

TCNJ Chorale
John P. Leonard, Associate Professor of Music
&
TCNJ Bible as Literature Course
Glenn Steinberg, Professor of English

With support from TCNJ's Collaboration Across Boundaries Project present:

**Arthur Honegger's
King David
A Symphonic Psalm**

Narration by René Morax
English Translation by Edward Agate

Saturday, March 28, 2020
7:00 pm Pre-Performance Discussion
8:00 pm Performance
Mayo Concert Hall

Dr. John Leonard, *conductor*

Cassie Ackerman, Brianna Carson & Emily Obenauer, *sopranos*

Monica Alverado, Lauranne Holgado & Maura McFadden, *mezzo-sopranos*

Joseph Rippert, *tenor*

Dr. Glenn Steinberg, *narrator*

This production is the product of a Collaboration Across Boundaries Project between TCNJ's *Bible as Literature* course and *College Chorale* course to prepare a student-informed performance of Arthur Honegger's *King David*. The students of the two classes divided into 12 groups with students from each class. Each group researched and reflected on either a section of *King David* or a specific area of background information about the piece. The Literature students focused primarily on the historical and interpretive context of the texts, and the Chorale students focused on the historical, compositional, and musical interpretation of the texts. The objective of the groups was to work together to contribute to the performance with the preparation of the included program notes and to perform the work as informed by their collective research into the texts and musical setting by Honegger.

Special thanks to Dr. Monisha Pulimood, Barbara Meyers Pelson Chair in Faculty-Student Engagement for her support in making this collaboration and performance possible.

Part I

1. Introduction
2. The Song of David, the Shepherd
3. Psalm: All praise to Him
4. Song of Victory
5. March
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

Part II

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

Part III

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 my eyes unto the mountains?
22. The Song of Ephraim
23. March of the Hebrews
24. Psalm: Thee will I love, O Lord
25. Psalm: In my distress
26. The Crowning of Solomon
27. The Death of David

PROGRAM NOTES

Arthur Honneger was born to Swiss parents on March 10, 1892, in Le Havre, France. He began his musical education in Paris at a young age, beginning with harmony and the violin and continuing his studies briefly in Zurich before returning to Paris at age 20 to study with well-known composers Charles Widor and Vincent D'Indy.

Early in his life Honneger was trapped in Paris with the outbreak of World War I, giving him ample time to dream and hope for better times and music ahead. Not too long after the war, Honegger shot to fame with his composition of incidental music for the stage play *Le Roi David* by René Morax in 1921 at the age of 29. This "Dramatic Psalm" admirably captured the famous biblical narrative of David. In 1923, he composed another one of his well-known works, *Pacific 231*, an orchestral piece which imitated the sounds of a steam locomotive. He also composed original music for some notable films in the years following, including *Pygmalion* and *Cavalcade d'amour*.

Honneger went on to join the French Resistance during World War II in 1940. Thankfully, the invasion of the Nazis left him unaffected and he was able to continue composing. He went on to develop severe depression due to the horrid memories of the war but was still able to complete four more pieces before his death. In 1951, he wrote an autobiography, entitled *Je Suis Compositeur*. Arthur Honneger passed away on November 27, 1955 in Paris from a heart attack at the age of 63.

King David is a product of the period after the first World War ended in 1918 with mass casualties. Immediately following the war, the Spanish flu pandemic ripped through Europe, causing even more lives to be lost between 1918 and 1920. Afterwards, Europe was still reeling from the terrible destruction wrought by World War I, primarily focused on rebuilding and gaining war reparations from Germany. In 1920, the League of Nations was established by the Allied Powers in Geneva for international cooperation and to prevent acts of war. Although Switzerland, the home of Honegger's parents, was a neutral country during World War I, there was still tension among the Swiss population especially when it came to what language the citizens spoke. German and French are the two most prominent languages spoken in Switzerland, with German being the more common of the two. During the war Swiss citizens who spoke German naturally tended to be sympathetic to the Germans whilst Swiss citizens who spoke French tended to be sympathetic to the French. Perhaps it was this divide among languages during the Great War that inspired Honegger to take the commission from Morax to help tell the story of King David, an important Biblical figure who unified the kingdoms of Israel and Judah.

Honegger's music is typically regarded for its fusion of French and German elements, as the composer studied at conservatories in both Paris and Zurich. Yet, prior to these experiences, Honegger was influenced by certain elements of his boyhood. His experience in the Protestant Church was undoubtedly a factor in his early interest in music. At his local church, Honegger was exposed to the works of Bach. This admiration is later made evident through Honegger's "Bachian" counterpoint and chorale-like melodies in works such as *King David*. Moreover, Honegger's religious convictions formed at this early age made the Bible a constant source of inspiration for his music: Honegger said he could compose Bible-based pieces for his whole life if he wanted to. In his early years he also learned Beethoven's piano sonatas with his mother, which contributed to his knowledge of classical German music.

Honegger's role as a member of "Les Six," a renowned group of composers, during his time in Paris also had a substantial impact on his music. As a part of this group, Honegger was exposed to the music of the French Salon. Since there was post-war euphoria, as well as the fact that Paris was the musical center of the world at the time, Honegger was exposed to a wide variety of musical and intellectual debates. Yet, in the Salons, Honegger was quick to witness a sense of "intellectual artificiality" in the music and atmosphere. Regarded as the most thoughtful and determined member of "Les Six," Honegger was fueled by his yearning for constant growth and evolution both as a person and as an artist. He wanted to generate change both musically and intellectually. Honegger always wanted to learn new music over his career and never had time to commit to one genre or sound. He even went as far as 12-tone music but firmly rejected atonality. Wagnerian dramas and Baroque oratorios were also major inspirations while composing *King David*.

René Morax's narrative of *King David* is told in three parts. The initial part covers David's early life, as well as his life at the court of King Saul. The first part ends with the defeat of Saul, who had harbored intense feelings of jealousy toward David. The second part, which is considerably shorter than the first and third, deals with what happened early on in David's reign as king. The third part details the decline of David's reign, as David commits multiple transgressions against God for which he is subsequently harshly punished. Of these sins, the ones detailed in the narrative are his lust for Bathsheba, his weakness in confronting the crimes of one of his sons, and the death in battle of another son, Absalom. The story ends on a decidedly melancholy note, with a worn-out and disgraced David seeing his son crowned as the next king. As a whole, *King David* is a character-centered narrative, which follows David's rise to glory and his eventual decline.

In its original version, *Le Roi David (King David)* was a 27-movement incidental score composed to highlight specific events in David's life for Morax's four-hour staged *drame biblique*. Initially, Honegger struggled to compose music for the unique orchestra of 17 eclectic instruments available at the theatre in Mézières in such a short time. He turned to renowned Russian composer Igor Stravinsky for advice and was told by Stravinsky to imagine that the distinctive lineup of musicians was one he had chosen rather than one imposed on him. The score was composed in two months, between February and April 1921. The première of this staged version in Mézières, Switzerland, was followed by 11 further performances, and the favorable response from audience and critics encouraged Morax and Honegger to produce concert versions. A first version was Morax's reduction for concert-hall performance in which he substituted a narrator for the cast, reduced the running time to a little over an hour, but retained all the original music with its scoring for seventeen instruments, soloists, and chorus. This is the version we are performing tonight.

After the success of its initial run, *King David* was expanded into a second concert version which retained the same concert libretto and featured a complete orchestral version with which most audiences are familiar. The 1923 update features 28 instruments, including the addition of an additional oboe and bassoon, three additional horns, two additional trombones, a tuba, organ, harp, and strings. In addition, individual players were added to play snare and bass drums, cymbals, a tambourine, and a tam-tam, as opposed to one percussionist playing all the parts in the initial run. While *King David* is known as a Neoclassical work, it uses musical styles which predate the 20th century, such as Gregorian chant, as well as Baroque and modern styles. This *psaume symphonique* was widely performed: in Paris, for instance, it was mounted on consecutive nights for three months. The work secured Honegger's international reputation, and he was soon dubbed '*Le roi Arthur*.' The musical language is fundamentally tonal and strongly characterized by qualities of unity and coherence.

The first movement is an instrumental introduction to the entire piece. The music is very peaceful and pastoral in the introduction, to portray farm life. The use of the oboe and the flute backs this up, as these woodwind instruments are very light and airy in tone. This also foreshadows the fact that David is a shepherd and sets the tone for where we find him in the beginning of the piece. This is also done to portray the innocence and humbleness of David. The piece is very regal sounding, with the sudden bursts of sound and faster tempo, it feels fitting for a king of David's caliber. It flows from a louder, more assertive sound to the more pastoral sound seamlessly. This indicates the fact that David will become a king, but then fades into the peaceful music to show where David is in the beginning of his story, setting up the scene for the second movement.

Beginning with 1 Samuel 16:1-11 and 14, the **second movement, *The Song of David, the Shepherd***, sets the scene for the young shepherd David's coronation. Shepherds held cultural significance to the Ancient Hebrews. They guarded and provided for their flock which mirrored the optimal relationship between a ruler and his people, especially God and the ancient Hebrews. It was a humble job and the connection between shepherds and good kings is made constantly throughout the bible. The Deuteronomist was a group of priestly scholars that operated around 640 BCE in the southern kingdom of Judah under King Josiah and disliked the murderous, autocratic kings of surrounding nations at the time who thought they were gods. They advocated for a theocracy because they believed misfortune would befall those who turned away from God and felt the practices of kings during their time did just that. It was the Deuteronomist who originally collected the stories of the legendary King David. The psalm David

is singing is a song of trust, this genre of psalms is about how someone has an absolute trust in God. This is a trait that The Deuteronomist would later adopt as one they felt was important for their idea of a good, theocratic king.

The **third movement** is the passage of Psalm 18:46-48 which explains the anointing of David, to be king, by God through the prophet Samuel. The piece explains the faithfulness David has towards the Lord now until even when he becomes king. He praises and gives thanks to the Lord in a pompous and passionate way. The piece is energetic and sung with enthusiasm and excitement in a celebratory tone. The upbeat trumpet melody throughout the piece provides a joyous sound that is set throughout the song. The chorus sings in unison, providing a powerful energy to emphasize David's gratitude to the Lord. The piece foreshadows the greatness David is going to achieve as king with the help of God. The tone of the music portrays the positivity of David's future as a loved and faithful king by not only his people, but also God. It is followed by a militarist fanfare and the entrance of Goliath, personified by the solo trombone.

In **Movement 4, *Song of Victory***, the people of Israel react to David's immense success at war in 1 Samuel 18:7. The higher register of the voice and minimal orchestration gives this patriotic song a visceral wartime feeling. King Saul's people and his army approved of David's leadership because he was chosen by God. When David was returning home from killing the Philistines in the war, he was met with a celebration by the women of Israel. This "song of victory" was an ode to Saul and David's success in the war, however, they made it clear that David was far more successful than Saul when they sang, "Saul has killed his thousands, and David his ten thousands." (1 Samuel 18:7).

Movement 5 is an orchestral march to narration that depicts a scene in which David is praised before he is attacked by Saul. The music begins with a fanfare in the trumpets and horn with a constant "march-like" rhythm in lower instruments throughout. The fanfare at the beginning creates the feeling of royalty and shows the story of David's popularity and admiration, but the growing dissonance throughout the movement brings about ideas of tumult and worry, which aligns with Saul's growing jealousy.

Movement 6 is a psalm of trust, clearly indicated when David sings, "In the Lord I put my faith, I put my trust." Musically, this movement follows an ABA form, which is reminiscent of a hymn: it has a beginning and ending that follow the same musical idea, with a different B section in between. In this movement, David is speaking with Jonathan before his journey to Bethlehem. The relationship between these two characters was extremely close, to the point that they considered each other brothers. To reassure Jonathan of his safety, David relies on his trust in the Lord to keep him safe from evil. In the psalm, David states "evil is here" alluding to King Saul and his violent attacks on David's life. When David addresses evil, the music takes on a more anxious and agitated tone with speech-like rhythms and a somewhat disjunct tonal shift. This intense, touching moment is a significant reflection of the morals Honegger wanted to highlight to connect the audience to David. Not only did this story reflect the depth of David's devotion to the Lord, but Honegger wanted to reiterate that trusting in the Lord is the only way to live.

To begin **Movement 7**, David flees to the home of Samuel to tell him of Saul's attempt to kill him. In leaving the kingdom of Saul, David is forced to say goodbye to Jonathan, as he starts his journey into the desert where he pleads with God to find a place of refuge. As David reflects upon his experiences with Saul, his thoughts are expressed through a lament. During this time of distress and pining, the contemplative melody demonstrates David's troubled thoughts. In addition to the melody, the use of a soprano voice can be heard in this particular movement, encouraging those who are listening to empathize with David and the struggles he has encountered at the hands of Saul.

Upon hearing of David's refuge at Samuel's home in Naoith Saul dispatches his men to further pursue him. When the messengers arrived at the home of Samuel, David was among the prophets. In the prophecy, the prophets share that, just like any man, David must endure trials and tribulations to attain what God has destined for him to become. Unlike the majority of the other movements, **Movement 8, *Song of the Prophets***, comes from the book of Job, a choice the librettist may have made to ease David's troubles in telling him that Saul would not always be

remembered in his kingdom. To demonstrate the wise men who are prophesying to David, the tenor and bass voices of the chorus evoke a two-part chant. Accompanying the voices, the intervals played in the orchestra create a solemn and hollow sound for this piece.

Following the arrival of Saul's men, David leaves to the desert in a protest of returning to Saul in **Movement 9**. As David wanders in the desert, he pleads with God once again to find him a place of refuge and confesses his confidence in the power of God. Similar to the sixth movement in which David puts all of his trust in God, the voice of David is conveyed again through a tenor voice as he pleads with God and tells of his trust. Throughout this movement, listen closely to the sound of the English horn that personifies David's harp that is mentioned in the song.

Movement 10, *Saul's Camp* introduces an important part of the Biblical text when David visits Saul at his camp before battle. The inclusion of war in this composition reflects Honegger's personal experiences with the long-lasting effects of war. War has begun again, with battles ensuing between the Philistines and Saul, King of Israel. David has sided with the Philistines after taking refuge in one of their cities in order to escape from Saul. The narration emphasizes that Saul's army is in distress, facing treacherous terrain in their travels all while David is with the Philistines. The people of Israel, losing hope, begin to call on the Lord for help. Listen for the powerful trumpet that begins the movement and creates the setting through sound. There is a martial character to the instrumentation, complimenting each other while representing the battle cries from the formidable armies.

Movement 11 depicts the battle, utilizing some structure and wording from Psalm 27. The movement opens with the voices of the armies crying out in allegiance to the Lord, expressing the comfort and strength they are able to muster knowing that He is with them. After the dramatic opening, the chorus and orchestra drop softly and build back up to create louder, more chaotic peaks. This represents the preparations for the battle and the fact that the Lord will be with them throughout the fight, offering protection and salvation. Voices begin to overlap with each other during the more rhythmically chaotic portions, symbolizing the unity they experience under God and through prayer.

Despite reaching out to God, Saul gets nothing but silence in return. At the suggestion of his servants, he travels in disguise to a Prophetess and asks her to bring up Samuel. ***The incantation of the Prophetess of Endor*** in **Movement 12** is not a part of the original text of the Bible; rather, it was added by the librettist to increase the drama of the arrival of the Shade of Samuel. The Bible skips over the summoning, instead building drama after Samuel has already arisen. However, the libretto and Bible swap the points of tension - while the narration summarizes Samuel's prophecy, the Bible expands on this scene, including a conversation between Saul and the Prophetess on Samuel's appearance, Saul fainting from the stress, and the Prophetess nursing him back to health before sending him on his way. Even though this has not been included, the melodrama of the scene is still intensified through the musical choices. During the incantation, wind instruments sound like wind echoing through the cave. They pick up speed into a climactic crescendo as the prophetess realizes she has been tricked by Saul, then abruptly halts as Samuel begins to speak and the Narrator explains his prophecy.

Movements 13 through 15 are crucial to the story of David due to the fact that they highlight the story of Saul's death, along with his son Jonathan's. In **Movement 13, *March of the Philistines***, heavy instruments such as trumpets and drums, signals the victory for the Philistines and the crushing defeat of Saul and the rest of Israel. The lack of a chorus in the movement shows the weight of Saul's final stand in this war-focused scene. After the March, the Narration begins with David in exile, when a messenger arrives and tells him about the death of Saul against the Philistines. David and Israel mourn the loss of Saul in **Movement 14, *Lament of Gilboa***. After they mourn, David is told that he will now be the King of Israel and that he will unite Israel into one kingdom. The use of higher pitched instruments such as flute and clarinet, along with female voices work to sound solemn, and sadness.

In contrast, the music in **Movement 15, *Song of the Daughters of Israel***, is a Soprano solo along with the Women's Chorus, and seems much more bombastic than the previous lament. Israel's people celebrate David for uniting Israel, however the joyfulness is corrupted with a hint of bittersweetness - highlighting how Israel's triumph could

have only been achieved with the death of Saul and the grief that comes after his loss. This is achieved through the use of piano underneath the chorus, which twinges the song with an accompaniment of sadness, as well as the light instruments such as flute and piccolo that accompany the movement and serve as a lighthearted companion to the soloist.

Including Saul's death is important to the story of David as it not only marks the beginning of his reign, but highlights how David is as a character. Despite all that Saul has done to him, David still mourns because Saul was his mentor and still did some good. It also shows how unlike David is to any other typical ancient Near Eastern King, as they were usually greedy men who usurped through force, whereas David mourns the loss of Saul, and only unites the kingdom. David's actual conquest of Israel into one kingdom was left out to focus more on the mourning aspect. It not only puts the focus on how David is feeling, but also on how despite this triumph, it still only happened due to Saul and his sons dying. This may have been included to show how, despite Saul's death, there is still hope for Israel under David.

In **Movement 16, *The Dance Before the Ark***, a joyous celebration occurs after the Philistines are struck down and David delivers the Ark of God. This movement corresponds to 2 Samuel 6:13-16. The movement, the longest in the entire work, begins in describing townspeople and their purpose - how they choose to serve God. The first to be mentioned is the shepherd, as it is widely accepted that shepherds were revered for their respectable profession and hard-working nature. King David danced before the Ark and sacrificed an Ox and a fattling during the celebration. As King David danced, he was watched by the daughter of Saul, Michal, who was said to have "despised him in her heart" according to Samuel 6: 16. This is not mentioned in the movement and is specifically left out of the libretto, perhaps in order to keep the tone of positivity and triumph in the movement and build King David's image. The people sing, dance, and rejoice as they thank their God for helping them to defeat their enemies; the whole chorus takes part in singing the joyous tune. This movement is highly climactic given that the Jews have finally obtained the Ark of God. In a soprano solo the birth of Solomon is foretold and it is prophesied that he shall bring forth peace in Israel.

In **Movement 17**, the chorus praises God and his chosen King beginning with the text "Now my voice in song upsoaring." The movement is joyful, with a brass fanfare and an upbeat nature. The narration in this movement corresponds with 2 Samuel 10 and 11: 1-3, in which the Ammonite king dies. David sends his regards to the king's son, but the Princes of Ammonite convince him that David wishes to overthrow his kingdom, creating conflict. There is a direct conflict between the Ammonites and the Israelites with the Arameans taking the side of the Ammonites. A battle ensues that results in the defeat of the Ammonites and the Arameans surrender in the face of King David's men. In the movement however, all that is mentioned of this is that David is a very powerful king. The end of the narration describes "sin" entering David's heart as he spots a beautiful woman, Bathsheba. This corresponds directly to 2 Samuel 11 in which David is walking on the roof when he spots Bathsheba, a married handmaid, and demands his guards bring her to him. By mentioning David's sin after praising him beside God, the librettist reminds the audience that David may be a king, but he is still human and should not be compared to God. King David's sins are punished in **Movement 18, *Song of the Handmaid***. The movement begins with David's affair with Bathsheba; David takes her as his wife, causing the death of Captain Uriah, her previous husband. To punish David God kills the child produced by their marriage.

Movement 19, *Psalm of Penitence* depicts David looking to God for help and forgiveness for his sin with Bathsheba. The lyrics are a cry for help and vindication. This is reflected in the tone of the music, which is a lament in a minor key: it is slow and thoughtful and the mood is expressed by plodding chords in the opening measure.

In **Movement 20**, Honegger has the lower voices sing words that refer to negative thoughts or ideas, representative of sin and iniquity, while the upper voices sing words that are repentant and reverent, representative of wisdom, and goodness. At the end, each of the four voices sing lines that overlap one another, symbolizing David being overwhelmed by his weakness.

Movement 21 is a song of trust, expressing faith in God. Once again, a tenor soloist represents David with a wandering melody. Upon the text “The Lord shall guide thy steps, going and coming, from henceforth, evermore” the music changes and we finally hear solid tonality. This lends a resolution and conviction to the text. It is as if David has gone through his uncertainty and has assured himself that God will guide him.

Song of Ephraim, **Movement 22**, acts as a dramatic retelling and metaphor for the murder of Absalom, David’s son, in the forest of Ephraim from 2 Samuel 19:1-19:4. First, listeners are given a brief narration about the murder of Absalom by Joab, and the celebration of those in Mahanaim. This is a brief summary of the biblical texts, but it gives context to the *Song of Ephraim* itself, sung by a soprano soloist. *Ephraim* in Hebrew means “being fruitful”, which is interesting because the “fruit” being spoken about in this movement is Absalom, the fruit of David. Absalom is then “pluck’d by envious hands,” in other words, murdered by Joab, who is devoted to David. While the people are celebrating the death of the “fiery fruit” because he was going against his father and trying to usurp the throne, David is left mourning his son. This lament is portrayed in the score through a soprano solo accompanied by women's voices from the chorus. The music in the background adds a sense of anxiety, and the listeners can hear sorrow in the soprano solo. The use of chromaticism and humming allows the listener to be moved to a somber place of sadness, in order to share how King David is feeling about the death of his son.

A brief narration precedes **Movement 23**, *March of the Hebrews* (2 Samuel 19:8 & 22:1). This narration summarizes David’s mourning, and is much more dramatic and powerful in the Bible. In the Bible David cries out in front of his troops “O my son Absalom, o Absalom, my son, my son”; it is a shame that the librettist left out this impactful line from the narrative, because it could have been very moving for the audience. David is grateful to the Lord for delivering him from the hands of his enemies and addresses his troops. In the Bible, David does not directly address his troops, but the inclusion of this in the libretto is likely for dramatic purposes. This movement is particularly interesting because it is one of few in the play where the narration occurs within the music. It helps propel the audience into the action of the scene, which is a dramatic change from the somber lament that is featured in the preceding movement. The narration, “victorious over all his enemies, David lifts up to God his heart full of gratitude,” correlates directly with the lines in 2 Samuel 22:1, “David spoke to the LORD the words of his song on the day when the LORD delivered him from the hand of all of his enemies.”

The psalm in **Movement 24**, “Thee Will I Love, O Lord” (Psalm 18:1-4, 16 & 2 Samuel 24:1-15), is a song of trust constructed by the librettist with lines from Psalms 16 (psalm of trust) and 18 (thanksgiving psalm). The narration “Victorious over all his enemies, David lifts up to God his heart, full of gratitude” sets up the praise and gratitude of God that occurs in this Psalm. The general message is that David is grateful that the Lord has been his rock and shield and has delivered him from the hands of his enemies. God has stood by David all this time, and now he is victorious once again, for believing in God and putting his trust in him. Musically, the movement begins at a slow pace and a quiet soprano line in a soft dynamic as David’s love for God is expressed. It then becomes more intense as David tells of the perils from which God has saved him. Finally, it returns to the peaceful melody from the beginning, this time even more soft, serene, and calming.

As a direct result of his three sins, David cries out to God in repentance during **Movement 25**. In this highly emotional and expressive movement, God is punishing David by sending the angel of death and an earthquake upon Jerusalem. This highlights David's sorrowful lamenting to God. To convey the earthquake created by God's wrath, Honneger uses chromaticism to depict the anguish of the city of Jerusalem musically. The generous use of crescendos and the call and response between the woodwinds and chorus create an ominous build-up to the final measures of agony that complete the movement. David is suffering from a burden too heavy for himself to carry, so he begs for God's relief. In the transition to **Movement 26**, the librettist includes David announcing his son, Solomon, as his successor as king of Israel. It occurs after Nathan prophesied that God would anoint him, thus legitimizing Solomon's claim to the throne.

While **Movement 25** includes the anointing of Solomon, it does not have any reference to his brother, Adonijah, who conspired to become the next king without informing David. By omitting this story from the song, the librettist maintains focus on David and his adored son Solomon, ensuring that the end of David's reign and life are not

muddied by scandal. In **Movement 26**, Nathan crowns the beloved Solomon, the new king of Israel, shortly before David's death. By Nathan crowning Solomon, it is confirmed to the Israelites that their new king is anointed by God, symbolizing a new chapter for Israel.

In these final movements, the librettist's focus shifts from King David's relationship with God to one focusing on Solomon's crowning and kingship. The transition to David's lineage and successor serves to prepare for the **final movement**; however, despite its title, *The Death of David*, it never focuses on his death, but rather gives tones of hope and a new beginning. Its nature-based imagery serves to imply the cyclical way of life - the end of one thing is the beginning of another - and serves to solidify the greatness of David, and a hopeful promise to the future of the kingdom under King Solomon. The final movement uses a melody from Bach's most famous cantata 106, *Sleepers Wake*, based on a parable warning for people to prepare for a day of judgment. So even though people are hopeful for the new start with Solomon, the music also suggests a cautionary warning for the new king of Israel.

TCNJ Chorale & Orchestra

John P. Leonard, director

James Lubrano, collaborative pianist

Casey Ackerman
Monica Alvarado
Nancy Bowne
Adrian Camano
Brianna Carson
Kathryn Cole
Julia Corso
Peter Corso
Mary DiRienzo
MacKenna Durbin

Angelina Francese
Giuliano Falcone
Teresa Folan
Laureanna Holgado
Nick Locassio
Julia Lombardi
Maura McFadden
Alaina McHugh
Sydney Nigro
Emily Obernauer

Terence Odonkor
Joseph Rippert
Alexandria Rudolph
Matthew Schlomann
Gabriella Son
Jonathan Vogel
Ian Waldman
R. Elysse Watson
Adina Weiss
Nathan Zipf

Flute

Amandalis Barrood
Yvonne Grashorn
(*Doubling piccolo*)

Oboe

Amanda Spratt
(*Doubling English horn*)

Clarinet

Miranda Inglese
Melissa Smith
(*Doubling Bass Clarinet*)

Bassoon

Dennis MacMullin

Trumpet

Ryan Barry
Chris Cancglin

Horn

Gaia Hutcheson

Trombone

Paul Brodhead

Piano

James Lubrano
(*Doubling Celeste*)

Harmonium

Kathy Shanklin

Contra Bass

Shrish Jawadiwar

Timpani

Nick Wanagosit

Percussion

Buddy Fox

Bible as Literature Course
Glenn Steinberg, Instructor

Alex Baldino
Paige Barmakian
Anthony Berg
Kendall Carty
Samantha Colditz
Allanah Fischer
Sierra Foster
Emma Lamperti
Samantha Leonardo

Julia Marnin
Maria Maroko
Catherine McGarry
Allie Mela
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Clair Tuohy
Rachel Zook

The Choral Ensembles at The College of New Jersey include the Chorale, College Choir, Treble Ensemble and Collegium Musicum. Each ensemble is composed of undergraduate students from majors across the campus and maintain a rigorous performance schedule during the academic year. Their repertoire spans from the Renaissance to contemporary works both on and off campus. **The Chorale** is TCNJ's auditioned chamber choral ensemble and represents the College at events on and off campus and has toured throughout the United States, eastern Canada and the United Kingdom. The Chorale was recently praised by ConcertoNet.com as "excellent" with "superlative voices," and "entirely in control" by New York Arts. In addition to its regular concerts on campus and in the region, the Chorale has performed twice on the *Great Music at St. Bart's* concert series at St. Bartholomew's, New York. In 2012, the Chorale commissioned its first work, *Poet of the Body and The Soul*, by Philadelphia composer Andrea Clearfield for mixed chorus and piano. The Chorale's upcoming projects include a performance of Pulitzer-Prize-winning-composer Caroline Shaw's *Seven Joys* at the New Jersey Music Educator's Association State Conference in Atlantic City in March 2020.

For special projects, TCNJ's choir ensembles join forces to form a large symphonic chorus for performances such as with the Philadelphia Orchestra (December 2020 & December 2016) and as the Resident American Chorus for the Philharmonia Orchestra of New York's annual "Project Hand-in-Hand" concerts at Lincoln Center since 2012. Most recently, the sopranos and altos of both choirs performed Gustav Holst's *The Planets* with the NJ Capital Philharmonic Orchestra in October 2019. In March 2019, the choirs of TCNJ performed Mozart's *Requiem* at Alice Tully Hall in Manhattan, and at the King's Theatre in Brooklyn in October 2018, alongside the Philharmonia Orchestra of New York for the internationally televised "Magnificat Day of Thanksgiving." Collectively, TCNJ's Choral Ensembles have recorded multiple works and collaborated in performances with Magnificat, Argento Ensemble, the Mendelssohn Club of Philadelphia, the Philharmonia Orchestra of New York, and composers Andrea Clearfield, Robert Cohen, Donald McCullough and Peter Schickele (P.D.Q. Bach). In addition to the curricular choral ensembles and Lyric Theatre at TCNJ, there are multiple active student-led vocal and musical theatre ensembles.