

Jeremy Briggs-Roberts, *assistant conductor*

*VIOLIN I*

David Lawson,  
*concertmaster*  
Migdrag Veselinovic  
Neil Hollister  
Carolyn Willis  
Victoria Chamberlain  
Teo Benson  
Molly McGrady  
Evelyn Gottlieb  
Nicolas Addington  
Monica Boros

*VIOLIN II*

Emily Terrell  
Erica Brewer  
Christine Dunaway  
Shiho Shirotori  
Sara Unbehagen  
Maureen Cleary  
Albert Chang  
Claire Petty  
Emily Mount  
Colin Trovato  
Alina To  
Jieyang Hu  
John Lee  
Joseph Lee

*VIOLA*

Angelique Gaudette  
Colin Todd  
Mitsuru Kubo  
Brianna Atwell  
Lee Ann Morgan  
Liesl Olson  
Alex Baldock  
Felisa Salmeron

*CELLO*

Anil Seth  
Dylan Rieck  
Anna Alexander  
Dawn Hollison  
Edward Lee  
Brian Ma  
Joyce Tseng  
Rachel Orheim  
Nicholas Brown

*BASS*

Moriah Neils  
Leslie Woodworth  
Kellen Harrison  
Bren Plummer  
Thomas Mayes

*FLUTE*

Jennifer Bailey  
Emily Slack

*OBOE*

Joe Groves  
Chris Sigman

*CLARINET*

Rudy Dennis  
Starlet Jacobs  
Christine Gilbert

*BASSOON*

Aaron Chang  
Ryan Hare

*HORN*

Michael Tisocco  
Erika Bramwell  
Melissa Dokken  
Matthew Kruse

*TRUMPET*

Rabi Lahiri  
Akash Shivashankara  
Jeremy Briggs Roberts

*TROMBONE*

Dennis Asis  
Sara Mayo  
Donal McLean III  
Jason Roe

*TUBA*

Kevin Pih

*PERCUSSION*

Katie Hurst  
Miki Sugahara  
Andrew Cooke

*HARP*

Gaby Holmquist  
Rebecca Hill

*CELESTA*

Nikolas Caoile

University of Washington  
THE SCHOOL OF MUSIC

COMPACT  
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2002  
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*Presents*

# A Celebration of Kings

UNIVERSITY CHORALE  
&  
CHAMBER SINGERS  
Geoffrey Boers, *director*

UNIVERSITY SYMPHONY  
Peter Erös, *conductor*

*Performing*

HANDEL, *ZADOK THE PRIEST*

DURUFLÉ, *KYRIE AND GLORIA*

HONEGGER, *KING DAVID*

Amber Sudduth, *soprano*  
Kathryn Weld, *mezzo-soprano*  
Wesley Rogers, *tenor*  
Julian Patrick, *narrator*

December 10, 2002

7:30 PM

Meany Theater

DATE# 14.279

PROGRAM

CD# 14.280

- 1] ZADOK THE PRIEST..... 5:51..... GEORGE FRIDERIC HANDEL  
 1. *Zadok the Priest*— (1685-1759)  
 2. *And all the people rejoiced*—  
 3. *God Save the King*—

- 2] Messe CUM JUBILO, OP. 11..... 9:23..... MAURICE DURUFLÉ  
 I. *Kyrie* (1902-86)  
 II. *Gloria*

CD# 14.281

INTERMISSION

- 1] KING DAVID..... 1:04:45 TOTAL..... ARTHUR HONEGGER  
 (1892-1955)

First Part (26:45)

1. *Introduction*
2. *The Song of David, the Shepherd*
3. *Psalm: "All Praise to Him"*
4. *Song of Victory*
6. *Psalm: "In the Lord I put my faith"*
7. *Psalm: O had I wings like a dove*
8. *Song of the Prophets*
9. *Psalm: "Pity me, Lord!"*
10. *Saul's Camp*
11. *Psalm: "God, the Lord shall be my light"*
12. *Incantation of the Witch of Endor*
13. *March of the Philistines*
14. *Lament of Gilboa*

2] Second Part (13:19)

15. *Song of the Daughters of Israel*
16. *The Dance before the Ark*

3] Third Part (24:11)

17. *Song: "Now my voice in song upsoaring"*
18. *Song of the Handmaid*
19. *Psalm of Penitence*
20. *Psalm: "Behold, in evil I was born"*
21. *Psalm: "O shall I raise mine eyes unto the mountains?"*
22. *The Song of Ephraim*
23. *March of the Hebrews*
24. *Psalm: "Thee will I love, O Lord"*
26. *The Crowning of Solomon*—
27. *The Death of David*

Tonight's concert is a celebration of kings. First is Handel's commemoration of a secular king, George II of England. Maurice Duruflé treats us to a Mass in dedication to the "heavenly King." Another Frenchman, Arthur Honegger, concludes the program with an oratorio based on the life of a monarch who blended the roles of sacred and secular leadership: the biblical King David.

GEORGE FRIDERIC HANDEL was an opportunist. Seeking better business possibilities as an opera composer, Handel tricked the Hanoverian ruler, Elector Georg Ludwig, into letting him leave Germany for England in 1710. The elector was, understandably, not pleased. Neither was Handel when, four years later, Georg Ludwig became King George I of England. He spent several years currying the king's favor, and by 1727 had obviously succeeded, for he was appointed to compose new music for the coronation of George II. At the coronation ceremony, the music was performed out of order and quite badly, but its majestic opulence easily endured such an ignominious beginning. *Zadok the Priest* has been performed at every English coronation since.

*Zadok* begins with one of music's most well-written natural crescendos, feeding into a grand choral acclamation. A dance section follows, depicting the rejoicing of the people. *Zadok* concludes with repeated affirmations of "May the King live forever" and buoyant cries of "Alleluia." The entire work is joyous, glamorous, and showy: perfect music for the highest of royal celebrations.

*Zadok* the priest and Nathan the prophet anointed Solomon King.

And all the people rejoiced and said:

God save the King! Long live the King! May the King live forever!

Amen. Alleluia.

In contrast to Handel's vigorous showmanship in music as in life, MAURICE DURUFLÉ stands as a model of professional restraint. Duruflé published only fourteen works, and held just two jobs for most of his career: organist at St. Étienne-du-Mond in Paris, and professor of harmony at the Paris Conservatoire. He was an enthusiastic student and exponent of plainchant, decades before it became fashionable. Indeed, most of Duruflé's music is based on chant, including the popular Requiem of 1947. The *Messe 'Cum jubilo'*, composed in 1966 for unison baritone choir and organ or orchestra, is based on the Gregorian Mass IX, intended for feasts dedicated to the Virgin Mary. This evening we hear the first two movements of the Mass, in commemoration of the 100<sup>th</sup> anniversary of Duruflé's birth.

Not surprisingly for music built on chant melodies, Duruflé typically evokes a gentle, subdued mood, as exemplified by the opening *Kyrie eleison*. There is more motion to the *Christe eleison*, before the return of the *Kyrie* music. The *Gloria* movement begins with unbridled joy, and ties the Mass into the evening's kingly theme with a particularly powerful jubilation to the heavenly King: "Rex caelestis, Deus pater omnipotens". Once again, there is a gentle central section ("Domine fili unigenite"), originally scored for baritone solo, but sung tonight by the men of the Chamber Singers.

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

Gloria in excelsis Deo,  
Et in terra pax hominibus bonae  
voluntatis.

Laudamus te. Benedicimus te  
Adoramus te. Glorificamus te.  
Gratias agimus tibi

Propter magnam gloriam tuam.

Domine Deus, Rex caelestis,  
Deus pater omnipotens.

Domine fili unigenite,  
Jesu Christe.

Domine Deus, Agnus dei,  
filius patris.

Qui tollis peccata mundi,  
Miserere nobis.

Qui tollis peccata mundi,  
suscipe deprecationem nostram.

Qui sedes ad dexteram .  
patris,

miserere nobis.

Quoniam tu solus sanctus,  
Tu solus Dominus.

To solus altissimus,  
Jesu Christe,

cum Sancto Spiritu,  
in Gloria Dei Patris.

Amen.

Glory to God in the highest,  
and on earth peace to men of  
goodwill.

We praise thee. We bless thee.  
We worship thee. We glorify thee.

Thanks we give thee  
for thy great glory.

Lord God, heavenly King,  
God the omnipotent Father.

Lord the only begotten son,  
Jesus Christ.

Lord God, Lamb of God,  
son of the father.

Who takes the sins of the world,  
have mercy on us.

Who takes the sins of the world,  
hear our prayer.

Who sits at the right hand of  
the father,

have mercy on us.

For thou only art holy.

Thou only art the Lord.

Thou only art highest,

Jesus Christ,

With the Holy Ghost

in the glory of God the Father.

Amen.

While Durufié had just begun formal studies, ARTHUR HONEGGER's fame shot throughout Europe. In early 1921, postwar finances finally permitted the dramatist René Morax to re-open his provincial Swiss theater at Mézières. By February, a new text was written on the biblical story of King David, costumers and scenery artists were engaged, and local musicians became enthused for a June 11<sup>th</sup> premiere. The only element lacking: a composer. In the end, Morax was lucky to have trusted the score to such a pure craftsman as Arthur Honegger, who composed the entire work in just two months. Preparations for the premiere went smoothly, as local farmers could be heard throughout Swiss valleys, practicing their musical lines while about their agricultural work. The performance catapulted Honegger to international acclaim, and two years later the composer reworked *King David* into the concert version heard tonight.

## UNIVERSITY CHORALE

Geoffrey Boers, *conductor*

Gary D. Cannon, *assistant conductor*

Jessica Hall, *rehearsal accompanist*

### SOPRANO

Jessica Anderson  
Teresa L. Cartwright  
Sally Chung  
Tauschia Copeland  
Katherine A. Copland  
Chelan Finney  
Emily Fleming  
Mikano Fukaya  
Kendall Gourley-Paterson  
Jennifer Iovanne  
Erin Lewis  
Jessica Li  
Kathryn Morgan  
Caitlin Murphy  
Ivy Ng  
Michelle Ross  
Lauren Sandven  
Henley Slepyan  
Mattia Smith  
Jennifer Zullo

### TENOR

Gary D. Cannon  
Tom Cohen  
Steven Flett  
Jeremy Force  
Troy Horshor  
Ryan Hovey  
Doug Jensen  
Scott Lytle  
Andri Pangastu  
Benjamin Wilson

### ALTO

Halla Attallah  
Tonya Arnold  
Carmen Bleything  
Vanessa Bradford  
Kristin Bush  
Katie Comer  
Cynthia Dillard  
Jennifer Hall  
Kristin Holsather  
Christal Lee  
Catherine Li  
Jessica Martin  
Jennifer Reuer  
Shama Samant  
Nicole Sleiers  
Leah Stettler  
Sarah L. Thomas  
Ava Trenga-Schein  
Tiffany Wang

### BASS

Chris Campbell  
Patrick Clark  
Alex Denny  
Daniel Hernal  
Jonathan Hudak  
Trevor Iwaszuk  
Jon Jenkins  
Clement Lye  
Matthew Milcic  
Thomas Noh  
Adam Sinding  
Calvin Toellner  
Stuart Vogel  
John Williams  
Kestrel Wright

## THE CHAMBER SINGERS

Geoffrey Boers, *conductor*

Michelle Chang & Hsin-Hung Liu, *rehearsal accompanists*

### SOPRANO

Maxine Adams  
Kristin Bush  
Laura Cervinsky  
Lindsay Enbysk  
Maggie Godwin  
Johanna Grimsson  
Leslie Lewis  
Jannette Mitchell  
Amber Sudduth  
Annelisa Tornberg  
Deanna Waldon  
Emily Ziskind

### TENOR

Benjamin Brody  
Gary D. Cannon  
Chris de Leon  
Patrick Johnson  
Timothy Keller  
Jason Liu  
Ron Mallory  
Glenn Price  
Andrew Seifert  
Brendan Tuohy

### ALTO

Yunju Chang  
Elizabeth Dahl  
Vanessa Gerads  
Linda Gingrich  
Sarena Hyman  
Helen Markopoulous  
Jana Marlow  
Mindy Nolls  
Markdavin Obenza  
Alison Pearsall  
Kara Telgenhoff  
Eva Wolff  
Hannah Won

### BASS

Jason Anderson  
Ryan Dye  
Danny Figgins  
Paul Kramer  
Preston Madden  
Simon Poon  
Leo Sanker  
Handel Shin  
José Rubio  
Heath Thompson

Honegger's devotion to the Baroque is unparalleled among mainstream French composers. Just as any Handel oratorio, *King David* includes diverse numbered sections, some choral, some solo, some orchestral, and all with a blend of drama and emotional commentary. There are, however, several unusual elements to the work: the standard Baroque recitative is replaced by spoken narration; all three soloists interchangeably take the role of David; the oratorio's relatively short length (just over an hour) forced a segmentation which is overcome by thematic links and an impeccably logical flow of emotion. Every number is infused with Stravinskyian neo-classicism, but mixed together with a distinctly modern tone. The story tells the life of David, from pastoral beginnings (not unlike the residents of sleepy Mézières), through disgrace, to his royal death.

### First Part

1. Introduction (*Orchestra*). Woodwinds and timpani depict a rustic, eastern scene.
2. The Song of David, the Shepherd (*Mezzo-Soprano*). A pastoral, child-like tune, sung by the contralto representing the simple faith of the shepherd boy David.
3. Psalm: "All praise to Him" (*Unison Chorus*). David having been divinely appointed successor to King Saul, the people confidently acclaim their God for protecting them against the Philistines. The continuo accompaniment is worthy of Handel himself. A fanfare confirms that a battle with the Philistine warrior, Goliath, is at hand.
4. Song of Victory (*Chorus*). David having slain Goliath, the people rejoice in their deliverance.
6. Psalm: "In the Lord I put my faith" (*Tenor*). Saul's jealousy of David has driven the king to attempted murder, and therefore the anointed shepherd is forced to flee Israel. Here is David's affirmation of faith.
7. Psalm: "O had I wings like a dove" (*Soprano*). David laments his exile: "Where shall I find for my head some safe shelter?"
8. Song of the Prophets (*Men's Chorus*). Saul's scouts find David studying with the prophets. The chorus of men's voices reflect on man's mortality.
9. Psalm: "Pity me, Lord!" (*Tenor*). With a sidling accompaniment of cor anglais, David laments the death of the prophet Samuel, but nevertheless finds joy in his faith.
10. Saul's Camp (*Orchestra*). Saul has gathered an army to kill David, and here is a gentle night-time portrait of the army camp. The mysterious background is interrupted by clarion calls on the trumpets and horns, as if to confirm that "All's well."
11. Psalm: "God, the Lord shall be my light" (*Chorus*). David has resolved that the only way to secure his personal safety, and to instate himself as the divinely appointed king, is to side with the Philistines in an attack against Saul's kingdom. In this brief chorus, we hear the misplaced confidence of the Israelite army, falsely believing that God will protect them and the Philistines' "arm shall be stayed."

12. Incantation of the Witch of Endor (*Narrator*). Saul's prayers for protection have indeed gone unanswered, and so he resolves to have a witch raise the prophet Samuel from the dead. Honegger depicts the pagan ritual with eerie accompaniment reminiscent of many a film soundtrack. The ghost does appear, but only to confirm that Saul and his army will fall to the Philistines.
13. March of the Philistines (*Orchestra*). Led by the brass, the Philistines—formerly the bad guys—march forward to attack the Israelite army. The music's pompous swagger reminds us that the Philistines are by nature an ungodly people.
14. Lament of Gilboa (*Soprano, Mezzo-Soprano, Women's Chorus*). Having won the battle, David laments the death of Saul nonetheless, "for still Saul was his king."

### Second Part

15. Song of the Daughters of Israel (*Soprano, Women's Chorus*). David's impending coronation is secure. The people rhythmically chant, "God the Lord comes to bless Israel," in an ostinato which remarkably presages minimalism by a half-century.
16. The Dance before the Ark (*Soprano, Narrator, Chorus*). This was Honegger's favorite number in the oratorio, in part because its unusual length allowed him to have a mildly extended structure. We hear a celebration of David's coronation which carefully blends the sacred ("Ope wide those gates that lead to Heav'n!") with a chorus of soldiers ("Many nations brought me to war, yet in Jehovah's name, they were destroyed"). The women's chorus has a central dance episode ("Sing to the Lord, sing loud and long!"). A return of the soldiers' music builds to a climactically glorious F major at "Mighty God, be with us!" The soprano solo takes over more lyrically, prophesying to David that there will be a greater king, a reference that the Savior was to come from David's own lineage. The chorus concludes with a gentle Alleluia, ending the number on a scintillating pentatonic chord.

### Third Part

17. Song: "Now my voice in song upsoaring" (*Unison Chorus*). The people acclaim their king David, and the apparent security and prosperity that should follow.
18. Song of the Handmaid (*Mezzo-Soprano*). David has spied a beautiful servant bathing, and this is her sweet song. The text is more appropriately what David would want her to sing: "Oh my love, take my hand, let us wander the vale."
19. Psalm of Penitence (*Chorus*). David has impregnated the handmaid, killed her husband, and taken her as one of his wives. Signs of God's punishment begin, as their child dies in infancy. David laments his various misdeeds.

20. Psalm: "Behold, in evil I was born" (*Chorus*). Realizing the full extent of his sins, David continues his lament.
21. Psalm: "O shall I raise mine eyes unto the mountains?" (*Tenor*). The punishment continues: David's family falls apart and his kingdom comes under threat by his own son, Absalom. Once again, David resolves that his best recourse is to flee Israel.
22. The Song of Ephraim (*Soprano, Mezzo-Soprano*). Absalom has pursued David, but the king's army has prospered. Notwithstanding David's plea that his son be spared, Absalom is killed brutally. David laments his loss nervously.
23. March of the Hebrews (*Orchestra*). A brass fanfare heralds the approach of David's army. In the march that follows, Honegger depicts quite adeptly their suspicion of the king, who secretly would have preferred that they, rather than Absalom, were killed. David delivers to them a message of gratitude, but it is musically clear that the army is still not convinced.
24. Psalm: "Thee will I love, O Lord" (*Chorus*). In a song reminiscent of the pastoral attitude at the oratorio's beginning, a fully penitent David reaffirms his faith that God is "my rock, my strength, my tower and my deliverer."
26. The Crowning of Solomon (*Narrator*). Here the evening's concert comes full circle, as Zadok the priest and Nathan the prophet anoint Solomon king.
27. The Death of David (*Soprano, Chorus*). An aged David knows that his death is near. In a tribute to Bach, Honegger fashions a chorale-melody to depict David's funeral. The chorale is swallowed up by jubilant cries of "Alleluia."

— Gary D. Cannon