Air — David
From this unhappy day
No more, ye Gibbon hills, on you
Descent refreshing rain, or kindly dew.
Which erst your heads with plenty crown'd it.
Since there the shield of Saul, in arms renowned
Was vilely cast away.

Air — David
Brave Jonathan his bow ne'er draw,
But wond'ring with death his arrow flew,
And drank the blood of slaughter'd foes:
Nor drew great Saul his sword in vain;
It read'st wherever he dealt his blows
With entrails of the mighty slain.

Chorus
Eagles were not so swift as they,
Nor lions with so strong a grasp,
Heard last and tore the prey.

O fateful day! how the mighty lie!
Where, Israel, is thy glory now?
Spill'd of thy arms, and sunk in lattamy.
How canst thou raise again thy drooping head?

Recollective — High Priestess
Ye men of Judah, weep no more.
Let gladness reign in all our house.
For pious David will restore.

What Saul by disobedience lost
The Lord of Hosts is David's friend.
And conquest will his arms attend.

Chorus
Grind on thy sword, thou man of might,
Pursue thy wonted fame.
Go on, be prosperous in fight,
Retrieve the Hebrew name.

Thy strong right hand, with terror arm'd,
Shall thy obdurate foes dismay.
While others, by thy virtue arm'd,
Shall crowd to own thy righteous sway.

Upcoming Performances

Handel: The Messiah
December 20, 7:00 PM, University Christian Church
December 21, 3:00 PM, University Christian Church

Handel: Hercules
February 8, 3:00 PM, University Christian Church

Handel: Brockes Passion
April 10, 7:30 PM, University Christian Church

Handel: Theodora
June 7, 7:00 PM, University Christian Church

Orchestra Winds: Poulenc & Stravinsky
with Mark Salter, piano
January 25, 3:00 PM, Shorecrest Performing Arts Center

Chamber Music Marathon
February 13-15, location to be announced

Baroque Courts
March 8, 3:00 PM, location to be announced

Orchestra Winds: Holst & Hindemith
March 28, 8:00 PM, location to be announced

OSSCS
1305 Fourth Avenue, Suite 1402
Seattle, Washington 98101
(206) 682-5208
osscs@osscs.org
http://www.osscs.org

Saul
An Oratorio for Soli, Chorus and Orchestra

by George Frideric Handel

Orchestra Seattle
and the
Seattle Chamber Singers
present

Sunday, November 16, 1997 • 3:00 PM
University Christian Church
Saul
An Oratorio in Three Acts
George Frideric Handel
1685-1759

Michael Delos, bass
as Saul

Emily Lunde, mezzo-soprano
as David (as a young man)

Jerry Sams, tenor
as Jonathan

Kathy Hanson Mack, soprano
as the High Priestess
and as the Witch of Endor

Robert Kechley, harpsichord

Carol Sams, soprano
as Michal

Julie Finch, soprano
as Merab

Stuart Lutzenbisher, tenor
as David (as a man)

Andrew Danilichik, bass
as Samuel

and as a Messenger

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Saul

Program

Sunday, November 16, 1997 • 3:00 P.M.
University Christian Church

Orchestra Seattle • Seattle Chamber Singers
George Shangrow, Founder and Music Director
29th Season

Program Notes
by Lorellete Knowles

"Mr. Handel's head is more full of maggots than ever. I found yesterday in his room a very queer instrument which he calls carillon (Anglice, a bell) and says some call it a Tubalcsch. I suppose because it is both in the make and tone like a set of Hammers striking upon anvils. 'Tis played upon with keys like a Harpsichord and with this Cyclopesan instrument he designs to make poor Saul stark mad. His second maggots is an organ of £200 price which (because he is overstocked with money) he has bespoke of one Moss of Barnet. This organ, he says, is so constructed that as he sits at it he has a better command of his performers than he used to have, and he is highly delighted to think with what exactness his Oratorio will be performed by the help of this organ; so that for the future instead of beating time at his oratorios, he is to sit at the organ all the time with his back to the Audience. His third maggots is a Hallelujah which he has trump'd up at the end of his oratorio since I went into the Country, because he thought the conclusion of the oratorio not Grand enough; . . . I could tell you more of his maggots: but it grows late and I must defer the rest till I write next, by which time, I doubt not, more new ones will breed in his Brain."

So wrote the wealthy Charles Jennens (who would later arrange the biblical texts of George Friderich Handel's most famous work, the oratorio, Messiah) after visiting Handel in September, 1738. Handel was at that time composing the music for what was probably Jennens' own retelling of the famous biblical tale of Saul and David, a text that proved to be the most dramatic and colorful libretto that Handel ever set. In setting this text, Handel succeeded, despite his "maggots," in blending opera, oratorio, and concerto into "An Oratorio or Sacred Drama" that is a powerful and very personal expression of his unique musical vision.

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Saul

openned on January 16, 1739, at the King's Theatre in the Haymarket. The chorus numbered fewer than thirty-five, as did the band of instrumentalists, and the sizable cast of less-than-stellar soloists nevertheless included, in the counterfeit role of David, "one Russell, an Englishman who sings extremely well" (Lord Wentworth). Word of the oratorio's unusual orchestration had already spread: "I hear Mr. Handel has borrow'd of the Duke of Argyle a pair of the largest kettle-drums in the Tower," wrote Lord Wentworth on January 13, "so to be sure it will be most excessive noisy with a bad set of singers . . . The great double drums from the artillery train, which sounded a octave lower than the normal timpani, must indeed have been impressive when they were heard in the solemn "Dead March," but it was the carillon that proved to be especially intriguing to the architect William Kent, who reported on January 27: "The carillon's goe on well, I was there with a handson widow fett; which has given much diversion to the loorer on & whoe was in the box you'd d have - There is a pritty concerto in the oratorio there is some stops in the Harpsicord that are little bells, I thought it had been some squerrls in a cage." The Daily Post reported on January 17 that the work "met with general Applause by a numerous and splendid Audience"
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by Loreleto Knowles

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Act II begins with “Envy! Eldest born of Hell,” one of the most dramatic choruses Handel ever wrote. Jonathan reveals to David that Saul seeks David’s life, and attempts to reconcile his father with his friend. Saul promises his younger daughter, Michal, to David in marriage, but Saul expresses the hope that, as his general, David will fall in battle. The ensuing love duet between David and Michal provides a soothing respite from the building tension of the swiftly-unfolding events. Now Michal and David devise a plan to fool Saul’s next attempt on David’s life. David flees, and when Saul’s retainer, Doeg, enters the room, he discovers an image of David’s bed. A scene in the form of a symphony leads to a scene in which Saul again seeks an opportunity to do away with David at the feast of the Full Moon, but frustrated once more, throws his javelin at his son instead as Jonathan intercedes for David.

As the tense and tightly-composed third act begins, Saul is depicted as a tortured soul who is “of my own ruin author.” Declaring in desperation that his son’s death is the only way to save the kingdom, Saul persuades the Witch of Endor to summon from the grave the ghost of the prophet, Samuel, so that Saul might beg for his aid. From the ghost, in one of the most magically stunning scenes, Saul learns his doom. The next scene, which Handel and Jennens called “Elegy on the death of Saul and Jonathan,” opens with another sinfonia. An Amaelekite informs David of the deaths of Saul and Jonathan in battle, and to the strains of the Dead March, which soon became one of the most famous portions of the oratorio, the bodies of the king and his son are borne away. Following laments of heartrending beauty in which David and the chorus mourn the fallen warriors, the High Priestess urges the people of Israel to “return to their allegiance to our Lord; for pious David will restore what Saul by disobedience lost.” The oratorio concludes triumphantly with a joyful choral prophecy of continued victories for David, as the people encourage their hero to “pursue thy wonted fame” as their new king.

**Guest Artists**

Michael Delos
Michael Delos has won critical acclaim for his performances in a diverse repertoire of over three dozen operatic roles, including Faust, the title roles in Le Nozze di Figaro and Don Giovanni, Oliver Twist in Floyd’s Susannah and Nick Shadow in Stravinsky’s Rake’s Progress, the role of his European début with L’Opera de Monte Carlo, Monaco. Delos joined the roster of the New York City Opera in 1967 and is a welcome guest artist with Vancouver (BC) Opera, Chicago Opera Theater, Seattle Opera, Opera Utah, Portland Opera and Hawaii Opera Theater. A highly respected concert artist, Mr. Delos has appeared with many major symphony orchestras throughout North America, Europe and Japan, including those of Detroit, Tokyo, Osaka, Seattle, Calgary, Edmonton, Oregon, Sacramento and Spokane. Mr. Delos has appeared frequently as a popular recitalist for the Community Concert Association, and he recently was heard in a series of recitals with beloved Metropolitan Opera star Roberta Peters. His performances of Mendelssohn’s Elijah, the Bach Passions and the major Hallelujah Choruses have all been heard throughout the United States and Canada, most recently as featured soloist with the Carmel Bach Festival under the direction of conductor Bruno Weil. Mr. Delos has appeared extensively with Orchestra Seattle and the Seattle Chamber Singers in the major Bach works, Beethoven’s Missa Solemnis, Vaughan Williams’ Hodie, Handel’s Messiah and Haydn’s Th’Season.

Emily Lunde
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Julie Finch
Soprano Julie Finch of Wapato, Washington is a graduate of Santa Clara University, where she studied with Nancy Wait-Kromm and Kathleen Ludowise. A finalist in the 1996 and 1997 Ladies Musical Club of Seattle’s Awards-Debut Competition, she has presented recitals in the Bay Area and in the Yakima Valley. She currently studies with Geoffrey Boers at the University of Washington and Ms Spencer at Central Washington University. Julie makes her professional debut in this performance.

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(including the Royal Family), and it ran for five more nights that season. The London audience was not able at that time to grasp the full significance of the powerful work, however, and it did not achieve great success until two years later in Dublin.

In the story of King Saul, Handel found a subject worthy of his unique dramatic talents. The libretto is skillfully constructed, and for it, Handel composed music combining awesome force and majesty with remarkable originality. He divided the oratorio into acts and scenes, sometimes including stage directions, and emphasized its dramatic structure with many instrumental interludes. Among the work's most noteworthy characteristics are the strength of the character-delineations, which are more forceful than anything Handel had before attempted, and the wealth of music which touches through which every scene's details spring to life. Handel employed colorful instrumental effects in this work, that he never again attempted in his oratorios. The basic string orchestra is enriched by the addition of kettledrums and of two each of flutes, oboes, and trumpets. Three trombones sound notes of judgment; the carillon of bells adds sparkle to the recapitulations of the recitative over David's victory; two guttural solo bassoons summon the Ghost of Samuel at the command of the Witch of Endor.

The complex and emotionally rich stories of Saul, a king who had wielded great power, but whose jealousy drives him into derangement, and of David, the object of Saul's destructive envy, are told in the Old Testament books of I and II Samuel. Handel's action-filled tragic masterpiece opera with a remarkable four-movement overture for orchestra, based on one of Handel's own trio sonatas. This leads into a ceremonial scene that celebrates David's triumph over "the monster atheist," Goliath, and the Philistines, and concludes with a mighty "Hallelujah Chorus." A symphony employing the carillon (or glockenspiel) precedes the grand choral scene in which the Israelite women welcome Saul and David, and incite Saul's wrath by their adulation of David. David falls in his attempt to soothe Saul by playing the harp, and in his enraged jealous rage, Saul bursts his javelin at David. Saul's son, Jonathan, who has become David's friend, is torn between his love for his father and for David.

Act II begins with "Envoy! Eldest born of hell," one of the most dramatic choruses Handel ever wrote. Jonathan reveals to David that Saul seeks David's life, and attempts to reconcile his father with his friend. Saul promises his younger daughter, Michal, to David in marriage, but Saul expresses the hope that, as his general, David will fall in battle. The ensuing love duet between David and Michal provides a soothing respite from the building tension of the swiftly-unfolding events. Now Michal and David devise a plan to foil Saul's next attempt on David's life. David flees, and when Saul's retainer, Doeg, enters the room, he discovers an image in David's bed. Anxiously he moves in the form of a symphony leads to a scene in which Saul again seeks an opportunity to do away with David at the feast of the Full Moon, but, frustrated once more, throws his javelin at his son instead as Jonathan intercedes for David.

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PART THE FIRST

Sympathy

SCENE I — The Israelite Camp by the Valley of Elah. The fleeing Assembly has arrived.

An Epic poem or Song of Triumph, for the Victory over Goliath and the Philistines.

Choanah

How exalted Thy Name, O Lord.
In all the world is known.
Above all hearts, O King of kings.
How hast Thou set Thy glorious Throne!

Air — High Priestess

An infant, rank by rank, to the Temple Command:
Tell Thy people, and God's hand majestic,
Hail to Thee mighty Creator of laws.

Trio

Along the monarch's enter steps
With more than human pride,
And smiles of the living God.
Existing in his strength, defied.

Chorus

The youth inspired by Thee, O Lord,
With ease and the boaster swilt.
Our linting courage own
Should mix with royal blood his own.
Though Saal's commands I can't divine,
I must present my low design.
And save the honour of his line.

Air — Michel

Saw, what with a scornful air.
She is the precious gift received.
Though she so small, so far.
She cannot merit what he gives.

Air — Abigail

Will this beauty be joined to beauty?

Symphony

Recitative — Abigail

The love and the longing of the heart.
In joyful dance, with instrumentsdimus.
Come to congratulate your victory.

Air — Michel

O God, of youth! All creatures of human race are the pride of a woman, to whom the world is a mere toy.
But all the force of a love for either sex is the same.

Recitative — Saal

Behold, O King, the brave victorious youth.
And in his hand the haughty giant's head.
Young man, whose son art thou? David.

Air — Saal

What do I do? Am I not sunk so low.
To have this upstart preferred before me?

Chorus

David his ten thousand swords,
Ten thousand praises are his due.

Recitative — Saal

For I am David, and I have no other sword.
If ye set me not too great,
Ye shall find me a better friend.
Ye shall find me a better friend.

Chorus

David his ten thousand swords,
Ten thousand praises are his due.

Recitative — Saal

To him ten thousand, and to me but thousands.
What can they give him more, e'en the kingdom?

Air — Saal

With rage I shall burst his praises to heaven.
O David I hate the wretching, and David:
What mortal in glory can bear it?
PART THE FIRST

Symphony

SCENE I — The Israelite Camp by the Valley of Elah. The armies assemble.

An Epigraph: or Song of Triumph, for the
Victory over Goliath and the Philistines.

Chorus

How exalting Thy Name, O Lord.
In all the world is known.
Above all names, O King of kings.
How hast Thou set Thy glorious Throne!

Air — High Priestess

An infant, rais'd to exalt Thee,
Command To quell Thy rebel hosts.
Coasting on the broad hand
Superior in the fight.

Trio

Along the monster's atheist sire
With more than human pride,
And smiles of the living God,
Existing in its strength, defied.

Chorus

The youth inspired by Thee, O Lord,
With ease and the boaster swow,
Our hunting courage soon recrudescent,
And headlong drives that impious crew.

Chorus

How exalting Thy Name, O Lord,
In all the world is known!
Above all names, O King of kings.
How hast Thou set Thy glorious Throne?

Hallelujah!

SCENE II — Saul's Tent

Saul, Jonathan, Merab, Mibhar, etc.

Abner introducing David

Revelatory — Micah

He comes, he comes!

Air — Micah

O god-like youth! By all confessions
Of human race the pride!
O virgins among women blest.
Whom Heav'n's inquirer try'd.
But ah! how strong a trial I see
Beside my happiness and me!

Revelatory — Jonathan

Behold, O King, the brave victorious youth,
In his hand the haughty giant's head
Slew
Young man, whose son art thou? David

The Son of Jesse,

Thy faithful servant, and a Bethlehemite.
Slew
Return no more to Jesse: stay with me,
And as an emblem of my future favour,
Thou shalt espouse my daughter: small reward
Of such desert! since to thy arm alone
We owe our safety, peace, and liberty.

Air — David

O king, your favour with delight
take, to me, but mould refuse your praise;
O, let me taste no life of glory,

To God alone that tribute pays.

Revelatory — Jonathan

O early youth! O Mostel Murti
In this embassy my heart bestows itself.
Heartflet, thou noble youth, accept my friendship.
And Jonathan and David are but one.

Revelatory — High Priestess

Go on, illustrious pari — your great example
Shall teach us all, to seek the cinder world,
And set their hearts on things of real worth.

Air — High Priestess

While yet thy limbs of blood run high,
To God thy future life devote;
Thy early vigour all apply,
His glorious service to promote.

So shall thy great Creator save,
And bid thy days serenely flow.
So shall thy youthful happiness
In age no diminution know.

With sweet reflection thou dost flow,
Descending gently to thy tomb,
The pleasure of good actions part.
And hope with apostate joys to come.

Revelatory — Saul

Thou, Merab, first born, be in honour,
Thee the bellevet's youth, whose arm has saved
thy country from her foes.
Merab (aside)

O man all alliances!

Air — Merab

My soul rejects the thought with scorn,
That such a boy, 'twixt now unknown,
Of poor pleader parents born,
Should mix with royal blood his own!
Though Saul's commands I can't now decline,
I must present my low design,
And save the honour of his line.

Air — Micah

Sae, sae, what a rascal scion,
She the precious gift receiv'd.
Though she'd or so, or so, or so, or so, or so, or so,
She cannot merit what he gives.

Air — Saul

All lovely youth! wast thou deightful
With that proud beauty to be joint?

Symphony

Revelatory — Micah

Already see the cowards of the land,
In joyful dance, with instruments diurnal,
Come to congratulate your victory.

SCENE III — Before an Israelite City

Saul, Jonathan, David, etc.

A number of women meeting them.

Semi-chorus

Welcome, welcome, mighty King!
Welcome all who conquer'd!
Welcome David, warlike boy,
Author of our present joy!

Saul, who hath thy thousand slain,
Welcome to thy friends again!
David his thousand slayed,
Ten thousand praises are due his name.

Revelatory — Saul

What do I hear? Am I sunk so low,
To have this upstart by preferment before me?

Chorus

David his ten thousand doth slave,
Ten thousand praises are due to him

Revelatory — Saul

To him ten thousand and to me but thousands
What can they give him more, o, e'venta! the kingdom's

Air — Saul

With rap! I shall burst his praises to hear
Oft how I both hate the stripling, and hear!
What mortal a rival in glory can bear? Exit

SCENE IV

Revelatory — Jonathan

Imprudent woman! your kindred comparisons.
I fear, have wrung a name from you to honour.
Saul's furies look as he departed hence.
To them, be shewn the temple of his soul.
Michael (To David)
'Tis but a knell of sorrow, which thou canst cure:
O take thy harp, and, as thou oft hast done,
From the king's breast shed thy sweet music,
And soothe his torrid soul with sounds divine.
Exit David

Air — Michael

Fall nigh and black despair possess'd
With horror away the monstrosity;
With rage, and with celestial fire.

Shriek the sweet persuasive yre,
Soft sighing down his maiden's woe,
The healing sounds dispel his cares,
Despair and rage at once are gone,
And peace and hope resume the throne.

Revelatory — High Priestess

This but the smallest part of harmony,
Great attribute of attributes divine,
And centre of the world, where all agree.
Whose word's the force which all effects proclaim?

Accompagnato — High Priestess

By thee this universal frame,
From Atalanta's Master's hand
In primitive perfection came.
By thee produced, in thy name;
No sooner did'st essential dispens
With mystic influence, Than Chas'na his old discord coul'd.
Nature carriage of labour was;
Her latent beauties to disclose,
A far harmonious world aris'd;
And blissful, by diapason gale.
Disorder'd it for a while,
The time must come,
When Nature shall her pristine form regain,
And Harmony forever reign.

SCENE V — The King's House

Saul, David, Jonathan, Merab, Abner,

Revelatory — Jonathan

Scenes, such pleasing pair's, e'en now the king
Comes forth, and meets horrid wars, which he'll
No language e'er has, breath'd him.

Air — David

O Lord, whose mercies numbers
O'er all th' earth I gaze yonder;
Though daily man Thine laws transgress,
Thy patience cannot fail

Yet if yet his sins be too great,
The busy fiddle stand,
Yet longer for repose wait,
And hear his wounded soul

Revelatory — Jonathan

To stray in vain, he strays still continu'd;
With wild distraction on his feet, he strest.
Stampes on the ground, and seems intent on mischief.

Air — Saul

A serpent in my bosom wand'rs,
He who can give me to the heart,
But of these soon dissolv'd
Himself shall feel the smart,
Ambitious boy! now learn what danger
It is to abuse a monarch's anger.
Casts his javelin at David. Exit David.
Defeat — Michael and David
Michael. O farest of ten thousand far, Yet far thy heart with such adoration. Thy word and love in all things through all time. O Lord, the God of God. David
O lovely maid! dry form beloved. Above all beauty charms our eyes, Yet still within that form conceived. Thy beauty is greater, like the sun. Both how in thee doth Heav’n in thee last, Compensate all my sorrow past.

SCENE VII — A House David and Michael

Defeat — Michael
No, no, let the guilty tremble
At thy holy judgment’s voice. Though knaves, arm’d with death; assembly,
My innocence doth crown me. Though great their power as their spine —
Uncautomed still, my soul, remain;
For greater is the humble’s might. And will their lawless force restrain.

SCENE VII — A House David and Michael

Defeat — Meréd
Mean as he was, he is my brother now. My sister’s husband; and to speak the truth, Has qualities, which justice tells me love, And why my dearest. He is my father’s. My father’s cruelty! Mocks me with horror! At this approaching feast I fear some dire event, unless my brother, His friend, the faithful Jonathan, avert This impending ruin. I know he’ll do his best.

Air — Michael
Author of peace, who canst control
Early passion of the monster. He can mock his tyrant’s face and in the world
Mock’d once again his impotence of nature.

Duet — David and Michael
At persecution I can laugh No longer shall I turn about
God’s protection safe, And breathe in Michael’s love.
Michael. Ahe! Dearest youth! for thee I fly!
Fly, begone, for death is near! David
Fear not, lovely fare, for me,
Death, where thou art, canst not, be
Smile, and danger is no more. Michael
Fly, for death is at the door.
Saul, the mournful band comes on!
Stay no longer, fly, begone!
David escapes by a window.

SCENE VII — Michael and a Messenger

Defeat — Michael
Where is the son of Jesse? Comes he not To grace our feast?
Jonathan
He earnestly would leave To go to Bethlehem, where his father’s house, At solemn rites of annual sacrifice, Required his presence. Saul O perverse! rebellious! This is the voice of God! Thou, which I know not what thou hast chosen The son of Jesse to thy own confusion! The world will say, thou art no son of mine. Thou hast slain the man whom, if he lives, will rule thee. Send, fetch him hither, for the wretch must die. Jonathan What has he done? and wherefore must he die? Saul
David! art thou opposite me? Die then thyself! Heavens! Jonathan. Evil! Jonathan, then Saul.
Chorus. O fatal consequence Of rage, by reason uncontrollable! For crime to come we can dispense, But not with his own destruction, knows...
Duet — Michel and David
Michal: O fared I ten thousand trust and fear, my judge, my trust and my care.
Thou smitest me, and smil'st not a tear.
Michel: The thought of thee, my soul doth burn.

SCENE III — Saul and Jonathan
Recollective — Saul
Hast thou seen my children, and destroyed my mortal enemy, the son of Jesse? Jonathan
Alas, my lord, thy enemy heart heath, I pray thee, what hast thou done, and in what service? For thy favor, I do thee right.

SCENE IV — David and Solomon
Recollective — David
Verily my soul delighteth in thee. Mine ears have heard thee and I am filled with desires.

SCENE V — Saul and Jonathan
Recollective — Saul
Think, thou art my dearest and my joy. Jonathan
Think, the joy of my soul is in thee. Jonathan

SCENE VI — Saul and Jonathan
Recollective — Saul
When I thought to comfort thee, Saul: Think, thou art my dearest and my joy. Jonathan: Think, the joy of my soul is in thee.

SCENE VII — Saul and Jonathan
Recollective — Saul
But the Lorddelivereth my soul from death, and my feet from the pit of contention, and my soul from the power of the enemy, and from the power of the evil one. Saul: Think, thou art my dearest and my joy. Jonathan: Think, the joy of my soul is in thee. Jonathan: Think, the joy of my soul is in thee.
Air — David
From this unhappy day
No more, ye Gibbon hills, on you
Descend refreshing rain, or kindly dew,
Which erst your heads with plenty crowned:
Since there the shield of Saul, in arms renowned
Was vilely cast away.

Air — David
Brave Jonathan his bow ni'er drew,
But wrong'd with death his arrow flew,
And drank the blood of slaughter'd foes:
Nor drew great Saul his sword in vain;
It rust'd whereon he dropt his blows
With entrails of the mighty slain.

Chorus
Eagles were not so swift as they,
Nor lions so strong a grasp,
Held fast and tore the prey.

O 'tis late, how the mighty lie!
Where, Israel, is thy glory fast?
Spoil'd is thy arms, and sunk in lamry
How canst thou raise again thy drooping head?

Recitative — High Priestess
Ye men of Judah, weep no more.
Let gladness reign in all our hovs,
For pious David will restore
What Saul by disobedience lost.
The Lord of Hosts is David's friend,
And conquest will his arms attend.

Chorus
Gird on thy sword, thou man of might,
Pursue thy wonted fame,
Go on, be prosperous in fight,
Retrieve the Hebrew name!
Thy strong right hand, with terror arm'd,
Shall thy obdurate foes dismay,
While others, by thy virtue chevr'd,
Shall crowd to own thy righteous sway.

O Upcoming Performances

Handel: The Messiah
December 20, 7:00 PM, University Christian Church
December 21, 3:00 PM, University Christian Church

Handel: Hercules
February 8, 3:00 PM, University Christian Church

Handel: Brockes Passion
April 10, 7:30 PM, University Christian Church

Handel: Theodora
June 7, 7:00 PM, University Christian Church

Orchestra Winds: Poulenc & Stravinsky
with Mark Salmon, piano
January 25, 3:00 PM, Shorecrest Performing Arts Center

Chamber Music Marathon
February 13-15, location to be announced

Baroque Courts
March 8, 3:00 PM, location to be announced

Orchestra Winds: Holst & Hindemith
March 28, 8:00 PM, location to be announced

by George Frideric Handel

Sunday, November 16, 1997 ♦ 3:00 PM
University Christian Church