



GEORG FRIEDRICH HÄNDEL ~ SAUL

Authentic Classical Concerts zu veröffentlichen, heisst für uns, herausragende Aufführungen und Konzerte für die Nachwelt festzuhalten und zu vermitteln. Denn Künstler, Publikum, Werk und Raum treten in einen intimen Dialog, der in Form und Ausdruck - in seiner Atmosphäre - einmalig und unwiederbringlich ist. Diese Symbiose, die Spannung der Aufführung dem Hörer in all ihren Facetten möglichst intensiv erlebbar zu machen, indem wir die Konzerte **direkt in Stereo-Digital** aufzeichnen, sehen wir als Ziel, als Philosophie unseres Hauses. Das Ergebnis sind einzigartige Interpretationen von musikalischen und literarischen Werken, schlichtweg - audiophile Momentaufnahmen von bleibendem Wert. Blühende Kultur, dem Publikum vor Ort und nicht zuletzt auch Ihnen zur Freude, sind somit jene Werte, welche wir in unseren Editionen und Reihen dokumentieren.

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Andreas Otto Grimminger & Josef-Stefan Kindler

Die Konzerte im **UNESCO Weltkulturerbe Kloster Maulbronn**, bieten in vielfacher Hinsicht die idealen Voraussetzungen für unser Bestreben. Es ist wohl vor allem die Atmosphäre in den von romantischem Kerzenlicht erhellten Gewölben, der Zauber des Klosters in seiner unverfälschten sakralen Ausstrahlung und Ruhe, die in ihrer Wirkung auf Künstler und Publikum diese Konzerte prägen. Renommierete Solisten und Ensembles der grossen internationalen Bühnen sind gerne und vor allem immer wieder hier zu Gast - geniessen es in der akustisch und architektonisch vollendeten Schönheit des Weltkulturerbes in exquisiten Aufführungen weltliche und sakrale Werke darzubieten, die wir in unserer **Edition Kloster Maulbronn** dokumentieren.

*The concerts in the **UNESCO World Heritage Maulbronn Monastery** supply the ideal conditions for our aspirations. It is, above all, the atmosphere of the romantic, candle-lit arches, the magic of the monastery in its unadulterated sublime presence and tranquillity that impresses itself upon the performers and audience of these concerts. Renowned soloists and ensembles from the international arena repeatedly welcome the opportunity to appear here - enjoying the unparalleled acoustic and architectural beauty of this World Heritage Site, providing exquisite performances of secular and sacred music, documented by us in our **Maulbronn Monastery Edition**.*

Die vorliegende Konzertaufnahme ist Teil eines Zyklus von Oratorien und Messen, die Jürgen Budday im Rahmen der Klosterkonzerte Maulbronn über mehrere Jahre hinweg aufführt. Die Reihe verbindet Musik in historischer Aufführungspraxis mit dem akustisch und atmosphärisch optimal geeigneten Raum der einzigartigen Klosterkirche des Weltkulturerbes. Dieser Idealort verlangt geradezu nach der Durchsichtigkeit des Musizierens und der interpretatorischen Freilegung der rhetorischen Gestik der Komposition, wie sie durch die historische Aufführungspraxis in besonderer Weise gewährleistet ist. So wird ausschließlich mit rekonstruierten historischen Instrumenten musiziert, die in den zu Lebzeiten der Komponisten üblichen Tonhöhen gestimmt sind (in dieser Aufführung $a' = 415$ Hz).

„An Oratorio or Sacred Drama“ ist die Bezeichnung im Originaltextbuch (1738). Es wurde erstmals am 16. Januar 1739 unter Händels Leitung im königlichen Theater am Hay-Market in London aufgeführt. Das Libretto stammt von Charles Jennens (1700-1770), einem wohlhabenden englischen Amateurschriftsteller. Saul entstand zwischen dem 23. Juli und 27. September 1738. Es waren zahlreiche Revisionen nötig, und einiges von dem für Saul vorgesehenen Material wurde für das unmittelbar danach komponierte Oratorium Israel in Egypt verwandt.

Die Gestalt Davids wurde von der englischen Kunst des Mittelalters bevorzugt und das Thema des Wahnsinns, dargestellt am Niedergang Sauls, diente Volksliedern und Balladen als Grundlage und bildete stets ein Thema mit Anziehungskraft. Bezeichnend ist ein Vortrag von John Henley vom November 1733, in dem er die Tragödie von Saul „as the best Theme of that Kind (Oratorium) in Honour of St. Cecilia's Day“ vorschlug. Sicher war es unvermeidlich, dass Saul gerade in dem Augenblick entstand, als sich die Verschmelzung der Konventionen von Literatur, traditionellem Drama und Musik vollzogen hatte. Vom dramaturgischen Standpunkt aus gesehen ist Saul ein anerkanntes Meisterwerk, und zwar vor allem in der atmosphärischen Gestaltung. Die gross angelegten Chöre sind von dramatischer Konsequenz und nehmen im Gesamtwerk Händels einen hohen Rang ein. Saul enthält einen umfangreichen Teil an Instrumentalmusik. Diese meist von der Handlung unabhängigen Sätze sind in Wirklichkeit Folge der sich neu entfaltenden Funktion des öffentlichen Konzertes, das der englische Mittelstand der Oper vorzog und zur Zeit der Komposition des Saul eine feste Einrichtung im Londoner Musikleben darstellte.

Während die dramatischen Vorzüge des Oratoriums ausser Frage stehen, können die reinen Instrumentalstücke des Werkes sowohl im Konzertsaal, als auch im Theater aufgeführt werden. Das Publikum kam nicht nur um das Oratorium zu hören, sondern auch um den Meister und fremde Virtuosen zu bewundern. Vor allem die neuen reizvollen Instrumentalfarben (Carillon, Posaunen, grosse Trommeln etc.) waren für die Instrumentation des Saul bezeichnend. Aus all diesen Gründen symbolisiert Saul mehr als jedes vorangehende Werk die dreifache Verbindung von Oper, Kirche und Konzert.

1. Akt: Die Handlung setzt unmittelbar nach dem Kampf zwischen David und Goliath ein. David kehrt mit des Giganten Haupt als Trophäe zurück und König Saul verspricht ihm als Anerkennung seine Tochter Merab zur Frau. Sauls Sohn Jonathan schließt Freundschaft mit David. Merab hingegen spricht höhnisch über die niedere Herkunft Davids und ist entsetzt, als sie von ihres Vaters Heiratsplänen hört. Ihre Schwester Michal jedoch verliebt sich in David. Als David vom Volk jubelnd gefeiert wird, erwacht in Saul der Neid. Michal meint, David könne diese „alte Krankheit“ durch seine Harfenkünste heilen, doch alles bleibt vergeblich. Saul entbrennt vor Wut, wirft einen Speer auf David, der sein Ziel jedoch verfehlt, so dass Saul Jonathan den Auftrag gibt, David zu töten.

2. Akt: Jonathan bewahrt seinem Freund die Treue und besänftigt schließlich seinen Vater, der nun dem Liebesbündnis zwischen Michal und David seine Zustimmung gibt – mit dem Hintergedanken allerdings, dass David im Kampf gegen die feindlichen Philister bald fallen werde. Doch David bleibt siegreich, heiratet Michal und muß bald erneut einen fehlgerichteten Speerwurf Sauls über sich ergehen lassen. David gibt sich unerschrocken, doch Michal rät ihm zu fliehen, und versteckt eine Attrappe in seinem Bett. Ein Bote Sauls erscheint. Michal gibt vor, David sei krank, doch der Bote entdeckt den Betrug. Beim Neumondfest plant Saul, David endgültig zu beseitigen, doch Jonathan findet eine Ausrede für dessen Abwesenheit. Vor Wut zielt Saul mit seinem Speer auf den eigenen Sohn.

3. Akt: Der dritte Akt sieht Saul in solcher Verzweiflung, dass er sich zu einer Hexe begibt, um den Geist des Propheten Samuel zu beschwören. Dieser verkündet ihm den Tod für den folgenden Tag, Gott habe das Königreich Israel für David vorbestimmt. Ein Stammessohn der Amalekiter bringt David am nächsten Tag die Nachricht, dass Saul durch seinen eigenen Speer gestorben sei und übergibt ihm die Krone. Eine ausgedehnte Elegie auf den Tod Sauls und Jonathans beschließt das Werk, David wird als neuer Hoffnungsträger besungen.

This live recording is part of a cycle of oratorios and masses, performed in the basilica of Maulbronn Abbey under the direction of Jürgen Budday. The series combines authentically performed oratorios and masses with the optimal acoustics and atmosphere of this unique monastic church. This ideal location demands the transparency of playing and the interpretive unveiling of the rhetoric intimations of the composition, which is especially aided by the historically informed performance. The music is exclusively performed on reconstructed historical instruments, which are tuned to the pitch customary in the composer's lifetimes (this performance is tuned in a' = 415 Hz).

In July 1738 Handel began to compose the monumental and heroic story of Saul. The libretto had been put together by Charles Jennens, a very wealthy literary dilettante with many pretensions, but some talent. He played to Handel's strengths, and gave the composer many dramatic opportunities in the libretto. Handel had a difficult time finishing this oratorio, interrupting it to compose the opera *Imeneo*.

The story of David and Saul has always been a popular one, and on the English stage it is represented by a magnificent operatic scena by Henry Purcell. The tragedy of Saul is stark, and concerns his derangement, his moral failings, and his heroism. The drama is given a spiritual and magical element with the Witch of Endor and the ghost of Samuel as intermediaries into the next world. The dramatic chorus, again used as a chorus might be used in a classic Greek tragedy, moves the drama along, creates the moods, and influences the action. It is a chorus of Saul's people, who are heavily involved in his fate, and in the results of his actions. Handel composed for bass voice, tenor, and countertenor, and refrained from introducing into the score a virtuosic castrato as was common in his day. The somberness of the story required natural male voices whose depth adds to the gravity and weight of the outcome. The tragedy of Saul is filled with high drama, and although the chorus again proves the flexibility of the oratorio form, the characterizations and solo music are filled with passion, and vigor.

The first scene opens in the Israelitish camp, where the people join in a song of Triumph over Goliath and the Philistines. It is made up of a chorus („How excellent Thy Name, O Lord!“), which is a stirring tribute of praise; an aria („An Infant raised by Thy Command“), describing the meeting of David and Goliath; a trio, in which the giant is pictured as the „monster atheist,“ striding along to the vigorous and expressive music; and three closing choruses („The Youth inspired by Thee“), („How excellent Thy Name“), and a jubilant („Hallelujah“), ending in plain but massive harmony. The second scene is in Saul's tent. Two bars of recitative prelude an aria by Michal, Saul's daughter, who reveals her love for David („O god-like Youth!“). Abner presents David to Saul, and a dialogue ensues between them, in which the conqueror announces his origin, and Saul pleads with him to remain, offering the hand of his daughter Merab as an inducement. David, whose part is sung by a contralto, replies in a beautiful aria, in which he attributes his success to the help of the Lord alone. In the next four numbers the friendship of Jonathan and David is cemented, which is followed by a three-verse hymn („While yet Thy Tide of Blood runs high“) of a stately character, sung by the High Priest. In a few bars of recitative Saul betroths his daughter Merab to David; but the girl replies in a vigorous aria („My Soul rejects the Thought with Scorn“), in which she declares her intention of frustrating the scheme to unite a plebeian with the royal line. It is followed by a plaintive but vigorous aria („See with what a scornful Air“), sung by Michal, who again gives expression to her love for David. The next scene is entitled „Before an Israelitish City,“ and is prefaced with a short symphony of a jubilant character. A brief recitative introduces the maidens of the land singing and dancing in praise of the victor, leading up to one of Handel's finest choruses („Welcome, welcome, mighty King“) -- a fresh, a vigorous semi-chorus accompanied by the carillons, in which Saul's jealousy is aroused by the superiority of prowess attributed to David. It is followed by a furious aria („With Rage I shall burst, his Praises to hear“). Jonathan laments the imprudence of the women in making comparisons, and Michal suggests to David that it is an old malady which may be assuaged by music, and in an aria („Fell Rage and black Despair“) expresses her belief that the monarch can be cured by David's persuasive lyre.“ The next scene is in the King's house. David sings an aria („O Lord whose Mercies numberless“), followed by a harp solo; but in vain. Jonathan is in despair, and Saul, in an aria („A Serpent in my Bosom warmed“), gives vent to his fury and hurls his javelin at David. The latter escapes; and in furious recitative Saul charges his son to destroy him. The next number is an aria of Merab („Capricious Man, in Humor lost“), lamenting Saul's temper; and Jonathan follows with a dramatic recitative and aria, in which he refuses to obey his father's behest. The High Priest appeals to Heaven („O Lord, whose Providence“) to protect David, and the first part closes with a powerful chorus („Preserve him for the first part closes with a powerful chorus („Preserve him for the Glory of Thy Name“).

The second part is laid in the place, and opens with a powerfully descriptive chorus („Envy, eldest-born of Hell!“). In the noble song („But sooner Jordan's Stream, I swear“) Jonathan assures David he will never injure him. In a colloquy between them David is informed that Saul has bestowed the hand of the haughty Merab on Adriel, and Jonathan pleads the cause of the lovely Michal. Saul approaches, and David retires. Saul inquires of Jonathan whether he has obeyed his commands, and in a simple sweet, and flowing melody („Sin not, O King, against the Youth“) he seems to overcome the wrath of the monarch, who dissembles and welcomes David, bidding him to repel to the insults of the Philistines, and offering him his daughter Michal as a proof of his sincerity. In the second scene Michal declares her love for David, and

they join in a rapturous duet („O fairest of ten thousand fair“), which is followed by a chorus in simple harmony („Is there a Man who all his Ways“). A long symphony follows, preparing the way for the attempt on David's Life. After an agitated duet with Michal („At Persecution I can laugh“), David makes his escape just as Doeg, the messenger, enters with instructions to bring David to the King's chamber. He is shown the image in David's bed, which he says will only enrage the King still more. Michal sings an exultant aria („No, let the Guilty tremble“), and even Merab, won over by David's qualities, pleads for him in a beautiful aria („Author of Peace“). Another symphony intervenes, preluding the celebration of the feast of the new moon in the place, to which David has been invited. Jonathan again interposes with an effort to save David's life, whereupon Saul, in a fresh outburst of indignation, hurls his javelin at his son, and the chorus bursts out in horror („Oh, fatal Consequence of Rage!“).

The third part opens with the intensely dramatic scene with the Witch of Endor, the interview being preluded by the powerful recitative („Wretch that I am!“). The second scene is laid in the Witch's abode, where the incantation is practised that brings up the apparition of Samuel. This scene closes with an elegy foreboding the coming tragedy. The third scene opens with the interview between David and the Amalekite who brings the tidings of the death of Saul and Jonathan. It is followed by that magnificent dirge, the „Dead March,“ whose simply yet solemn and majestic strains are familiar to every one. The trumpets and trombones with their sonorous pomp and the wailing oboes and clarinets make an instrumental pageant which is the very apotheosis of grief. The effect of the march is all the more remarkable when it is considered that, in contradistinction to all other dirges, it is written in the major key. The chorus („Mourn, Israel, mourn thy Beauty lost“), and the three arias of lament sung by David, which follow, are all characterized by feelings of the deepest gloom. A short chorus („Eagles were not so swift as they“) follows, and then David gives voice to his lament over Jonathan in an aria of exquisite tenderness („In sweetest Harmony they lived“), at the close of which he joins with the chorus in an obligato of sorrowful grandeur („Oh, fatal Day, how long the Mighty Lie!“). In an exultant strain Abner bids the „men of Judah weep no more,“ and the animated martial chorus („Gird on thy Sword, thou Man of Might“) closes this great dramatic oratorio.



NANCY ARGENTA, SOPRANO ~ MICHAL

Die kanadische Sängerin Nancy Argenta gilt vielen als „the supreme Handel soprano of our age“, womit man sie allerdings viel zu sehr einschränkt, denkt man an ihre hervorragenden Interpretationen Bachs, Purcells, Mozarts, Schuberts oder auch Schönbergs, die ebenfalls ihresgleichen suchen.

Ihr Musikstudium begann sie in British Columbia, wo sie 1980 ihr Abschlussexamen an der Universität von Western Ontario ablegte. Danach lebte sie ein Jahr in Deutschland und zog dann nach England, das heute noch ihr Zuhause ist. Zu ihren Lehrern gehörten Sir Peter Pears, Gérard Souzay und Vera Rozsa, mit der sie auch heute noch gelegentlich arbeitet.

Ihr Repertoire reicht vom 17. Jahrhundert bis zur Gegenwart und umfasst sowohl Lied und Oratorium als auch Oper. Sie arbeitet mit einer ganzen Reihe der großen englischen Dirigenten und Orchester, ist aber auch an kleiner besetzten Werken interessiert und musiziert deshalb auch regelmäßig mit einigen der bekanntesten Londoner Kammermusikensembles. Mit diesen Partnern, aber auch mit Rezitals, macht sie Konzertreisen und ist regelmäßig bei vielen internationalen Festivals zu hören, so u.a. in Aix-en-Provence, Aldeburgh, Bath, Berlin, Göttingen, New York und Wien, natürlich aber auch immer wieder in den diversen Konzertsälen Londons. Wie heute üblich, wurden eine ganze Reihe dieser Aktivitäten auf CDs und in Rundfunk- und Fernsehaufnahmen festgehalten.

The Canadian singer counts for many as „the supreme Handel soprano of our age“. She started her musical studies in British Columbia where she graduated in 1980 from the University of Western Ontario. Her teachers included Sir Peter Pears, Gérard Souzay and Vera Rozsa with whom she occasionally still works. Her repertoire stretches from the 17th century to today and includes songs, oratorios and Opera. She is a frequent guest of many international festivals such as those in Aix-en-Provence, Aldeburgh, Bath, Berlin, Göttingen, New York and Vienna.

LAURIE REVIOL, SOPRAN ~ MERAB

Die in Kanada geborene Sopranistin Laurie Reviol studierte Klavier und Gesang in Toronto. Zusätzlich absolvierte sie eine künstlerische Ausbildung im Fachbereich Historische Aufführungspraxis an der Hochschule für Musik und Darstellende Kunst in Frankfurt. Sie ist Mitglied des Ensemble Leonarda, das in den letzten Jahren überall in Deutschland zunehmend Erfolg genießt.

Opernengagements führten sie nach Frankfurt, Bayreuth (zur Feier des 250-jährigen Bestehens des Markgräflichen Opernhauses), Schwerin und Quedlinburg sowie Utrecht (Festival Oude Muziek), Wien (Resonanzen) und in die USA (Boston Early Music Festival). Sie arbeitete u.a. mit Erin Headley, Michael Schneider, Stephen Stubbs und Paul O'Dette. Laurie Reviol machte CD-Einspielungen mit Concerto Brandenburg, Berlin (La Må de Guido), dem Gambenkonsort Tirami sù, und dem Teatro Lirico (beide Vanguard Classics).

Laurie Reviol ist außerdem leidenschaftliche Jazzsängerin.

The Canadian born soprano studied piano and voice in Toronto. She also completed an artistic study in the field of historic performance practices at the College of Performing Arts in Frankfurt. She is a member of the Ensemble Leonarda. Opera engagements have taken her to Frankfurt, Bayreuth, Schwerin and Quedlinburg and also to Utrecht (Fe-

stival Oude Musiek), Vienna and to America (Boston Early Music Festival). She has worked with, among others, Erin Headley, Michael Schneider, Stephen Stubbs und Paul O'Dette. Laurie Revoli is also a passionate jazz singer.

MICHAEL CHANCE - ALTUS ~ DAVID

Die Karriere von Michael Chance begann, wie die vieler seiner Kollegen, am King's College in Cambridge, als Altus im wohl berühmtesten englischen Chor. Heute ist er weltweit einer der gefragtesten Countertenöre, und zwar sowohl im Bereich Oper als auch im Bereich Oratorium und Lied und Gastprofessor am Royal College of Music in London.

Seine Opernpartien umfassen sowohl das große Repertoire der Barockzeit (z.B. Händels Agrippina, Rinaldo, Giustino und Tamerlano, Monteverdis Il Ritorno d'Ulisse und L'Incoronazione di Poppea, Cavallis Jason), als auch der Gegenwart. So sang er, für Kent Opera, beispielsweise den Militärgouverneur in der Weltpremiere von Judith Weirs „A Night at the Chinese Opera“, bei den Innsbrucker Festspielen war er als Giasone in der gleichnamigen Oper von Cavalli zu hören und beim Glyndebourne Festival trat er als Oberon in „A Midsummer Night's Dream“ auf.

Konzertverpflichtungen führen ihn in alle Welt. Er ist häufiger Gast in Paris, Amsterdam, Stuttgart und Berlin, aber er war auch schon mehrfach in den USA, Japan und Australien. Zu den Dirigenten, mit denen er regelmäßig zusammenarbeitet, gehören u.a. Frieder Bernius, Frans Brüggen, John Eliot Gardiner und Trevor Pinnock, mit denen er auch zahlreiche Schallplatten gemacht hat.

Etwas ganz Besonderes sind die Liederabende, die Michael Chance zusammen mit dem Gampen-Consort Fretwork, Nigel North und neuerdings auch Roger Vignoles gibt bei denen er Lautenlieder der englischen Renaissance und häufig auch zeitgenössisches Repertoire hauptsächlich englischer Komponisten singt.

Michael Chance's career began, as did so many of his colleagues, in King's College, Cambridge, as countertenor in England's conceivably most famous choir. Today he is one of the world's most sought after countertenors, not only for opera - he sang, for example, the military governor in the world première of Judith Weir's „A Night at the Chinese Opera“ - but also for oratorios and songs. He is a visiting professor at the Royal College of Music, London. He performs often in Paris, Amsterdam, Stuttgart and Berlin and has also been in America, Japan and Australia many times. Frieder Bernius, Frans Brüggen, John Eliot Gardiner and Trevor Pinnock are just some of the conductors that he works with regularly. A specialty of Michael Chance's is the song evenings he gives with the Gampen-Consort Fretwork, Nigel North and, more recently, Roger Vignoles, in which he sings pieces for voice and lute from the English Renaissance and also, frequently, works from contemporary, mostly English composers.

MARK LEBROcq - TENOR ~ JONATHAN

der an der Royal Academy of Music studierte und mehrere Preise gewann, ist zur Zeit Mitglied der English National Opera. Dort hat er u.a. bereits den Don Ottavio, den Monostatos und Idomeneo gesungen. Seine Konzerttätigkeit hat sich in der Zwischenzeit, auch als Lied- und Oratoriensänger, auf USA, Frankreich, Deutschland, Spanien und den Mittleren Osten erstreckt. Er tritt regelmäßig mit dem Gabrieli Consort / Paul McCreesh auf verschiedenen Festivals innerhalb Europas auf. Die vergangene Saison brachte erstmals eine Zusammenarbeit mit English Consort und Trevor

Pinnock in Salzburg und soeben gab er an der English National Opera sein Debüt in der Rolle des Tamino.

Mark LeBrocq held a choral scholarship at St Catherine's College, Cambridge where he read English. He won several prizes and awards at the Royal Academy of Music including the Blyth Buesset Opera Prize, the Royal Academy of Music Club Prize and the Worshipful Company of Musicians' Medal. He was formerly a company principal with the English National Opera. Over the years, the tenor has worked together with many important directors, including David Alden, David Pountney, Jonathan Miller, Niklaus Lehnhoff, Graham Vick and David Freeman. He performed regularly with the Gabrieli Consort under Paul McCreesh. He sang with Monserat Caballé and Dennis O'Neill in Verdi Opera Galas in Bath, the Mozart and the Verdi Requiems in the Barbican Centre, London and the Mozart Requiem with The English Concert under Trevor Pinnock in Salzburg.

STEPHEN VARCOE, BASS

hat sich als einer der vielseitigsten Bassisten Englands einen Namen gemacht. In Opern, Konzerten und Liederabenden hat er in Europa, den Vereinigten Staaten und in Asien sein reichhaltiges Repertoire dem Publikum dargeboten. Er ist u.a. mit dem Royal Philh. Orchestra, dem BBC Scottish Symphony Orchestra, dem Philh. Orchester von Radio France und dem Kings Consort aufgetreten und hat mit vielen namhaften Dirigenten unserer Zeit zusammengearbeitet. Sein Repertoire umfaßt geistl. Musik vom Barock bis zur Moderne. Über 100 Aufnahmen im Rundfunk und auf CDs belegen sein außerordentliches Können.

The English bass-baritone, Stephen (Christopher) Varcoe, studied at Cambridge, and during his school years there he sang in the King's College Choir. In 1977 he won a scholarship from the Gulbenkian Foundation.

Stephen Varcoe has established a reputation as one of Britain's most versatile baritones, and has sung in opera, concerts and recitals covering a wide range of repertoire in Europe, the USA and the Far East. He is often to be heard performing Bach Cantatas, Songs from Schubert, and Victorian Ballads. His musical repertoire is quite extensive and reaches into modern music. An area of emphasis, however, is compositions from the time of Bach and Händel. Stephen has always been fascinated by the relationship between words and music, and the role of the singer in communicating meaning to an audience and is currently writing a book on singing in English. He is in constant demand for Master Classes as a specialist in German lieder and English songs, having taught at many UK Universities and Colleges. Stephen Varcoe's operatic appearances include Haydn's L'Infedelta Delusa in Antwerp, Debussy's Fall of The House of Usher in Lisbon and London, John Tavener's opera Mary Of Egypt for the Aldeburgh Festival and Plutone in Peri's Euridice for the Drottningholm Festival, Sweden. His repertoire also includes Death in Holst's Savitr, Demetrius in Britten's A Midsummer Night's Dream and Salieri in Rimsky Korsakov's Mozart & Salieri.

Stephen Varcoe has appeared with the Royal Philharmonic Orchestra, the BBC Scottish Symphony Orchestra, the Scottish Chamber Orchestra, the Ulster Orchestra, the Chamber Orchestra of Europe, the St Paul Chamber Orchestra, the Orchestre Philharmonique de Radio France, New Zealand Chamber Orchestra, the Hanover Band, at the Gulbenkian Foundation in Portugal, at the National Arts Centre Orchestra, Ottawa, with the King's Consort, at the Festival Cervantino in Mexico, and with conductors Frans Brüggen, Daniel, John Eliot Gardiner, Richard Hickox, Lindberg,

Charles Mackerras, Malgoire, Minkowski, Östman, Trevor Pinnock, Joshua Rifkin, Roszdevenky and Tortelier. Recent engagements have included Goehr's Sonata About Jerusalem with Knussen and the Schoenberg Ensemble, Bach's St Matthew Passion (BWV 244) with Trevor Pinnock in Ottawa, Bach Cantatas with the Bach Sonnerie at the Spitalfields Festival, Vaughan-Williams' Sir John In Love with Richard Hickox and the Northern Sinfonia, Webern Cantata II with Simon Joly and The BBC Symphony Orchestra, Schubert's Mass in E flat with Roger Norrington and the Vienna Symphony Orchestra and Messiah with Stuart Bedford the City of London Sinfonia.

Stephen Varcoe appears regularly in recital in England and abroad and is heard frequently in recital with the Song-makers' Almanac and on BBC Radio 3. Recent recital work has included a programme of Finzi and Somervell with Iain Burnside, Schubert's Winterreise with Eugene Asti, Brahms, Schumann and Wolf at the Wigmore Hall with Graham Johnson, Grainger with Penelope Thwaites for BBC Radio 3 and Schubert and with Graham Johnson at the Bury St Edmund's Festival.

Stephen Varcoe has made over 100 recordings including Purcell, Händel and Bach with Pinnock, John Eliot Gardiner, Richard Hickox and Sigiswald Kuijken, Mozart with Neville Marriner, Fauré with Rutter, Holst with Richard Hickox, Richard Strauss with Roger Norrington, recitals of Finzi and Parry with Clifford Benson and French songs with Graham Johnson, with whom he recorded Volume 2 in the Hyperion Schubert edition. He has also recorded Haydn and Grainger for Chandos with Richard Hickox and the City of London Sinfonia, Schoenberg with Robert Craft and The 20th Century Classics Ensemble and Stravinsky with Robert Craft and The Orchestra of St. Luke's.

STEFFEN BALBACH - BASS (SAMUEL, DOEG)

wurde 1971 geboren. Er studierte an der Hochschule für Kirchenmusik in Esslingen und absolvierte sein Praktikum am Ulmer Münster. Zwischen 1999 und 2002 war er Kantor an der Christuskirche in Donaueschingen. Sein Gesangsstudium bei Prof. Markus Goritzki an der Musikhochschule Freiburg, das er 2003 mit Auszeichnung abschloss, begann er im Jahre 2000. Neben der Teilnahme an Meisterkursen bei Rudolf Piernay, Jakob Stämpfli und Hans-Joachim Beyer nahm Balbach u.a. am internationalen Gesangswettbewerb „Belvedere“ in Wien 2001 teil, wo der die Endrunde erreichte. Seit 2002 ist er Mitglied des Staatsopernchors Stuttgart, wo er auch solistische Aufgaben übernimmt, so u.a. die Bariton-Partie der Uraufführungen der „Kompositionspreise Kirchenmusik“ in der Stiftskirche Stuttgart 2002.

studied church music at the College of Church Music, Esslingen. He was full time cantor of the ev. Christuskirche in Donaueschingen. He completed his vocal studies at the Freiburg Conservatory with the highest possible point count. Since then, he has sung the bass and baritone parts of countless oratorios, cantatas and masses. In 2001 he reached the final round of the renowned international vocal competition Belvedere in Vienna. Stefan Balbach works with the choir of Radio Bavaria and the Gewandhaus-Kammerchor, Leipzig. He has been a member of the National Opera, Stuttgart since 2002.





HANNOVERSCHE HOFKAPELLE

unter ihrer Konzertmeisterin Marlene Goede-Uter steht ganz in der Tradition der historischen Hofkapellen und tritt sowohl in kammermusikalischer als auch in sinfonischer Besetzung auf. Es prägt den Klang des Ensembles, dass seine Mitglieder auch in anderen Formationen der europäischen Barockszene mitwirken und historische Musikpraxis als ein Mittel der Aktualität begreifen. Das Repertoire der Hannoverschen Hofkapelle schliesst nicht nur die Barockmusik in ihrer gesamten Bandbreite ein, sondern auch Werke der Klassik, insbesondere die Opern Mozarts, und der Romantik. Die ständige Auseinandersetzung mit der Musik des 17. und 18. Jahrhunderts lässt jeden Musiker der Hofkapelle zu einem Meister seines Instrumentes werden. So entsteht das expressive und elegante Spiel, mit dem sich die Hannoversche Hofkapelle ihren Rang sichert. Seit 2006 ist die Hannoversche Hofkapelle „orchestra in residence“ der Festwochen Herrenhausen.

The Hanoverian Court Orchestra under concertmistress Marlene Goede-Uter remains totally faithful to the tradition of historic court orchestras. Performing on reconstructed historical instruments the sound of this ensemble is hallmarked by the fact that the musicians also have experience of playing with different music ensembles on the European Baroque scene and view historical performance practices as a means of keeping current. The repertoire of the Orchestra is not restricted to the many forms of Baroque music alone, but also includes classical works, with Mozart operas and the Romantic era being particularly favoured. Their constant involvement with 17th and 18th-century music has made the Court Orchestra musicians masters of their respective instruments. The result is the expressive and elegant style of playing, that assures the orchestra its prominent position. The Hanoverian Court Orchestra has been the „orchestra in residence“ at the Herrenhausen Festival Weeks since 2006.

MAULBRONNER KAMMERCHOR

Der 1983 gegründete Maulbronner Kammerchor zählt heute zu den renommierten europäischen Kammerchören. Zahlreiche Auszeichnungen, wie erste Plätze bei den Baden-Württembergischen Chorwettbewerben 1989 und 1997, ein zweiter Platz beim Deutschen Chorwettbewerb 1990, der Sieg beim Deutschen Chorwettbewerb 1998 oder der zweite Platz beim Internationalen Kammerchorwettbewerb Marktoberdorf 2009 (Prädikat international herausragend) sowie der Sieg beim Internationalen Chorwettbewerb auf Malta belegen das außerordentliche künstlerische Niveau des Ensembles, das im Schwerpunkt a cappella konzertiert. Neben Konzerten im deutschsprachigen Raum trafen die Debüt-Tournee durch die USA 1983 mit Konzerten u.a. in New York und Indianapolis, wie auch die Konzertreisen durch mehrere europäische Länder, Israel und Argentinien (1993, 1997, 2003), Südafrika und Namibia (2001, 2007) bei Publikum und Musikjournalisten gleichermaßen auf begeisterte Resonanz.

The Maulbronn Chamber Choir was founded in 1983 and counts today as one of the renowned chamber choirs in Europe. Awards like the first places at the Baden-Württemberg Choir Competitions in 1989 and 1997, the second place at the German Choir Competition in 1990, the first prize at the German Choir Competition in 1998, the second place at the International Chamber Choir Competition in Marktoberdorf 2009 and the first place at the Malta Choir Competition show the extraordinary musical calibre of this ensemble. The Chamber Choir has managed to make quite a name for

itself on the international scene, too. It was received enthusiastically by audiences and reviewers alike during its debut tour through the USA in 1983, with concerts in New York, Indianapolis and elsewhere. Its concert tours in many European countries, in Israel and Argentina as well as in South Africa and Namibia have also met with a similar response.

JÜRGEN BUDDAY ~ CONDUCTOR

ist Gründer und künstlerischer Leiter des Maulbronner Kammerchores. Seit 1979 ist Jürgen Budday am Evangelisch-theologischen Seminar Maulbronn tätig. Damit übernahm er gleichzeitig die künstlerische Leitung der Maulbronner Klosterkonzerte sowie der Kantorei Maulbronn. 1992 folgte die Ernennung zum Studiendirektor und 1995 zum Kirchenmusikdirektor. 1998 wurde Jürgen Budday für seine musikpädagogische Arbeit das „Bundesverdienstkreuz am Bande“ und der Bruno-Frey-Preis der Landesakademie Ochsenhausen verliehen. Neben weiteren Auszeichnungen, wie dem Dirigentenpreis bei den Internationalen Chortagen in Prag, ist er seit 2002 Vorsitzender des Beirats Chor beim Deutschen Musikrat. Internationale Beachtung und höchstes Kritikerlob fanden die auf CD dokumentierten Aufführungen der Oratorien von G.F. Händel. Seine Diskographie umfasst neben Messen und zahlreichen Chorwerken bis dato 10 Händel-Oratorien unter der Mitwirkung von Solisten wie Emma Kirkby, Michael Chance, Nancy Argenta, Mark Le Brocq u.v.a.m.

„Außer Robert King und Peter Neumann mit seinem Kölner Kammerchor hat wohl kein Dirigent und hat kein Chor so konsequent und so viele Händel-Oratorien aufgenommen wie Jürgen Budday mit seinem Maulbronner Kammerchor.“ (Dr. Karl Georg Berg, Händelgesellschaft zu Halle 2008)

Jürgen Budday (Conductor) is artistic director and founder of the Maulbronn Chamber Choir. Since 1979 he has taught at the Evangelical Seminar in Maulbronn. This also involved his taking over as artistic director of the Maulbronn Monastery Concerts and the cantor choir. In 1992, he was named Director of Studies, in 1995 came the appointment as Director of Church Music and in 1998 he was awarded the „Bundesverdienstkreuz“ (German Cross of Merit) as well as the Bruno-Frey Prize from the State Academy in Ochsenhausen for his work in music education. At the Prague International Choir Festival, Jürgen Budday received an award as best director and, since 2002, he has also held the chair of the Choral Committee with the German Music Council. Jürgen Budday has started a cycle of Handel oratorios that is planned to span several years, which involves working with soloists like Emma Kirkby, Michael Chance, Nancy Argenta and Mark Le Brocq (to name but a few). The live recordings of these performances, that have received the highest praise from reviewers, has won him international recognition. Till these days 10 oratorios by G.F. Handel are documented on discs.

„No conductor and no choir have so consistently recorded so many Handel oratorios as Jürgen Budday and his Maulbronn Chamber Choir.“ (Dr. Karl Georg Berg, Handel Memoranda Halle 2008)

SOLOISTS

STEPHEN VARCOE - BASS (SAUL)

NANCY ARGENTA - SOPRANO (MICHAL)

LAURIE REVIOL - SOPRANO (MERAB)

MICHAEL CHANCE - ALTO, COUNTERTENOR (DAVID)

MARK LE BROcq - TENOR (JONATHAN)

MICHAEL BERNER - TENOR (ABNER, HIGH PRIEST, WITCH OF ENDOR, AMALEKITE)

STEFFEN BALBACH - BASS (SAMUEL, DOEG)

HANNOVERSCHE HOFKAPELLE

MARLEEN GOEDE-UTER - CONCERTMASTER

**CHRISTOPH HEIDEMANN, STEPHANIE BÜCKER, HEIDRUN HEIDARSDOTTIR,
SUSANNE DIETZ, EVA POLITT, BIRGIT FISCHER, KLAUS BONA - VIOLIN**

BETTINA IHRIG, HELLA HARTMANN, MECHTILD WERNER - VIOLA

DOROTHEE PALM, DANIELA WARTENBERG - CELLO

CORDULA CORDES, CHRISTIAN ZINCKE - BASS VIOL

JOACHIM KLINGENFUSS - LUTE

CHRISTINE ALANIQUE, LUISE BAUMGARTL - OBOE

RHODA PATRICK, USCHI BRUCKDORFER - BASSOON

FRIEDEMANN IMMER, CHRISTOPH DRAEGER - BAROQUE TRUMPET

MIHA SULER, WOLF-HAGEN HOYER, SANDOR SABOR - TROMBONE

SIMON STIERLE - BAROQUE TIMPANI

GREGOR HOLLMANN - ORGAN (REGAL), HARPSICHORD, CELESTA

MAULBRONN CHAMBER CHOIR

**SOPRANO: SYLVIA DIETER, KATHARINA EBERHARDT, HEIDI EHMER,
SUSANNE FERBER, ILKA HÜFTLE, SUSANNE LAENGER, VERONIKA MIEHLICH,
INA PROBST, SABINE STÖFFLER, HEIKE THORSEN,
SILKE VOGELMANN, MIRIAM WOLFF**

**ALTO: MARIANNE DOHSE, ROSWITHA FYDRICH-STEINER, KATHRIN GÖLZ,
BARBARA HIRSCH, DIETLING MAYER, HELLA PILZ, BEATE ROTH,
RENAME SECKER, BETTINA VAN DER HAM, ALMUT WIEN**

**TENOR: JOHANNES BUDDAY, SEBASTIAN FUERER,
HARTMUT MEIER, MATHIAS MICHEL,
KONRAD MOHL, JOACHIM ROTH, RUDOLF ROTH**

**BASS: PAUL-THEODOR BRÄUCHLE, JO DOHSE,
DANIEL FRITSCH, RAINER HIRSCH-LUIPOLD,
MATTHIAS KÖGEL, HANSJÖRG LECHLER,
BURKHARD MIEHLICH, ROLF MOST**

1. OVERTURE

Symphony (Allegro - Larghetto - Allegro)

ACT THE FIRST

Scene 1

*An Epinicion or Song of Triumph,
for the victory over Goliath and the Philistines.*

2. Chorus of Israelites

How excellent Thy name, O Lord,
In all the world is known!
Above all Heav'ns, O King ador'd,
How hast Thou set Thy glorious throne!

3. Air (soprano)

An infant rais'd by Thy command,
To quell Thy rebel foes,
Could fierce Goliath's dreadful hand
Superior in the fight oppose.

4. Trio

Along the monster atheist strode,
With more than human pride,
And armies of the living God
Exulting in his strength defied.

5. Chorus of Israelites

The youth inspir'd by Thee, O Lord,
With ease the boaster slew:
Our fainting courage soon restor'd,

And headlong drove that impious crew.

6. Chorus of Israelites

How excellent Thy name, O Lord,
In all the world is known!
Above all Heav'n's, O King ador'd,
How hast thou set Thy glorious throne!
Hallelujah!

Scene 2

*Saul, Jonathan, Merab, Michal and Abner,
introducing David and the High Priest.*

7. Recitative, Michal

He comes, he comes!

Air, Michal

O godlike youth, by all confess'd
Of human race the pride!
O virgin among women blest,
Whom Heav'n ordains thy bride!
But ah, how strong a bar I see
Betwixt my happiness and me!
O godlike youth... da capo

8. Recitative, Abner

Behold, O king, the brave, victorious youth,
And in his hand the haughty giant's head.

Saul

Young man, whose son art thou?

David

The son of Jesse,
Thy faithful servant, and a Bethlehemite.

Saul

Return no more to Jesse; stay with me;
And as an earnest 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.

9. Air, David

O king, your favours with delight
I take, but must refuse your praise:
For every pious Israelite
To God that tribute pays.
Through Him we put to flight our foes,
And in His name,
We trod them under that against us rose.
O king... da capo

10. Recitative, Jonathan

Oh, early piety! Oh, modest merit!
In this embrace my heart bestows itself;
Henceforth, thou noble youth, accept my friendship,
And Jonathan and David are but one.

Air, Merab

What abject thoughts a prince can have!
In rank a prince, in mind a slave.

11. Recitative, Merab (aside, to Jonathan)

Yet think on whom this honour you bestow;
How poor in fortune, and in birth how low!

Air, Jonathan

Birth and fortune I despise!
From virtue let my friendship rise.
(To David)
No titles proud thy stem adorn,
Yet born of God is nobly born,
And of His gifts so rich thy store,
That Ophir to thy wealth is poor.

Birth and fortune... da capo

12. Recitative, Saul

Thou, Merab, first in birth, be first in honour:
Thine be the valiant youth, whose arm has sav'd
Thy country from her foes.

Merab (aside)

Oh, mean alliance!

Air, Merab

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

13. Air, Michal

See, with what a scornful air
She the precious gift receives!
Though e'er so noble, or so fair,
She cannot merit what he gives.

Air, Michal

Ah, lovely youth, wast thou design'd
With that proud beauty to be joined?

14. Symphony**Recitative, Michal**

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

Scene 3

Saul, Michal, Chorus.

15. Chorus of Israelites

Welcome, welcome, mighty king!
Welcome all who conquest bring!
Welcome David, warlike boy,
Author of our present joy!
Saul, who hast thy thousands slain,
Welcome to thy friends again!
David his ten thousands slew,
Ten thousand praises are his due!

16. Accompagnato, Saul

What do I hear? Am I then sunk so low,
To have this upstart boy preferr'd before me?

Chorus of Israelites

David his ten thousands slew,
Ten thousand praises are his due!

17. Accompagnato, Saul

To him ten thousands, and to me but thousands!
What can they give him more, except the kingdom?

Air, Saul

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

Scene 4

18. Recitative, Jonathan

Imprudent women! Your ill-timed comparisons,
I fear, have injured him you meant to honour.
Saul's furious look, as he departed hence,
Too plainly shew'd the tempest of his soul.

Michal (to David)

'Tis but his old disease, which thou canst cure:
Oh, take thy harp, and as thou oft hast done,
From the king's breast expel the raging fiend,
And sooth his tortur'd soul with sounds divine.

19. Air, Michal

Fell rage and black despair possess'd
With horrid sway the monarch's breast;
When David with celestial fire
Struck the sweet persuasive lyre:
Soft gliding down his ravish'd ears,
The healing sounds dispel his cares;
Despair and rage at once are gone,
And peace and hope resume the throne.

Scene 5

*Saul, David, Jonathan, Merab,
Michal, Abner, High Priest.*

20. Recitative, Abner

Racked with infernal pains, ev'n now the king
Comes forth, and mutters horrid words, which hell,
No human tongue, has taught him.

Air, David

O Lord, whose mercies numberless
O'er all thy works prevail:
Though daily man Thy law transgress,
Thy patience cannot fail.
If yet his sin be not too great,
The busy fiend control;
Yet longer for repentance wait,
And heal his wounded soul.

21. Symphony

22. Recitative, Jonathan

,Tis all in vain; his fury still continues:
With wild distraction on my friend he stares,
Stamps on the ground, and seems intent on mischief.

Air, Saul

A serpent, in my bosom warm'd,
Would sting me to the heart:
But of his venom soon disarm'd,
Himself shall feel the smart.
Ambitious boy! Now learn what danger
It is to rouse a monarch's anger!
He throws his javelin.
Exit David.

23. Recitative, Saul

Has he escap'd my rage?
I charge thee, Jonathan, upon thy duty,
And all, on your allegiance, to destroy
This bold, aspiring youth; for while he lives,
I am not safe. Reply not, but obey.

Air, Merab

Capricious man, in humour lost,
By ev'ry wind of passion toss'd!
Now sets his vassal on the throne,
Then low as earth he casts him down!
His temper knows no middle state,
Extreme alike in love or hate.

Scene 6

24. Accompagnato, Jonathan

O filial piety! O sacred friendship!
How shall I reconcile you? Cruel father!
Your just commands I always have obeyed:
But to destroy my friend, the brave, the virtuous,
The godlike David, Israel's defender,
And terror of her foes! To disobey you -
What shall I call it? 'Tis an act of duty
To God, to David - nay, indeed, to you.

25. Air, Jonathan

No, cruel father, no!
Your hard commands I can't obey.
Shall I with sacrilegious blow
Take pious David's life away?
No, cruel father, no!
No, with my life I must defend
Against the world my best, my dearest friend.

26. Air, High Priest

O Lord, whose providence
Ever wakes for their defence
Who the ways of virtue choose:
Let not thy faithful servant fall
A victim to the rage of Saul
Who hates without a cause,
And, in defiance of thy laws,
His precious life pursues.

27. Chorus

Preserve him for the glory of Thy name,
Thy people's safety, and the heathen's shame.



ACT THE SECOND

Scene 1

28. Chorus

Envy, eldest born of hell,
Cease in human breasts to dwell,
Ever at all good repining,
Still the happy undermining!
God and man by thee infested,
Thou by God and man detested,
Most thyself thou dost torment,
At once the crime and punishment!
Hide thee in the blackest night:
Virtue sickens at thy sight!
Hence, eldest born of hell!
Hence cease in human breast to well.

Scene 2

Jonathan and David.

29. Recitative, Jonathan

Ah, dearest friend, undone by too much virtue!
Think you, an evil spirit was the cause
Of all my father's rage? It was, indeed,
A spirit of envy, and of mortal hate.
He has resolv'd your death; and sternly charg'd
His whole retinue, me especially,
To execute his vengeance.

Air, Jonathan

But sooner Jordan's stream, I swear,
Back to his spring shall swiftly roll,
Than I consent to hurt a hair
Of thee, thou darling of my soul.

1. Recitative, Jonathan

My father comes: retire, my friend, while I
With peaceful accents try to calm his rage.
Exit David.

Scene 3

Saul and Jonathan.

2. Recitative, Saul

Hast thou obey'd my orders, and destroy'd
My mortal enemy, the son of Jesse?

Jonathan

Alas, my father! He your enemy?
Say, rather, he has done important service
To you, and to the nation; hazarded
His life for both, and slain our giant foe,
Whose presence made the boldest of us tremble.

Air, Jonathan

Sin not, O king, against the youth,
Who ne'er offended you:
Think, to his loyalty and truth,
What great rewards are due!
Think with what joy this godlike man
You saw, that glorious day!
Think, and with ruin, if you can,
Such services repay.

3. Air, Saul

As great Jehovah lives, I swear,
The youth shall not be slain:

Bid him return, and void of fear
Adorn our court again.

4. Air, Jonathan

From cities stormed, and battles won,
What glory can accrue?
By this the hero best is known,
He can himself subdue.
Wisest and greatest of his kind,
Who can in reason's fetters bind
The madness of his angry mind!

Scene 4**5. Recitative, Jonathan**

Appear, my friend.

Enter David.

Saul

No more imagine danger:
Be first in our esteem; with wonted valour
Repel the insults of the Philistines:
And as a proof of my sincerity -
Oh, hardness to dissemble! - instantly
Espouse my daughter Michal.

Air, David

Your words, O king, my loyal heart
With double ardour fire:
If God his usual aid impart,
Your foes shall feel what you inspire.
In all the dangers of the field,
The great Jehovah is my shield.
Excunt David and Jonathan.

6. Recitative, Saul

Yes, he shall wed my daughter! But how long
Shall he enjoy her? He shall lead my armies!
But have the Philistines no darts, no swords,
To pierce the heart of David? Yes, this once
To them I leave him; they shall do me right!

Scene 5

David and Michal.

7. Recitative, Michal

A father's will has authorized my love:
No longer, Michal, then attempt to hide
The secret of my soul. I love thee, David,
And long have loved. Thy virtue was the cause;
And that be my defence.

Duet

Michal

O fairest of ten thousand fair,
Yet for thy virtue more admir'd!
Thy words and actions all declare
The wisdom by thy God inspir'd.

David

O lovely maid! Thy form beheld,
Above all beauty charms our eyes:
Yet still within thy form conceal'd,
Thy mind, a greater beauty, lies.

Both

How well in thee does Heav'n at last
Compensate all my sorrows past.
Exeunt.

8. Chorus

Is there a man, who all his ways,
Directs, his God alone to please?
In vain his foes against him move:
Superior pow'r their hate disarms;
He makes them yield to virtue's charms,
And melts their fury down to love.

9. Symphony

Scene 6

David and Michal.

10. Recitative, David

Thy father is as cruel, and as false,
As thou art kind and true. When I approach'd him,
New from the slaughter of his enemies,
His eyes with fury flam'd, his arms he rais'd,
With rage grown stronger; by my guiltless head
The javelin whizzing flew, and in the wall
Mock'd once again his impotence of malice.

Duet

David

At persecution I can laugh;
No fear my soul can move,
In God's protection safe,
And blest in Michal's love.

Michal

Ah, dearest youth, for thee I fear!
Fly, begone, for death is near!

David

Fear not, lovely fair, for me:
Death, where thou art, cannot be;
Smile, and danger is no more.

Michal

Fly, or death is at the door!
See, the murd'rous band comes on!
Stay no longer, fly, begone!

Scene 7

Michal and Doeg.

11. Recitative, Michal

Whom dost thou seek?
And who hast sent thee hither?

Doeg

I seek for David, and am sent by Saul.

Michal

Thy errand?

Doeg

,Tis a summons to the Court.

Michal

Say he is sick.

Doeg

In sickness or in health,
Alive or dead, he must be brought to Saul;
Show me his chamber.
David's bed discovered with an image in it.
Do you mock the king?
This disappointment will enrage him more:
Then tremble for th'event.
Exit.

Air, Michal

No, no, let the guilty tremble
At ev'ry thought of danger near.
Though numbers, armed with death, assemble,
My innocence disdains to fear.
Though great their power as their spite,
Undaunted still, my soul, remain:
For greater is Jehovah's might,
And will their lawless force restrain.

Scene 8**12. Recitative, Merab**

Mean as he was, he is my brother now,
My sister's husband; and to speak the truth,
Has qualities which justice bids me love,
And pity his distress. My father's cruelty
Strikes me with horror! At th'approaching feast
I fear some dire event, unless my brother,
His friend, the faithful Jonathan, avert
Th'impending ruin. I know he'll do his best.

13. Air, Merab

Author of peace, who canst control
Every passion of the soul;
To whose good spirit alone we owe
Words that sweet as honey flow:
With thy dear influence his tongue be fill'd,
And cruel wrath to soft persuasion yield.

Scene 9

Saul at the Feast of the New Moon.

14. Symphony

15. Accompagnato, Saul

The time at length is come when I shall take
My full revenge on Jesses's son.
No longer shall the stripling make
His sov'reign totter on the throne.
He dies - this blaster of my fame,
Bane of my peace, and author of my shame!

Scene 10

Saul and Jonathan.

16. Recitative, Saul

Where is the son of Jesse? Comes he not
To grace our feast?

Jonathan

He earnestly ask'd leave
To go to Bethlem, where his father's house,
At solemn rites of annual sacrifice,
Requir'd his presence.

Saul

O perverse, rebellious!
Thinkst thou I do not know that thou hast chose
The son of Jesse to thy own confusion?
The world will say thou art no son of mine,
Who thus canst love the man I hate; the man
Who, if he lives, will rob thee of thy crown:
Send, fetch him thither; for the wretch must die.

Jonathan

What has he done? And wherefore must he die?

Saul

Darest thou oppose my will? Die then thyself!
He throws the javelin.

Exit Jonathan, then Saul.

17. Chorus

Oh, fatal consequence
Of rage, by reason uncontroll'd!
With every law he can dispense;
No ties the furious monster hold:
From crime to crime he blindly goes,
Nor end, but with his own destruction knows.



ACT THE THIRD

Scene 1

Saul disguised, at Endor.

18. Accompagnato, Saul

Wretch that I am, of my own ruin author!
Where are my old supports? The valiant youth,
Whose very name was terror to my foes,
My rage has drove away. Of God forsaken,
In vain I ask his counsel. He vouchsafes
No answer to the sons of disobedience!
Even my own courage fails me! Can it be?
Is Saul become a coward? I'll not believe it!
If Heav'n denies thee aid, seek it from hell!

19. Accompagnato, Saul

'Tis said, here lives a woman, close familiar
With th'enemy of mankind: her I'll consult,
And know the worst. Her art is death by law;
And while I minded law, sure death attended
Such horrid practises. Yet, oh hard fate,
Myself am now reduc'd to ask the counsel
Of those I once abhorr'd!

Scene 2

Saul and the Witch of Endor.

20. Recitative, Witch

With me what would'st thou?

Saul

I would, that by thy art thou bring me up
The man whom I shall name.

Witch

Alas! Thou know'st
How Saul has cut off those who use this art.
Would'st thou ensnare me?

Saul

As Jehovah lives,
On this account no mischief shall befall thee.

Witch

Whom shall I bring up to thee?

Saul

Bring up Samuel.

21. Air, Witch

Infernal spirits, by whose pow'r
Departed ghosts in living forms appear,
Add horror to the midnight hour,
And chill the boldest hearts with fear:
To this stranger's wond'ring eyes
Let the prophet Samuel rise!

Scene 3

Apparition of Samuel.

22. Accompagnato, Samuel

Why hast thou forc'd me from the realms of peace
Back to this world of woe?

Saul

O holy prophet!
Refuse me not thy aid in this distress.
The num'rous foe stands ready for the battle:
God has forsaken me: no more he answers

By prophets or by dreams: no hope remains,
Unless I learn from thee from course to take.

Samuel

Hath God forsaken thee? And dost thou ask
My counsel? Did I not foretell thy fate,
When, madly disobedient, thou didst spare
The curst Amalekite, and on the spoil
Didst fly rapacious? Therefore God this day
Hath verified my words in thy destruction,
Hath rent the kingdom from thee, and bestow'd it
On David, whom thou hatest for his virtue.
Thou and thy sons shall be with me tomorrow,
And Israel by Philistine arms shall fall.
The Lord hath said it: He will make it good.

23. Symphony

Scene 4

David and an Amalekite.

24. Recitative, David

Whence comest thou?

Amalekite

Out of the camp of Israel.

David

Thou canst inform me then. How went the battle?

Amalekite

The people, put to flight, in numbers fell,
And Saul, and Jonathan his son, are dead.

David

Alas, my brother! But how knowest thou
That they are dead?

Amalekite

Upon mount Gilboa

I met with Saul, just fall'n upon his spear;
Swiftly the foe pursu'd; he cried to me,
Begg'd me to finish his imperfect work,
And end a life of pain and ignominy.
I knew he could not live, therefore slew him;
Took from his head the crown, and from his arms
The bracelets, and have brought them to my lord.

David

Whence art thou?

Amalekite

Of the race of Amalek.

25. Air, David

Impious wretch, of race accurst!
And of all that race the worst!
How hast thou dar'd to lift thy sword
Again th'anointed of the Lord?
(To one of his attendants,
who kills the Amalekite.)
Fall on him, smite him, let him die!
On thy own head thy blood will lie;
Since thy own mouth has testified,
By thee the Lord's anointed died.

26. Symphony: dead march

Scene 5

Elegy on the death of Saul and Jonathan.

27. Chorus

Mourn, Israel, mourn thy beauty lost,
Thy choicest youth on Gilboa slain!

How have thy fairest hopes been cross'd!
What heaps of mighty warriors strew the plain!

28. Air, Merab

From this unhappy day
No more, ye Gilboan hills, on you
Descend refreshing rains or kindly dew,
Which erst your heads with plenty crown'd;
Since there the shield of Saul, in arms renown'd,
Was vilely cast away.

29. Air, David

Brave Jonathan his bow never drew,
But wing'd with death his arrow flew,
And drank the blood of slaughter'd foes.
Nor drew great Saul his sword in vain;
It reek'd, where'er he dealt his blows,
With entrails of the mighty slain.

30. Chorus of Israelites

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

31. Air, Michal

In sweetest harmony they lived,
Nor death their union could divide.
The pious son ne'er left the father's side,
But him defending bravely died:
A loss too great to be survived!
For Saul, ye maids of Israel, moan,
To whose indulgent care
You owe the scarlet and the gold you wear,
And all the pomp in which your beauty long has
shone.

32. Solo and Chorus

Israelites

O fatal day! How low the mighty lie!

David and Israelites

O Jonathan! How nobly didst thou die,
For thy king and people slain.

David

For thee, my brother Jonathan,
How great is my distress!
What language can my grief express?
Great was the pleasure I enjoy'd in thee,
And more than woman's love thy wondrous love
to me!

David and Israelites

O fatal day! How low the mighty lie!
Where, Israel, is thy glory fled?
Spoil'd of thy arms, and sunk in infamy,
How canst thou raise again thy drooping head!

33. Recitative, High Priest

Ye men of Judah, weep no more!
Let gladness reign in all our host;
For pious David will restore
What Saul by disobedience lost.
The Lord of hosts is David's friend,
And conquest will his arms attend.

34. Chorus of Israelites

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 armed,
Shall thy obdurate foes dismay;
While others, by thy virtue charm'd,
Shall crowd to own thy righteous sway.



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