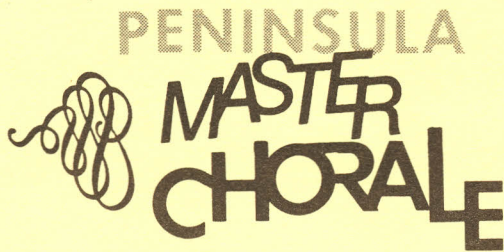


CAÑADA COLLEGE HUMANITIES DIVISION



Carl Sitton, Conductor

SOLOMON

George Frideric Handel

SOLOMON	Leroy Kromm, Baritone
THE QUEEN	Nancy Wait, Soprano
ZADOK, THE PRIEST	Reuben Moulton, Tenor
1st WOMAN	Susan Squires, Mezzo
2nd WOMAN	Eileen Hunt, Soprano
QUEEN OF SHEBA	Nancy Wait, Soprano
A LEVITE	Douglas Stobie, Bass
AN ATTENDANT	David Ecsery, Tenor

CAÑADA COLLEGE MAIN THEATRE

May 4, 1985

8:00 p.m.

SOLOMON

ACT I

CONSECRATION OF A TEMPLE AND SOLOMON'S LOVE FOR HIS YOUNG QUEEN

OVERTURE Orchestra
CHORUS Your Harps And Cymbals Sound
ARIA (A Levite) Praise Ye The Lord
CHORUS With Pious Heart
ARIOSO (Solomon) Almighty Power
RECIT (Zadok) Imperial Solomon
ARIA (Zadok) Sacred Raptures Cheer The Breast
CHORUS Throughout The Land
RECIT (Solomon) Blest Be The Lord
ARIA (Solomon) What Though I Trace Each Herb and Flower
RECIT (Solomon) And See, My Queen
ARIA (Queen) Blest The Day
RECIT (Solomon) My Blooming Fair, Come Away
ARIA (Queen) With Thee Th'unshelter'd Moor I'd Tread
CHORUS May No Rash Intruder

INTERMISSION

ACT II

THE WISDOM OF SOLOMON

CHORUS From the Censer Curling Rise
RECIT (Attendant) My Sov'reign Leige, Two Women Stand
ARIA/TRIO (Two Women And Solomon) Words Are Weak
RECIT (Solomon) What Says The Other?
ARIA (2nd Woman) Thy Sentence, Great King
RECIT (1st Woman) Withhold The Executing Hand
ARIA (1st Woman) Can I See My Enfant Gored?

RECIT (Solomon) Israel, Attend
 CHORUS From The East Unto The West
 RECIT (Zadok) From Morn To Eve
 ARIA (Zadok) See The Tall Palm
 CHORUS Swell The Full Chorus

ACT III

STATE VISIT BY THE QUEEN OF SHEBA

SINFONIA Orchestra
 RECIT (Queen Of Sheba) From Arabia's Spicy Shores
 ARIA (Sheba) Ev'ry Sight These Eyes Behold
 RECIT (Solomon) Sweep The String
 CHORUS Music, Spread Thy Voice Around
 RECIT (Solomon) Now A Diff'rent Measure Try
 CHORUS Shake The Dome
 RECIT (Solomon) Then, At Once, From Rage Remove
 CHORUS Draw The Tear From Hopeless Love
 RECIT (Solomon) Next The Tortur'd Soul Release
 CHORUS Thus Rolling Surges Rise
 RECIT (Zadok) Thrice Happy King
 ARIA (Zadok) Golden Columns Fair And Bright
 CHORUS Praise The Lord With Harp And Tongue

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The audience is invited to a reception after the concert in Room 142--
 South Corridor.

PENINSULA MASTER CHORALE

Margaret Barshell, Accompanist

Sopranos

Mary Ann Capestany, Barbara Caulfield, Ann Corley,
Ann DePangher, Valerie Flatt, Shirley Fitzgerald, Janine
Gianino, Ruth Jeppson, Margaret McAfee, Mary Belle Nolan,
Irene Sohm, Martha Stearns, Lisa VanCoops, Kathleen Wade,
Caryn White, Erica Zweig

Altos

Deborah Bennett, Lois Drieslein, Ruth Eskenazi, Constance
Feight, Mary Ellen Ford, Marjorie Grimm, Angela Ludé,
Susan Squires, Lorna Thompson, Ruth Warren

Tenors

Tim Ballard, Simon Bate, Adrian Boyer, Max Capestany,
David Ecsery, Norman DuVol, Reuben Moulton

Basses

Joseph Boyes, Robert Brauns, William Coye, Israel Eskenazi,
Ronald Hodges, Tom Miner, Dick Poage, Douglas Stobie,
Norman Wade, Craig Wesley, James White

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SAN MATEO COUNTY COMMUNITY COLLEGE DISTRICT
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ORCHESTRA

Violin I

William Whitson
Michael Moon
Carolyn Carl

Violin II

Cathy Marx
Yuko Kawasaki
Cindy Larson

Violas

Margaret Whitson
Brenner Pursell
Mark McAuliffe
Daryl Silberman

Cellos

Janneke Hoogland
Marcia Derbyshire
Rhea Tombropoulos

Oboes

Neil Panton
Peter Lemberg

String Bass

Tammy Picolet

Bassoons

Letty Smith
Tim Stevens

Trumpets

Ron McWilliams
Peter Morris

Tympani

Jay Gluckman

Flutes

Barbara Levine
J. W. Downs

Harpsichord

Robert Newton

Notes about Handel's "Solomon"

Royal Stanton

For Handel, 1748 was pretty much a normal, busy year. As impresario of the Covent Garden Theater he staged oratorio after oratorio, mostly his own. These included two premieres of works he had written in 1747 ("Alexander Balus" and "Joshua"), as well as performances of older favorites. Inevitably it also created demand for new composition, so that the forty days between May 5 and June 13 were devoted to writing "Solomon." Three weeks later he began "Susanna," which took him a little longer: all of July and August. These were the twilight years of his prodigious career so his energies ran more thinly, but the musical stream could still swell to a torrent on demand.

"Solomon" is a proud crest of such a flood-tide. It has been called "an incessantly vivid panorama . . . one of the richest of the oratorios . . . part pageant, part idyll, part allegory." The astute politician in Handel made sure that the libretto portrayed the King of the Israelites as "not only a paragon of monogamy, but an irreproachable figure that could not have displeased the King of the English, who knew well that he and his subjects were beholding their own portrait." English authors quickly recognized in Solomon a clear projection of George II and a resounding paean to a nation secure in its command of a golden age. The glitter of the times would begin to tarnish with the Treaty of Aix-la-Chappelle some months later, but as Handel wrote it shone brightly.

The plot, such as it is, can be quickly sketched. Act I parades the pomp of consecrating a new temple, with appropriate songs of praise to God and King. The celebration lauds the monarch as mighty, wise, benevolent — and in addition as an ideal family man, deeply in love with his wife, the Queen. She and Solomon join in a series of chaste and tender lovesongs which are a perfect union of nature, sentiment, design, and pictorial detail. This pastoral-amorous interlude encloses some of Handel's loveliest music, sensuous, charming, and completely sincere. Even though such lines as "Bless'd the day when I was led to ascend the nuptial bed" seemed to the Victorians too strong for "sacred oratorio," they represent a delightful welding of concept and music, and glow with living, durable charm.

Act II shows the famed wisdom of Solomon by a case history. This is the dramatic core of the entire work, unfolding the Biblical account of two women who claimed the same baby. Solomon's judgment to divide the baby in two with a sword, thereby revealing the true mother in her willingness to give up the child rather than have him harmed, is told by music that succinctly informs and graphically describes. The two women (I Kings 3 calls them Harlots) are concisely characterized; they utter no sounds that are not typical of their diametrically opposed personalities.

Act III abandons any pretense of religious format and presents a grandiose "entertainment within an entertainment." Solomon welcomes Nicaule, Queen of Sheba, to his realm. He and the chorus regale her with a Masque depicting four temperaments. Here resound some of Handel's most splendid choral sounds in the grand style, celebrating the Power of Music ("Music, Spread Thy Voice Around"), The Martial Mood ("Shake the Dome") — (" . . . in Handel's full-dress manner, with all decorations and sashes worn"), Love, Death and Despair intermingled ("Draw the Tear from Hopeless Love"), and Peaceful Contentment ("Thus Rolling Surges Rise"). Sheba is duly impressed. The whole festivity — and our picture of Solomon — is rounded out with a massive chorus of praise.

As with so many of Handel's later works, the choruses are the chief glory. In five to eight voices, they are sumptuous and grand; they shout, they sing, they exult, they mourn. Between them come arias and ensembles of incredible richness, tossed off by a profligate hand which was hard-pressed to keep pace with one of the most profusely inspired musical imaginations ever to steal heavenly harmony for the delectation of mortals.

Hearing this torrent of lovely sound, we know why the English people were moved to disregard Handel's wish for a private funeral service, turning out in thousands to honor another of his expressed desires, to be buried in Westminster Abbey. They sensed that (as he himself wrote) "having, with universal Applause, spent upwards of fifty years in England," he died more an Englishman than a German.

Quotations from "HANDEL" by Paul Henry Lang:
New York, Norton, 1966