

The Presbyterian Church of Lawrenceville, N. J.

Minister: H. Dana Fearon, III

Minister of Music & Organist
Gail Edwards



THE LAWRENCEVILLE CHURCH CHOIR and ORCHESTRA

GAIL P. EDWARDS, DIRECTOR

presents

KING DAVID

by

ARTHUR HONEGGER

and

MOTETS

For The Season of Lent

by

FRANCIS POULENC

This performance is dedicated to the memory
of CARL F. SCHWARTZ - Professor of Music at
Rider College and beloved member of the
Lawrenceville Presbyterian Church Choir.

Sunday, May 8, 1983

- PROGRAM -

Four Motets For A Time Of Penitence Francis Poulenc

- I. Timor et tremor venerunt super me
 - II. Vineam meam electam
 - III. Tenebrae factae sunt
 - IV. Tristis est anima mea
- Soprano: Carol Driver

KING DAVID Arthur Honegger

NARRATOR

GORDON MYERS

PART I

- 1. Introduction
- 2. The Song of David, the Shepherd
 - Solo: David Edwards
- 3. Psalm: "All Praise to Him"
- 3a. Fanfare and Entry of Goliath
- 4. Song of Victory
- 5. March
- 6. Psalm: "In the Lord I put my faith"
 - Solo: Wayne Edwards
- 7. Psalm: "O! had I wings like a dove"
 - Solo: Kathleen Edwards
- 8. Song of the Prophets
- 9. Psalm: "Pity me Lord"
 - Solo: Jerald Mosley
- 10. Saul's Camp
- 11. Psalm: "God, the Lord shall be my light"
- 12. Incantation of the Witch of Endor
 - Witch: Carol Sturm Smith Beaumont
- 13. March of the Philistines
- 14. Lament of Gilboa
 - Duet: Barbara Tucker
 - Kathleen Edwards

CHOIR

SOPRANO

Barbara Behrens
Hope Demitry
Anne Deupree
Carol Driver
Kathleen Edwards
Anne Frihart
Claire Gross
Elizabeth Lutz
Fay Manicke
Betsy Mihan
Karen Potter
Donna Rose
Sandra L. Stein

ALTO

Jeanne Aicher
Robertta Arrowsmith
Carol Beaumont
Jane Ensminger
Lauren Feiler
Rosemary Liccardo
Jean McGraw
Mary Lou Meyer
Beverly Nester
Cheryl Oessenich
Mary Ann Sprenkle
Barbara Tucker

TENOR

Walter Edwards
Wayne Edwards
James Fouss
John Liccardo
Eric Mihan
Jerald Mosley
George Tilton

BASS

Donald Barringer
Wesley E. Beaumont
John Deupree
William Driver
William Edwards
Richard Ensminger
Robert Harris
Jack Kossayian
Paul Meyer
Bud Tucker
Sean Tucker
Roger VanSant
Dale Williams

- * A free will offering will be accepted following the concert.
- * Ushers: Charles Lutz and William Nester.
- * Reception immediately following in the Youth Center.

ORCHESTRA

FLUTE

Ruth Austin

OBOE

Marilouise Kostyk

CLARINET

Leroy Barton

BASSOON

Michael Testa

HORNS

Lloyd Snyder

James Richter

TRUMPETS

Donald Benedetti

Ken Phillips

TROMBONES

Brendon Hartz

David Caplan

PERCUSSION

Phyllis Bitow

Todd Jolly

PIANO

Maud D. Thomas

CELLO

Dr. Donald Brodie

BASS

Rogers Woolston

- * Many thanks to Howard Crossland and the Mercer County Chorale for the loan of music.
- * Appreciation to the Lawrenceville School for the loan of risers.
- * Thanks to James Armington for printing invitations.

- PROGRAM CONTINUED -

PART II

- 15. Song of the Daughters of Israel
Solo: Kathleen Edwards
- 16. The Dance Before the Ark
Solo: Carol Driver

PART III

- 17. Song: "Now my voice in song up-soaring"
- 18. Song of the Handmaid
Solo: Barbara Tucker
- 19. Psalm of Penitence
- 20. Psalm: "Behold in evil I was born"
- 21. Psalm: "Oh, shall I raise my eyes"
Solo: Jerald Mosley
- 22. The Song of Ephraim
Solo: Kathleen Edwards
- 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
Solo: Kathleen Edwards

- PROGRAM NOTES -

LE ROI DAVID, Arthur Honegger (1892-1955)

At the beginning of 1921, the Swiss playwright René Morax was looking for someone to compose music for his play on the subject of King David. He intended to stage the play at the end of May in the Theatre du Jorat which he had established in the small village of Mézières in Switzerland. Morax had already approached several musicians, but they declined on account of short notice. However, Ernest Ansermet and Stravinsky recommended a young and almost unknown Swiss composer by the name of Arthur Honegger. Honegger gladly accepted because he was particularly anxious to become a Biblical musician. He wrote the score in Paris and Zürich between February 25 and April 28. The first performance of King David took place on June 11, 1921 and was such a success that extra performances had to be given. Before long, the work had won Honegger world-wide fame. Because of limited resources available, it was originally scored for a small orchestra of wind instruments, with piano, harmonium and celesta.

King David was intended to hold the attention of an unsophisticated audience. Its theatrical effectiveness made the work extremely popular.

QUATRE MOTETS POUR UN TEMPS de PENITENCE, Francis Poulenc (1899-1963)

During the earlier part of Poulenc's creative life, he showed little promise in the field of religious works. In August 1936, the tragic death of his friend, the composer and critic Pierre-Octave Ferroud, in an automobile accident in Hungary left a deep impression on the composer. Poulenc was traveling in the south of France when he heard the news, and immediately went to visit the religious sanctuary of Rocamadour in the Dordogne. That very evening Poulenc began composing his first religious work, "The Litanies à la Vierge Noire de Rocamadour," for a cappella chorus. In 1937 followed his Mass, also unaccompanied, and in 1938-39 the "Quatre Motets pour un temps de Penitence."

Poulenc himself said that these Motets counted among his favorite works. The composer seems to have set aside all worldly distractions; he takes up the tradition of sixteenth century polyphony to express the austere grandeur of these Latin texts for Holy Week services. The four works are dedicated as follows: *Timor et tremor*: to the Abbe Maillot; *Vinea mea electa*: to Yvonne Gouverne; *Tenebrae factae sunt*: to Nadia Boulanger; and *Tristis est anima mea*: to E. Bourmauck.

“Four Motets for a Time of Penitence” insert starts on the next page.

TRANSLATION

FOUR MOTETS FOR A TIME OF PENITENCE

I

Timor et tremor venerunt super me,
et caligo cecidit super me:
miserere mei, Domine, miserere mei
quoniam in te confidit anima mea
Exaudi Deus deprecationem meam
quia refugium meum es tu
et adiutor fortis.
Domine, invocavi te non confundar.

Fear and trembling seize me
and a dimness has come over me:
have pity, Lord, have pity on me
for my soul has put its trust
in thee.
God, give ear to my prayer
for thou art my refuge
and a firm support.
Lord, I called thee, and will not
be confounded.

II

Vinea mea electa, ego ti plantavi:
quomodo conversa es in amaritudinem,
ut me crucifigeres
et Barrabam dimitteres.
Sepivi te et lapides elegi ex te
et oedificavit turrin.

My favored vineyard, I planted
you:
you have turned to bitterness,
crucifying me
and releasing Barrabas.
I hedged you in, took away your
stones
and built a tower of defense.

III

Tenebrae factae sunt,
dum crucifixissent Jesum Judaei,
et circa horam nonam
exclamavit Jesus voce magna:
Deus meus, ut quid me dereliquisti?
Et inclinato capite emisit spiritum.
Exclamans Jesus voce magna ait:
Pater, in manus tuas commendo
spiritum meum.
Et inclinato capite emisit spiritum.

It grew dark
when the Jews had crucified
Jesus,
and around the ninth hour
Jesus cried out in a loud voice:
My God, why hast thou forsaken
me?
Bowing his head, he gave up the
ghost.
Crying out, Jesus said in a loud
voice:
Father, into thy hands I commend
my soul.
Bowing his head, he gave up the
ghost.

IV

Tristis est anima mea usque ad mortem:
sustinete hic, et vigilate mecum:
nunc videbitis turbam, quae circumdabit me.
Vos fugam capietis,
et ego vadam immolari pro vobis.
Ecce appropinquat hora
et Filius hominis tradetur
in manus peccatorum.

My soul is sad unto death:
stay here and watch with me:
soon the quarreling crowd will
close on me.
You will take flight and I will
be sacrificed for you.
Behold, the hour approaches,
and the son of man is betrayed
into the hands of sinners.