

*RICE CHORALE*  
*and the*  
*CHANCEL CHOIR OF*  
*CHAPELWOOD UNITED*  
*METHODIST CHURCH*

*Thomas Jaber, conductor*

*Tuesday, April 7, 2009*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

### **Gloria**

*Francis Poulenc*

(1899-1963)

#### *Gloria*

*Glory to God in the highest, and on earth peace, good will  
towards men.*

#### *Laudamus Te*

*We praise Thee, we bless Thee, we adore Thee, we glorify Thee.  
We give Thee thanks for Thy great glory.*

#### *Domine Deus*

*O Lord God, heavenly king, God the Father almighty. O Lord  
God, heavenly King, God the Father almighty.*

#### *Domine Fili Unigenite*

*O Lord Jesus Christ, the only-begotten Son!*

#### *Domine Deus, Agnus Dei*

*O Lord God, Lamb of God, Son of the Father. Who takest away  
the sins of the world, have mercy upon us. Who takest away the  
sins of the world, receive our prayer.*

#### *Qui Sedes Ad Dexteram Patris*

*Who sittest at the right hand of the Father, have mercy upon us,  
for Thou alone art holy. Thou alone art Lord. Thou alone art  
most high, O Jesus Christ, together with the Holy Ghost in the  
glory of God the Father. Amen.*

*Maria Failla, soprano*

*Thomas Jaber, conductor and pianist*

### **Concerto in G Major for Piano and Orchestra**

*Maurice Ravel*

(1875-1937)

*Allegramente*

*Adagio Assai*

*Presto*

*Sophie Lippert, soloist*

PAUSE

(10 minutes)

### **King David**

*Arthur Honegger*

(1892-1955)

*Linda Royce, narrator*

*Thomas Jaber, conductor*

#### PART ONE: DAVID, SHEPHERD AND ARMY COMMANDER

*1. Introduction: In only a handful of bars Honegger sets the scene. In an  
over-heated atmosphere, the haunting cantilena of the woodwinds, with  
its vaguely oriental character, stands out against the somber rhythms of  
the lower instruments. We are in the land of Israel three thousand years  
ago. The second panel of this introduction is slower, of a strange and ar-  
chaic sweetness, and it prepares the way for the entrance of the Narrator:  
the prophet Samuel goes up to Bethlehem to find the young shepherd,  
David, the chosen king of Israel.*

2. *The Song of David, the shepherd: A pastoral melody, full of tenderness and freshness and surrounded by light and transparent harmonies, expresses the adolescent's confident wish to sacrifice himself to his God.*

*Rebecca Henry, mezzo-soprano*

3. *Psalm: The peremptory rhythmic verve, the diatonic candour and the simple, sturdy two-part counterpoint evoke clear memories of Bach and Handel. The words "All praise to Him, the Lord of glory" are by Clément Marot. In the stage version, this number came towards the end of the work, immediately before "The Crowning of Solomon."*

3b. *Fanfare: This brief bitonal fanfare, which is modeled on Florent Schmitt's Psalm XLVII, announces Saul's summoning of the armies of Israel and their departure to fight the Philistines. Goliath – represented by a brief trombone solo – is quickly felled by a stone from David's sling.*

4. *Song of Victory: Thirteen bars of wild and ringing jubilation, the splendid violence and rhythmic accents of which will be taken up again after No. 5.*

5. *March: The victorious Jewish army approaches to the sound of parallel fourths, with rhythms of 4/4 and 12/8 superimposed on one another.*

6. *Psalm: An evil spirit troubles Saul, who attempts to kill David with his bow while the latter sings and plays his harp. But David's radiant confidence ("Fear nothing and put your faith in Eternal God") remains unshakeable, and the serene melody reappears intact after the brief realistic episode in which we hear the arrow whistling through the air before being deflected by the hand of God. David is forced to flee into the wilderness.*

*Zachary Devin, tenor*

7. *Psalm: This exquisite and deeply moving lament expresses David's sadness at being separated from his family and is one of the score's poetic jewels. The choice of harmonies and the gently flowing siciliana rhythm reveal the deep admiration which Honegger felt for the art of Gabriel Fauré.*

*Julie Marx, soprano*

8. *Song of the Prophets: Saul's envoys find David among the prophets, who are brooding on the ephemeral nature of fragile human existence ("Man that is born of woman lives but a little while"). The exclusive use of low tessituras underlines the austere and ponderous nature of the musical idea.*

9. *Psalm: Pursued into the mountains by Saul's followers, David cries out in his distress. His prayer is heard and the character of the music suddenly changes. A vigorous Allegro marcato in the style of Bach expresses his unshakeable confidence. Saul's army, which is sunk in deep sleep, is delivered unto David by God's hand.*

*Zachary Devin, tenor*

10. *Saul's Camp: A brief and striking evocation of nocturnal peace, a peace broken only by the distant calls of the sentries. A mood of mysterious suspense reigns here. Once again war breaks out between Hebrews and Philistines, but on this occasion David is with the latter. Saul's army continues, nonetheless, to place its trust in the Almighty.*

11. *Psalm: It was with this outstandingly beautiful chorus, with its dynamic contrasts evoking an emotional dialogue within the soul, that Honegger started work on the score. The dialogue is resolved in a hymn of faith powerfully affirming the key of D major. Abandoned by all, Saul repairs at night to the Witch of Endor and begs her to summon up the shade of Samuel from Sheol's darkness.*

12. *Incantation of the Witch of Endor: The rhythmical test is declaimed against the background of orchestral writing of immense dramatic force, a slow and irresistible crescendo and accelerando with unstable rhythms and a startling use of percussive effects whose atonal language is in starkly intentional contrast with the clear diatonic idiom of the greater part of the score. These forty-seven bars*

reveal the young composer's symphonic mastery. In keeping with Samuel's prophecy, the Jewish army is defeated on Mount Gilboa. Saul and his sons are slain.

Ryan Stickney, narrator

13. *March of the Philistines: The Philistines celebrate their victory in a march that is strident, ponderous, unsubtle and swollen with pride – fascist music avant la lettre. It is at the price of this disaster that David inherits Saul's crown, which is brought to him by a messenger. He rends his garments and weeps in the sight of his people who join with him in his affliction.*

14. *Lament of Gilboa: This extended lament brings the first part of the work to an end. The melismata of the solo voices, repeated by the chorus, owe their striking orientalism to their intentional monotonicity, which underlines the sense of desolation, while the arabesques in the writing for winds serve to highlight the expression of grief. This threnody – one of the great funeral laments in all music – transports us far from Paris, far from Mézières, to the barren, fissured slopes of the mountains of Judaea.*

Abbey Curzon, soprano Rebecca Henry, mezzo-soprano

## PART TWO: DAVID AS KING

*At the heart of Le Roi David stands the important edifice of the Temple of Joy, which is approached, so to speak, through the luminous narthex of the "Song of the Daughters of Israel." The Temple provides the material for the whole of this second section and, as such, may be described as the work's true apogee, a radiant and protracted moment of rest, a pivotal point between the two great narrative and epic panels which surround it. The composer's intuition attests to his architectural genius. King David enters Jerusalem in triumph, accompanying the Ark which will find a permanent home there and dancing in joy before it.*

15. *Song of the Daughters of Israel: In a free and exultant affirmation of faith, the soprano soloist invites the daughters of Israel to rejoice. For a time her vocal line is superimposed on that of the women's chorus, before soaring aloft on its own once again prior to the sun-drenched final bars. The anapaestic rhythms of the daughters of Israel, suggesting inaudible castanets and tambourines, have a Hebraic flavour that is very close to the popular dances which are still to be heard in Israel today – a splendid indication of the timelessness of the Shulamite.*

Abbey Curzon, soprano

16. *The Dance before the Ark: This grandiose fresco brings the whole of the Hebrew people on to the stage: herdsmen, women reapers, wine growers, then priests and warriors pass in review in an uninterrupted procession beneath a dazzling canopy of blue, whose harshly burning and vibrant light excites the minds and bodies of all concerned, encouraging that state of exaltation which gradually rises to fever pitch, that wild, ecstatic joy or sacred rapture which this celebration of the armies' Eternal God has in common with all the great initiatory mysteries of the ancient Orient, in which the state of physical frenzy is revealed as an instrument of spiritual insight. Honegger has been admirably successful in expressing this great festival of a civilization both warlike and pastoral at one and the same time. The breadth of his canvas allows the composer to work with great symphonic gradations built up on well-characterized thematic elements. Six major sections may be distinguished:*

(a) *The Narrator declaims his text over an orchestral prelude which, initially calm and solemn, gradually grows more animated with the introduction of dance rhythms and fanfares.*

(b) *The men's chorus enters with an impassioned cry which is almost threatening in its energetic dotted rhythm: "Jehovah, be with us!" To the sound of tambourines, the women reply at once "Mighty God, be with us! O radiance of the morn," taking up the anapaestic rhythm of the "Song of the Daughters of Israel," which is developed at length, with a sweeping, contrapuntal melody in the bass.*

After an initial climax, the warriors' boorish interlude "Many nations brought me to war" is followed in turn by a rapid and irresistible increase in tension that combines the masculine and feminine themes and issues without warning into (c) the dance itself, with its imperious 3/4 time signature. Women's voices intone the words "Sing to the Lord, sing loud and long," bringing to the work a note of luminosity and transparency, which is gradually transformed into a Dionysian whirling that reduces the entire community to a state of religious hysteria.

(d) The 4/4 time signature returns, the metre pounded out in unbridled frenzy, marking the celebrants' total freedom from every inhibition. As their ecstasy reaches its orgasmic climax, the music comes to a sudden rest on a fortissimo chord of F major.

(e) In the impressive silence that follows we hear the voice of the Angel against a shimmering background of the celesta (its first appearance in the work), proclaiming that it will not be David himself but his son Solomon who will raise the Temple to God. Women's voices, joyful and contemplative, intone the ethereally floating line of

(f) the Alleluia, a line which, wholly classical in its simplicity, is perhaps the most inspired and memorable of the entire score. It soars aloft with leisurely calm, passing from one voice to another and modulating from D major to B, thence to A-flat and finally to F-sharp major. The lines rise polyphonically with a glorious fullness of sound, before gently falling back and finally disappearing into the distance as they float towards the farthest edge of our dreams.

Abbey Curzon, soprano

### PART THREE: DAVID, KING AND PROPHET

The third section deals with the whole of David's reign from his accession to his death. For this account of its numerous episodes, its fortunes and misfortunes, the rapid narrative rhythm and fragmentary approach of the opening panel of the work returns.

17. Song: The three stanzas of this hymn of praise ring out with unsophisticated freshness, a forthrightness that is underlined by the animated trumpet figurations and illumined by the sudden, passing shift of harmony as E major replaces the dominant of B-flat major. The final stanza is more expansive than the previous two, ending on a dazzling G major. But at the very height of his power, sin has entered David's heart: he desires Bathsheba, the wife of his general, Uriah, whom he has seen from the roof of his house.

18. Song of the Handmaid: The music and words of this touching and sensuous melody are inspired by the **Song of Songs**. David gives orders for Uriah to be killed and takes Bathsheba as his wife, but their child dies, a victim of divine wrath. There follow two psalms of penitence and contrition closely linked in their inspiration.

Rebecca Henderson, mezzo-soprano

19. Psalm of Penitence: With their dully pulsating rhythms and grey and bitter inflexibility, crotchet chords in the orchestra provide a potent contrast to the desolate melody of the voices, with their flowing 12/8 metre.

20. Psalm: This second lament, based on a psalm by Claude Goudimel, intensifies the mood of prostration and bitter contribution of the previous number. Prolonging the note of supplication heard in the voices, the diminished ninths in the orchestra act as granite pillars preventing the chords from finding resolution. This is the music of ashes and the terrible taste of death, prefiguring the Honegger of the two great symphonies, No. 3 "Liturgique" and No. 5 "Di tre re." David's trials are not yet over: the rebellion of his son Absalom forces him to seek refuge in the desert once again.

21. Psalm: This extremely simple and tranquil number expresses David's hope and trust in God. Absalom's armies are defeated in the wood of Ephraim. While David laments his son's death, the women of Israel sing.

Zachary Devin, tenor

22. *The Song of Ephraim*: The soprano soloist describes the scene of battle, her threnody punctuated by the wordless melismatas hummed by the female chorus, while the tambourine adds its asymmetrical rhythms.

Julie Marx, soprano

23. *March of the Hebrews*: Once again fanfares ring out on brass and woodwind, each entry a fourth above the preceding one, as the victorious Jewish army marches past the aging king, whose heart is rent in twain by his grief, yet who interrupts the procession to express his thanks to his armies. For the present, the mood is one of serenity and plenitude as is clear from the following psalm.

24. *Psalm*: To words by Clément Marot, this gentle cantilena for alternate voices is reminiscent of Fauré. Tender vocalizations and lulling, translucent harmonies are briefly interrupted by a dramatic, polyphonic outburst, but the mood of violence passes as quickly as it came, leaving no trace behind it. The pride of the old king, who has his people counted in order to measure his power, draws the thunderbolts of divine wrath down on Israel one last time, as the Angel of Death visits a pestilence upon the people.

25. *Psalm*: Evoking a vision of terror and fear, Marot's words are more spoken than sung against a background of stormy figurations which, in their grandiose and chaotic orchestration, look forward to the *Dies irae* from Honegger's Third Symphony. The time for forgiveness has come and, with it, the end of David's long and fruitful life. He abdicates in favour of his son Solomon and visits the Temple one last time. His destiny accomplished, he can die at peace with himself.

26. *The Crowning of Solomon*: A brief orchestral interlude whose august grandeur momentarily evokes a memory of *Parsifal*, before passing without a break into the final tableau.

27. *The Death of David*: We come to the second great climax of the work. Honegger's overriding problem here was not to fall short of the earlier climax, "The Dance before the Ark." He needed ten days to find the right solution, but it is a solution that strikes us now with the blinding, self-evident rightness of genius. The Narrator completes the story over ten bars of ethereal woodwind harmonies. Then, with virginal purity, the prophecy of the Angel (soprano solo) rings out, announcing the messianic message of the *Virga Jesse*. Since Morax has introduced this New Testament element into his poem, Honegger seeks a logical musical equivalent for it, which he succeeds in doing by giving the Angel's melodic line to the female chorus and, by dint of a simple rhythmic change, confers upon it the character of a chorale. The men add their voices, punctuating the chorale-like melody with whispered cries of Alleluia set to staccato semiquavers. Then suddenly, as the chorus' innermost hopes are fulfilled, the Alleluia from "The Dance before the Ark" returns, a return as satisfying as it is unexpected. Modulating from A-flat to D major, it is joined in the bass by the chorale theme stated in long note values in the manner of a *cantus firmus*. A familiar feature of Bach's chorales, this style of contrapuntal writing is none the less a tour de force in the hands of any other composer, especially when it is handled with as much harmonious ease and lack of artifice as Honegger evinces here. His pride at such an achievement was certainly not misplaced. The mood of rejoicing grows without cease in the course of final radiant stepwise progression. Having reached the climax of an irresistible crescendo, the choral line comes to rest on a D major chord, while the orchestra forges ahead for a further five bars, descending and ascending major scales evoking pealing Eastertide bells with their radiantly ringing fourths.

Julie Marx, soprano

— Notes by Harry Halbreich, June 1971.  
Translated into English by Stewart Spencer.

## RICE CHORALE

<i>Keith Allegretti</i>	<i>Nick Hartley</i>	<i>Paula Platt</i>
<i>Thomas Barr</i>	<i>Rebecca Henderson</i>	<i>Caitlin Porter</i>
<i>Virgie Bryant *</i>	<i>Rebecca Henry</i>	<i>David Randall</i>
<i>Sara Beaves *</i>	<i>Rochelle Herbst</i>	<i>Laurie Reynolds</i>
<i>Rebecca Bing</i>	<i>Julia Holden</i>	<i>Erika Rodden</i>
<i>Filip Blachnio</i>	<i>Bradley Houston</i>	<i>Linda Royce *</i>
<i>Cynthia Bova</i>	<i>Miriam Howland</i>	<i>Chandra Samuelsen *</i>
<i>Alex Buckey</i>	<i>John Jacob *</i>	<i>Erica Schoelkopf</i>
<i>Shelley Cantrick</i>	<i>Andrea Jaber</i>	<i>Samuel Schultz</i>
<i>Elizabeth Carey</i>	<i>Stephen Janda</i>	<i>Marielle Schweickart</i>
<i>Allison Carter *</i>	<i>Peter Johns *</i>	<i>Bruce Sealy *</i>
<i>Liz Castillo</i>	<i>Joseph Kingma</i>	<i>Quinn Shadko</i>
<i>Craig Cavanagh *</i>	<i>Harish Kumar</i>	<i>Chris Skeen *</i>
<i>Pat Cavanagh *</i>	<i>Aya Kurihara</i>	<i>Becky Skeen *</i>
<i>Kevin Chen</i>	<i>Katherine Kyle *</i>	<i>Lauren Snouffer</i>
<i>Mindy Chen</i>	<i>Ken Landgren *</i>	<i>Marce Stayer **</i>
<i>Brian Cho</i>	<i>Alex Lawler</i>	<i>Ann Steiner *</i>
<i>Abbey Curzon</i>	<i>Teresa Lee</i>	<i>Bill Steiner *</i>
<i>Erin Dahlstrom</i>	<i>Sara Lemesh</i>	<i>Ryan Stickney</i>
<i>Akshay Dayal</i>	<i>Sophie Lippert</i>	<i>Michael Sumuel</i>
<i>Diana DeCola *</i>	<i>Kelly Loudin</i>	<i>Mark Swindler</i>
<i>Jennifer Dirkes</i>	<i>Deborah Loughry</i>	<i>Chie Tanaka</i>
<i>Pam Dougherty *</i>	<i>Julie Marx</i>	<i>Garrett Tate</i>
<i>Paul Early</i>	<i>Charlie McKean</i>	<i>Laura Taylor *</i>
<i>Megan Erickson</i>	<i>John Meier</i>	<i>Hannah Thalenberg</i>
<i>Roger Ethridge *</i>	<i>Claire Meyer</i>	<i>Ryan Vargo</i>
<i>Maria Failla</i>	<i>Lillian Meyer</i>	<i>Margaret Wagenecht *</i>
<i>Art Faris *</i>	<i>Spencer Miller</i>	<i>Erin Walsh</i>
<i>Dodie Ferguson *</i>	<i>Joanne Mills *</i>	<i>Pat Whitnel *</i>
<i>Sara Fisher</i>	<i>Pamela Moore *</i>	<i>Pat Wild **</i>
<i>Laurel Garrett *</i>	<i>Robert Moore *</i>	<i>Paul Wilt</i>
<i>Nikhil Gheewala</i>	<i>Jonathan Myers</i>	<i>Evanne Amy Winegrad</i>
<i>Fred Gibson *</i>	<i>Stephen Nelson</i>	<i>Francine Winkel *</i>
<i>Peggy Gibson *</i>	<i>Suzanne Newkirk *</i>	<i>Carrie Woliver *</i>
<i>Gina Goff</i>	<i>Andrew Owens</i>	<i>Rachel Womble</i>
<i>Ross Griffey</i>	<i>Cody Parrott</i>	<i>CJ Yeoman *</i>
<i>Wendy Guardado</i>	<i>Kemly Philip</i>	<i>Christina Zarraga</i>
<i>Ruth Harrison *</i>		<i>Joelle Zigman</i>

*\* Member of Chapelwood Chancel Choir*

*\*\* Member of both Rice Chorale and Chapelwood Chancel Choir*

## INSTRUMENTAL ENSEMBLE

<b>Piccolo</b>	<b>Bassoon</b>	<b>Harp</b>
<i>Natalie Zeldin</i>	<i>David Richmond</i>	<i>Sadie Turner</i>
<b>Flute</b>	<i>TK DeWitt</i>	<b>Piano</b>
<i>Heather Zinninger</i>	<b>Horn</b>	<i>Eugene Joubert</i>
<b>Oboe</b>	<i>Elizabeth Schellhase</i>	<b>Timpani</b>
<i>Jeffrey Stephenson</i>	<i>Katharine Caliendo</i>	<i>Gregory Tsalikis</i>
<b>English Horn</b>	<b>Trumpet</b>	<b>Percussion</b>
<i>Freddie Blood</i>	<i>Brian Hess</i>	<i>Casey Cangelosi</i>
<b>B-flat Clarinet</b>	<i>Robert Zider</i>	<i>Robert Garza</i>
<i>Eric Jacobs</i>	<b>Trombone</b>	<i>Andrés Pichardo</i>
<b>E-flat Clarinet</b>	<i>Samuel Jackson</i>	
<i>Carlos Cordeiro</i>		