full harmony. There is a pause of the voices for two bars, then they move on in a strong fugue, "Though Thousands languish and fall".

At its close they are all merged again in the grand announcement, "Be Not Afraid", delivered with impetuosity, and ending with the same subject in powerful chorale form. The scene which follows is intensely dramatic. The prophet rebukes Ahab, and condemns the Baal worship. Jezebel fiercely accuses Elijah of conspiring against Israel, and the people in sharp tones, impetuous phrases declare, "He shall perish", leading to the chorus, "Woe to him." After a few bars for the instruments Obadiah, in an exquisite recitative, counsels him to fly to the wilderness.

In the next scene we behold Elijah alone, and in a feeble but infinitely tender plaint he resigns himself.

It is hard to conceive anything

grander and yet more pathetic than this aria, "It is enough", in which the prophet prays for death. A few bars of tenor recitative tells us that, wearied out, he has fallen asleep, "See, now he sleepeth beneath a juniper-tree in the wilderness, and there the angles of the Lord encamp round about all them that fear Him". It introduces the trio of the Angles, "Lift thine Eyes to the Mountains," sung without any accompaniment, one of the purest, loveliest, and most delightful of all vocal trios. An exquisite chorus, "He watching over Israel" follows, in which the second theme, introduced by the tenors, "Shouldst thou, walking in grief" is full of tender beauty; the trio and chorus are the perfection of dream-music.

At its close the angle awakes Elijah, and once more we hear his pathetic complaint, "O Lord, I have labored in vain; oh, that I now might die!" In response comes an aria of celestial beauty, sung by the angle "Oh, rest in the Lord," breathing the very spirit of heavenly peace and consolation, an aria of almost matchless purity, beauty, and grace. Firmly and with a certain sort of majestic sever-

ity follows the chorus, "He that shall endure to the end."

Once more Elijah goes on his way, no longer dejected, but clothed with "The strength of the Lord."

The tenor aria "Then, then shall the Righteous shine," followed by the beautiful quartet

"Oh! come, every one that thirsteth," and the massive chorus—in fug-al style, "And then shall your Light break forth as the Light of the morning," close this great masterpiece.

J. W. B.
