

MUSIC at
ST. MARTIN'S
PRESENTS



ELIJAH

SUNDAY, OCTOBER 26, 2025

6 P.M.

ST. MARTIN'S EPISCOPAL CHURCH
HOUSTON, TEXAS

INVOCATION

The Rev. Dane E. Boston

PROLOGUE: ELIJAH'S CURSE

Introduction: Recitative — 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 17:1)

SCENE I: THE FAMINE

1. Chorus — 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 save us. Will then the Lord be no more God in Zion?

(Jeremiah 8:19, 20)

Recitative Chorus

The deeps afford no water, and the rivers are exhausted! The tongue of the nursing cleaveth to the roof of his mouth; The infant children ask for bread, and there is no one breaketh it to feed them!

(I Kings 17:7; Lamentations 4:4)

2. Duet with Chorus — 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.

(Psalm 86:1, 6; Lamentations 1:17)

3. Recitative — Obadiah (tenor)

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 2:12, 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 4:29; Job 23:3; Jeremiah 29:13)

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.

(Deuteronomy 28:15, 22; Exodus 20:5,6)

SCENE II: THE WIDOW AND HER SON

6. Recitative — An Angel (alto)

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 17:3-5)

7. Double Chorus — The Angels

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.

(Psalm 91:11, 12)

Recitative — An Angel (alto)

Now Cherith’s brook is dried up; Elijah, arise and depart, and get
thee to Zarepath; 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 17:7, 9, 14)

8. Recitative, Air and Duet

— **The Widow (soprano):** 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?

— **Elijah and Widow:** 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!

(I Kings 17:17-19, 21-4; Job 10:15; Psalms 38:6, 6:6, 10:14, 86:15, 16; 88:10; 116:12; Deuteronomy 6:5; Psalm 128:1)

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.

(Psalm 128:1; 112:1, 4)

A freewill offering will be collected at this time.
All proceeds will support the
Music at St. Martin's Concert Series.

SCENE III: THE THEOPHANIC CONTEST

10. Recitative — Elijah, Ahab and Chorus

— **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 (tenor):** Art thou Elijah? Art thou he that troubleth Israel?

— **The People:** Thou art Elijah, thou 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 shall answer us by the fire, He is 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 18:1, 15, 17-19, 21-5)

11. Chorus — 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 devour the foe! Baal, O hear us!

12. Recitative — Elijah

Call him louder, for he is a god! He talketh; or he is pursuing; or he is on a journey; or, peradventure, he sleepeth; so awaken him; call him louder.

(I Kings 18:27)

Chorus — Priests of Baal

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

13. Recitative — 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 — Priests of Baal

Give an answer, Baal! Mark how the scorner derideth us! Give an answer!

(I Kings 18:26-9)

14. Recitative and Air — 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!

(I Kings 18:30, 36, 37)

15. Chorale — Angels

Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall; For 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.

(Psalms 55:22, 16:8, 108:4, 25:3)

16. Recitative — Elijah

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

(Psalm 104:4)

Chorus — 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!

(I Kings 18:38, 39; Deuteronomy 5:7, 6:4)

Recitative — 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!

(I Kings 18:40)

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 23:29; Psalm 7:11, 12)

18. Arioso (alto)

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 7:13)

SCENE IV: ELIJAH LIFTS THE DROUGHT

19. Recitative — Obadiah, Elijah, Youth, 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 Youth (treble):** 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!

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!

(Jeremiah 14:22; II Chronicles 6:19, 26, 27; Deuteronomy 28:23; Psalms 28:1, 106:1; I Kings 18:43-5; Psalm 93:3-4)

EPILOGUE

41b. Quartet

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

(*Isaiah 55:1, 3*)

42. Chorus

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.

(*Isaiah 58:8; Psalm 8:1*)



PROGRAM NOTES

Felix Mendelssohn-Bartholdy's *Elijah* is a monumental oratorio that dramatizes the life of the Old Testament prophet through three pivotal divine interventions: the revival of a Widow's son, a theophanic display of divine judgement by conjuring fire that rains from the sky, and the ending of a three-year drought and famine with an abundance of rain.

The origins of *Elijah* lie in Mendelssohn's relationship with the Triennial Music Festival in Birmingham, England. Following the successful performance of *St. Paul* (1837) and *Lobegesang* (1840), the festival committee invited Mendelssohn to provide a new work for the upcoming 1846 festival. In a letter, the committee "request[ed] to consider whether he can provide a new oratorio, or other music, for the occasion¹." Mendelssohn himself was already contemplating such a project. Writing to his friend Karl Klingemann, he proposed:

¹ Frederick George Edwards, *The History of Mendelssohn's Oratorio "Elijah"*, with a contribution by Sir George Grove (Project Gutenberg, December 5, 2011), 29, <https://www.gutenberg.org/ebooks/38223>.

.. Here comes my request. Do write for me within the next few weeks the text for a Biblical oratorio, so that I can set to and compose it during next summer. The last time we talked about it I mentioned to you two subjects which I like equally well — 'St. Peter' or 'Elijah.' What I would like best would be for you to take 'Elijah' — divide the story into two or three parts, write it out in choruses and airs, either in verse or prose of your own; or, compile it from the Psalms and Prophets, with powerful big choruses, and then send it to me... Somehow I think 'Elijah,' and his going up to heaven in the end, would be a most beautiful subject.²

After many letters of correspondence between Mendelssohn and Klingemann, Klingemann eventually withdrew from the project and returned a sketch of the libretti that they had made together in the fall of 1837.

Mendelssohn then turned to his friend, Rev. Julius Schubring, who had already collaborated with him on *St. Paul*. Schubring produced the original libretto in German, taking from Klingemann's sketch of Part I and working with Mendelssohn to compile the text for Part II. An English text was developed in tandem with the German text since the Birmingham commission would require it. For this task, Mendelssohn asked his close friend and previous collaborator William Bartholomew:³

The oratorio for the Birmingham Festival is not the 'Athaliae' (nor the 'Oedipus,' of course), but a much greater, and (to me) more important work than both together...I asked Mr. Moore from Birmingham to have it translated by you...and I beg you will be good enough, if you can undertake it, to try to find some leisure time towards the end of this month, that the Choral parts with English words may be as soon as possible in the

² Frederick George Edwards, *History of Mendelssohn's Oratorio "Elijah"*, 4-5.

³ The music of "Elijah" was composed to German words; an English version was therefore necessary. Mendelssohn had no hesitation in assigning the task of making the English translation to Mr. Bartholomew — "the translator *par excellence*," as he called him — who is so well known as the translator or adaptor of Mendelssohn's "Athaliae," "Antigone," "Œdipus," "Lauda Sion," "Walpurgis Night," the *Finale* to "Loreley," "Christus," and many of his songs and part-songs. Bartholomew also supplied the words of "Hear my Prayer," "which," he says, "its dear and lamented author composed for my paraphrastic version of the 55th Psalm." Frederick George Edwards, *History of Mendelssohn's Oratorio "Elijah"*, 48.

hands of the Chorus singers. And pray give it your best English words, for till now I feel so much more interest in this work, than for my others — and I only wish it may last so with me.⁴

The premiere of *Elijah* took place on August 26, 1846, in Birmingham Town Hall. The performance forces were enormous: a chorus of 271 singers, an orchestra of 125 players, 10 soloists, and Mendelssohn himself as the conductor.⁵ Mendelssohn was no stranger to Birmingham, having visited in 1837 to conduct *St. Paul* and perform his Second Piano Concerto. His success then paved the way for his return in 1846, when he declined to conduct the entire festival but agreed to provide and conduct this new oratorio. *Elijah* was received with rapturous acclaim. *The Times* reported:

The last note of ‘Elijah’ was drowned in a long-continued unanimous volley of plaudits, vociferous and deafening. It was as though enthusiasm, long-checked, had suddenly burst its bonds and filled the air with shouts of exultation. Mendelssohn, evidently overpowered, bowed his acknowledgments, and quickly descended from his position in the conductor’s rostrum; but he was compelled to appear again, amidst renewed cheers and huzzas. Never was there a more complete triumph — never a more thorough and speedy recognition of a great work of art.⁶

Eight movements were encored, and the work immediately took its place in the canon of oratorios. Although the festival committee insisted, against Mendelssohn’s wishes, that two Italian arias and a Handel chorus be performed after *Elijah*, the composer’s own response remained one of deep satisfaction. In a letter to his brother Paul following the performance, he wrote:

No work of mine ever went so admirably the first time of execution, or was received with such enthusiasm, by both the musicians and the audience, as this oratorio. It was quite evident, at the first rehearsal in London, that they liked it, and liked to sing and to play it; but I own I was far from anticipating that it would acquire such fresh vigour and impetus at the

⁴Frederick George Edwards, *History of Mendelssohn’s Oratorio “Elijah”*, 49-50.

⁵Simon Halsey, foreword to *Elijah: An Oratorio on Words from the Old Testament for Solo Voices, Choir and Orchestra*, Op. 70, by Felix Mendelssohn (Edition Peters, 2021).

⁶Frederick George Edwards, *History of Mendelssohn’s Oratorio “Elijah”*, 83.

performance. Had you only been there! During the whole two hours and a half that it lasted, the two thousand people in the large hall, and the large orchestra, we all so fully intent on the one object in question, that not the slightest sound was to be heard among the whole audience, so that I could sway at pleasure the enormous orchestra and choir, and also the organ accompaniments.⁷

Having established the work's origins and triumphs, we now turn to the music itself, where Mendelssohn creates what the great Mendelssohnian scholar R. Larry Todd calls the "crowning achievement of [his] career."⁸ Mendelssohn initially resisted writing an overture, believing the work should begin with the prophet's curse: "My intention was to write no Overture, but to begin directly with the curse. I thought it so energetic. But I certainly think of what you say about an Introduction, although I am afraid it would be a difficult task."⁹

It was Mendelssohn's translator for the work, William Bartholomew, who suggested an overture depicting the misery of famine:

Announce the curse, No.1. Then let an introductory-movement be played, expressive descriptive of the misery of famine — for the chorus comes so very quickly and suddenly after the curse, that there seems to elapse no time to produce its results.¹⁰

Mendelssohn took the advice, later reporting, "I have written an Overture, and a long one." This brooding prelude, unfolding from the lowest strings with its insistent repetition and fragmented fugal subject, sets the dramatic tone while providing musical time for the prophet's words and curse to take root.

⁷ In the first of a number of nods to Messiah, soon to be joined by Elijah atop the pedestal of greatest oratorios, Mendelssohn sets the first major recitative and aria for a tenor soloist, as Handel did with "Comfort ye my people/ Ev'ry valley shall be exalted." The message is similar. Felix Mendelssohn-Bartholdy to Paul Mendelssohn-Bartholdy, August 27, 1846, in *Letter of Felix Mendelssohn-Bartholdy* from 1833 to 1847, translated by Lady Grace Jane Wallace (Longman, Green, Longman, Roberts, & Green, 1863), 402.

⁸ R. Larry Todd, *Mendelssohn and His World* (Princeton, NJ: Princeton University Press, 1991), 304.

⁹ Frederick George Edwards, *History of Mendelssohn's Oratorio "Elijah"*, 62.

¹⁰ Frederick George Edwards, *History of Mendelssohn's Oratorio "Elijah"*, 62.

The oratorio opens not with Mendelssohn's own voice, but with an ominous gesture: four chords quoting Schubert's *Death and the Maiden* (1815), over which Elijah announces his curse upon Ahab: "There shall not be dew nor rain these years, but according to my word." This declaration is punctuated by three descending tritones, each more insistent than the last — signifying the curse that becomes a unifying motif throughout the work.

The overture proceeds without pause into the opening chorus — a desperate plea, "Help, Lord!" — in which the music immediately descends into a fugue, portraying the people's cries of anguish amid famine and drought as the curse motif permeates the texture. Drawing upon the model of the turba choruses found in the passions and Bach and the oratorios of Handel, Mendelssohn's choruses represent the various groups and characters that permeate the drama. The movement closes with a choral recitative, narrowing from the collective cry to the voices of individuals. That narrowing of scope continues in the next movement, where two sopranos continue the lament with the chorus interjecting their own pleas, "Lord, bow Thine ear to our prayer."

Mendelssohn gives a nod to Handel's *Messiah* by setting the first solo for tenor.¹¹ A message of hope is offered by the prophet Obadiah in his aria "If with all your hearts." Yet the chorus — in the following movement — initially expresses their doubt: "Yet doth the Lord see it not." As the movement continues, the chorus does indeed turn their hearts and rejoice in God's mercifulness. Following Elijah's miraculous intervention of reviving the widow's son, the prophet confronts King Ahab, declaring that the long drought — the curse of "neither dew nor rain" — is at last to be lifted. When Ahab accuses him of bringing ruin upon Israel, Elijah turns the charge back upon the king and the people, whose divided loyalties

¹¹ John Maclay, *Program Notes for Mendelssohn's Elijah*, for the Choral Society and Orchestra of Grace Church in New York (March 7, 2006; updated July 27, 2015), accessed June 4, 2025, <https://static1.squarespace.com/static/52154231e4b0af0a3133f7b4/t/55b8194ce4b065451b1e2813/1438128460282/Mendelssohn%20Elijah%20Synthesis.pdf>

have corrupted their worship. To expose the futility of Baal, Elijah proposes a public trial: two altars, two sacrifices, and one decisive test — “the God who answers by fire, He is God.”

Summoning the 450 priests of Baal to Mount Carmel, Elijah stages a contest not of spectacle but of faith, contrasting the prophets’ outward frenzy with his own inward prayer. As the priests of Baal call in vain upon their god, their cries grow ever more desperate and chaotic. Elijah mocks their efforts with biting irony — “Call him louder!” — until their voices fade into silence. It is in that silence that Baal’s own absence is heard. The drama reaches its climax when Elijah’s prayer is answered and fire descends from heaven, consuming the sacrifice in a blaze of divine power. The people, overwhelmed, fall upon their faces in awe as Elijah gathers them close — “Draw near, all ye people” — and turns their hearts once more toward the Lord. With this revelation, the contest is decisively ended: the Lord alone is God. Yet triumph give way to judgement, as Elijah commands that the false prophets be put to death, purging Israel of idolatry. In the aftermath, the alto solo offers a moment of reflection and lament — “Woe unto them who forsake Him” — a poignant meditation on the cost of disobedience and the mercy still extended to the repentant.

The focus shifts to prayer for rain. With the false prophets vanquished, Elijah’s mission shifts from judgement to restoration. Atop Mount Carmel, he kneels in fervent prayer, accompanied by a youth who is sent repeatedly to search the horizon for a sign of God’s mercy. Six times the sky remains unbroken — heaven as brass, earth as iron. But on the seventh, a small cloud appears, rising “like a man’s hand” from the sea. Soon the heavens open, rain pours forth, and the parched land is renewed. The first part of the oratorio closes in triumph with the chorus rejoicing, “Thanks be to God, He laveth the thirsty land.” After famine, fire, and the purging of false Gods and worship, the people are restored, and their voices resound.

The triumph of *Elijah* came at the twilight of Mendelssohn's life. His demanding schedule as conductor, composer, and pianist soon took its toll, and the sudden death of his beloved sister Fanny in May 1847 devastated him. Within six months, Mendelssohn himself succumbed to a stroke, a hereditary condition shared with Fanny.

Elijah was the last major work he completed, premiered, and published in his lifetime. It continued to be performed at every subsequent Birmingham Triennial Festival until 1912, when the First World War brought the tradition to an end. Today, *Elijah* remains a cornerstone of the oratorio repertoire, bridging the dramatic oratorios of Bach and Handel with the expression of nineteenth-century Romanticism.

Keith Lathrom

Choir Director, St. Martin's Episcopal Church

A handwritten signature in black ink, reading "Felix Mendelssohn Bartholdy". The signature is written in a cursive, flowing style with a large initial 'F' and a long, sweeping underline.

SOLOISTS

Elijah: Tzvi Bat Asherah

Soprano: McKenzie Garey

Soprano: Sarah Ann Holt

Obadiah, Ahab (tenor):

Patrick Perez

Alto: Madalyn Tomkins

Widow (soprano):

Annamarie Zmolek

Youth (soprano): Ava Costales

ORCHESTRA

Organ: Dr. David Henning

Violin: Jenny Owen

Trumpet: Mark Hughes

Violin: Sophia Silivos

Horn: Robert Johnson

Violin: Chris Neal

Trombone: Nick Platoff

Violin: Amy Semes

Flute: Judy Dines

Violin: Annie Chen

Oboe: Jonathan Fischer

Violin: Hannah Duncan

Clarinet: Alexander Potiomkin

Viola: Samuel Pedersen

Bassoon: Adam Trussell

Viola: Aria Cheregosha

Timpani:

Viola: Nick Pelletier

Meredith Nelson Huffman

Cello: Chris French

Cello: Jeremy Kreutz

Bass: Don Howey

ST. MARTIN'S PARISH CHOIR

Mike Adams	Don Figg	Bobby Neal
Pam Adger	Robert Fleischer	Carole Nelson
Tzvi Bat Asherah	Santiago Fonseca	Patrick Perez [†]
Gerald Beathard	Jason Gabino	Christine Price
Pam Bentley	Stan Galanski	Ophelia Pujol
John Bentley	McKenzie Garey	Daisy Quayle
L. Jay Besch	Alison Gilmore	Jeffrey Ragsdale
Sharon Brumley	Samuel Gonzales	George Ransford
Daniel Burns	Rufus Griscom	Christiana Ransford
Tabitha Burns	Anne Hawkins	Garrett Reider
Elizabeth Cambre	Nancy Haywood	Randy Riddell
Claudine Catlin	Sarah Ann Holt	Rene Rodriguez
Ephron Catlin	Don Howie*	Sallie Ross
Debbie Chernosky	Louise Huck	Constantine Rubarth
Matt Chernosky	Edith Jones	Addie Sarkela
Ava Costales	Mary Anne Kannard	Richard Sarkela
Courtney Costales*	Jay Karahan	Andre Scott
Michael Craig	Katie LaRue	Patricia Shadle
Deborah Day	Courtney Ledbetter	Joe Stephens
Chelsea DeLorenz	Sharon Ley Lietzow	David Stockwell
Edgar Diaz	Aidan Lindsey	Anne Stoeber
David Edlund	Abby Lysinger	Paige Terrell
Jeanna Edquist	Christine Mahaffey*	Virginia Tomlinson
Carlee Elsner [†]	Christianne Melanson	Madalyn Tomkins
Sadie Etzel	Dawn Mena	Lois Van Vooren
Mary Alice Fields	Bill Miller	Annamarie Zmolek [†]
Ami Figg	Kyubin Moon* [†]	

* Soloists in Movement. I

[†] Quartet in Movement 15 and 41.

BIOGRAPHIES

Keith Lathrom



Keith Lathrom is a native of Houston and serves as the Parish Choir Director at St. Martin's Episcopal Church. Before joining St. Martin's, he began his career in music education as Director of Choirs at A&M Consolidated High School in College Station and Red Oak High School in Red Oak, where

his ensembles received numerous awards, including a debut performance at Carnegie Hall in New York City.

He holds degrees in Music Education (B.M.) and Choral Conducting (M.M.) from Sam Houston State University and Westminster Choir College. He is pursuing a Doctor of Musical Arts degree in Choral Conducting at the University of Houston. While at Westminster, he performed major works with renowned orchestras such as the New York Philharmonic, the Philadelphia Orchestra and the Vienna Philharmonic. He also served as Conducting Fellow for the GRAMMY® Award-Winning Houston Chamber Choir during their 30th anniversary season.

An active professional tenor, Lathrom has sung with ensembles including Ensemble Iona, Houston Chamber Choir, American Baroque Opera Company, Incarnatus, Orpheus Chamber Singers, Dallas Bach Society, Philadelphia Symphonic Choir, Cantare Houston, Houston Bach Society and Princeton Pro Musica. He has participated in performance tours across the country and the United Kingdom.

Keith lives in Cypress with his wife, Amanda, and their two children, Evan and Graham.

David Henning: Gloria Dei Organist



Since 2006, Dr. David Henning has served as the Director of Music and Parish Organist at St. Martin's Episcopal Church.

Under his direction, the Parish's Music Program has thrived with a varied choir program and a distinguished concert series. He has

led multiple St. Martin's Parish Choir tours throughout Europe, performing in renowned venues such as St. Paul's Cathedral and Westminster Abbey (London), York Minster, St. Patrick's Cathedral (Dublin, Ireland), St. Stephens Cathedral (Vienna) and Our Lady of Chartres Cathedral (Chartres, France).

Dr. Henning is an acclaimed recitalist, with recent performances at St. Paul's Cathedral (London), Grace Cathedral, (San Francisco), St. Patrick's Cathedral (New York) and Westminster Abbey.

A winner of several organ competitions, including the prestigious University of Michigan International Organ Competition, he holds a Doctor of Musical Arts degree from the University of Iowa where Dr. Henning was a Rhan scholar and Teaching fellow.

Elijah: Tzvi Bat Asherah



Bass-baritone Tzvi Bat Asherah is currently pursuing his Master of Music degree from the Shepherd School of Music at Rice University where he studies under the tutelage of Robin Rice. He will perform the role of Ford in Rice's production of Verdi's "Falstaff" in the spring of 2026. He was most recently seen as the

English Ambassador in John Corigliano's "The Ghosts of Versailles," as the titular Don Giovanni and as the fiery Donner from Wagner's "Das Rheingold." Between finishing an undergraduate degree and beginning his master's studies, Bat Asherah had the distinct pleasure of taking part in The Santa Fe Opera's 2024 season as a member of the prestigious Apprentice Program for Singers. During that season, he made his professional debut as Waiter 3 in "Der Rosenkavalier."

Soprano: McKenzie Garey



Soprano McKenzie Garey is a native of Franklin, Tenn., but currently resides in Houston. She holds degrees from the Eastman School of Music and University of Houston. This year, Garey was a featured soloist with the Energy Corridor of Houston Orchestra (ECHO), the Houston Saengerbund, and the Angleton Choir.

She received an Encouragement Award at the Houston District of the Metropolitan Opera Laffont Competition.

Her upcoming engagements include a "La Bohème" suite (Mimi) with the Middle Tennessee Sinfonietta and the featured soloist with ECHO in their New Year's concert. In 2026, she will sing the roles of the Action Figure, Rabbit and Fairy in "The Velveteen Rabbit" with Houston Grand Opera's touring educational outreach program "Opera to Go!"

Additionally, she won first prize in the National Orpheus Vocal Competition and was a finalist in the Friends of Eastman Opera and Jessie Kneisel Lieder competitions.

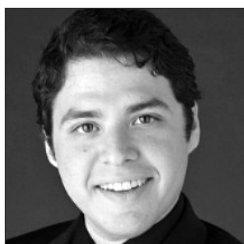
Soprano: Sarah Ann Holt



Soprano Sarah Ann Holt holds a Bachelor of Music in Vocal Performance from Houston Baptist University and an Master of Music in Vocal Performance from Southern Methodist University. In concert, Holt has been featured as a soprano soloist in Handel's "Messiah" and Haydn's "Missa in Augustiis" at the Classical

Music Festival in Eisenstadt, Austria. An experienced educator, she has a decade of teaching experience working closely with schools across the Dallas and Houston areas. During her time in Dallas, she also worked as a teaching artist for The Dallas Opera's education outreach program. She is currently Adjunct Professor of Voice at Houston Christian University.

Obadiah, Ahab: Patrick Perez



Tenor Patrick Perez is something of a local legend among connoisseurs of fine choral singing. In addition to being a regularly featured soloist in St. Martin's Episcopal Church, where he is a member of the Parish Choir, he has sung in many other world-class ensembles like the Houston Grand Opera Chorus, the Houston

Chamber Choir, and Bach Society Houston. After being named 1998's Outstanding Singing Boy by Houston Boychoir, Perez went on to the High School for the Performing and Visual Arts where he would graduated with honors from the vocal music program. At the same time, He attended the Boston University Tanglewood Institute on scholarship and was awarded First Prize in the Houston Grand Opera High School Voice Studio recital competition. He has also sung with many professional ensembles in Cincinnati and Boston, where he attended school. This is his Houston debut in the role of Obadiah.

Madalyn Tomkins



Soprano Madalyn Tomkins is a recent graduate of the University of Houston Moores School of Music, where she received a Master of Music in Vocal Performance under the tutelage of Melanie Sonnenberg. Throughout her time at the Moores Opera Center, she was featured as Fiordiligi in Mozart's "Così fan tutte," Alma March in Adamo's

"Little Women" and covered internationally renowned soprano, Christine Goerke as Princess Turandot in a concert performance of Puccini's "Turandot."

Additionally, Tomkins was named a recipient of the Moores School of Music Concerto Competition Honorable mention in 2023 and was a Finalist in the Grand Concours Vocal Competition in 2024. This past summer, she participated in the Collaborative Piano Institute Vocal Academy. She received a Bachelor of Music in Vocal Performance from Webster University and won first prize in the Webster University Department of Music annual Concerto Competition in 2022.

Widow: Annamarie Zmolek



Soprano Annamarie Zmolek is a Houston-based soprano who enjoys performing opera, oratorio, new music and church music.

The "Winston-Salem Journal" praised her performance of Pamina in "The Magic Flute" with Piedmont Opera as "luminous." She has frequently performed with Opera Theatre of the Rockies, including performances as Violetta in "La Traviata," Countess in "Le Nozze di Figaro," Rosalinda in "Die Fledermaus," and Frasquita in "Carmen."

She sang on the stage of the Metropolitan Opera as a Semi-finalist in the National Council Auditions having won first place in the Southwest region.

Zmolek spent two summers as an Apprentice Artist with Central City Opera. Besides operatic credits, her oratorio performances include the soprano solos in Handel's "Messiah," Brahms' "Requiem," Mendelssohn's "Elijah" and Haydn's "Lord Nelson Mass." She holds degrees from the Eastman School of Music and Rice University.

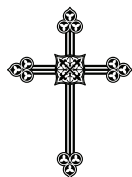
Youth (soprano): Ava Costales



Ava Costales has been an active Chorister and Young Singer at St. Martin's Episcopal Church for more than a decade.

She is currently a Sophomore at Friendswood High School where she has earned several awards for achievements in choir, academics, tennis and through her involvement in the Girl Scouts.

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