VIOLIN I
David Lawson, concertmaster
Migdral 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
Shih 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 Balduck
Felisa Salmeron

CELLO
Anil Seth
Dylan Rieck
Anna Alexander
Dawn Hollison
Edward Lee
Brian Ma
Joysce 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

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
Presents
December 10, 2002 7:30 PM · Meany Theater
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 the Priest 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 joyful, 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 DURUFLE 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 Cumjubilo, 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 100th 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.
While Duruflé 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 Mezieres. 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 11th 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.
THE CHAMBER SINGERS
Geoffrey Boers, conductor
Michelle Chang & Hsin-Hung Liu, rehearsal accompanists

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.
5. 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.
6. Psalm: “O had I wings like a dove” (Soprano). David laments his exile: “Where shall I find for my head some safe shelter?”
7. 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.
8. 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.
9. 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.”
10. 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 (“Open 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, Absolom. Once again, David resolves that his best recourse is to flee Israel.

22. The Song of Ephraim (Soprano, Mezzo-Soprano). Absolom has pursued David, but the king’s army has prospered. Notwithstanding David’s plea that his son be spared, Absolom 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 Absolom, 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 re-affirms 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