

25th Season

Cañada College

Peninsula Master Chorale

Carl Sitton, Music Director

Handel

Chandos Anthem No. 4

Britten

Rejoice in the Lamb

Monteverdi

Nisi Dominus

Other works by Fauré and Rossini



Cañada College Main Theatre

Sunday, April 28, 1996

3:00 PM

Program

Claudio Monteverdi
(1567-1643)

Cantate Domino (Motet for six voices)

Sing unto the Lord a new song, sing and praise
his name, because he has worked miracles.
Sing, exult and play on your cithers and sing
anthems, because he has worked miracles.

Christe adoramus te (Motet for five voices)

O Christ, we adore and bless thee, who by thy
holy cross has redeemed the world.
O Lord, have mercy upon us.

Nisi Dominus (Motet for six voices)

Except the Lord build the house their labour is
but lost that build it.

Except the Lord keep the city; the watchman
waketh but in vain.

It is but lost labour that ye haste to rise up
early, and so late take rest, and eat the bread
of carefulness; for so he giveth his beloved
sleep.

Lo, children and the fruit of the womb; are an
heritage and gift that cometh of the Lord.

Like as the arrows in the hand of the giant; even
so are the young children.

Happy is the man that hath his quiver full of
them; they shall not be ashamed when they
speak with their enemies at the gate.

Glory be to the Father, and to the Son, and to
the Holy Ghost; as it was in the beginning, is
now and ever shall be, world without end.

Amen

Reuben Moulton, Tenor

Janice Gunderson, Organ; Nina Flyer, Cello

George Frideric Handel
(1685-1759)

Chandos Anthem No. 4 (Psalm 96)

Overture

O Sing Unto the Lord (Soprano and Chorus)

Declare His Honor (Chorus)

The Waves of the Sea (Tenor)

O Worship the Lord (Soprano and Tenor)

Let the Whole Earth (Chorus)

Let the Heav'ns Rejoice (Chorus)

Sally Mouzon, Mezzo-soprano

Reuben Moulton, Tenor

Joseph Hansen, Organ; Janice Gunderson, Piano

Nina Flyer, Cello

• INTERMISSION •

Gabriel Fauré
(1845-1924)

Messe basse pour voix de femmes

Kyrie
Sanctus
Benedictus
Agnus Dei

Sally Mouzon, Mezzo-soprano
Joseph Hansen, Organ

Benjamin Britten
(1913-1976)
Text from
Jubilate Agno
Christopher Smart
(1722-1771)

Rejoice in the Lamb

Chorus

Rejoice in God, O ye Tongues; give the glory to
the Lord, and the Lamb.

Nations, and languages, and every Creature, in
which is the breath of Life.

Let man and beast appear before him and
magnify his name together.

Let Nimrod, the mighty hunter, bind a Leopard
to the Altar, and consecrate his spear to the
Lord.

Let Ishmael dedicate a Tyger, and give praise for
the liberty in which the Lord has let him at
large.

Let Balaam appear with an Ass, and bless the
Lord his people and his creatures for a
reward eternal.

Let Daniel come forth with a Lion, and praise
God with all his might through faith in
Christ Jesus.

Let Ithamar minister with a Chamois, and bless
the name of Him, that cloatheth the naked.

Let Jakim with the Satyr bless God in the dance.

Let David bless with the Bear—The beginning of
victory to the Lord—to the Lord the perfection
of excellence—Hallelujah from the heart of
God, and from the hand of the artist inimitable,
and from the echo of the heavenly harp in
sweetness magnificent and mighty.

Treble Solo

For I will consider my Cat Jeoffry.

For he is the servant of the Living God, duly and
daily serving him.

For at the first glance of the glory of God in the
East he worships in his way.

For this done by wreathing his body seven times
round with elegant quickness.

For he knows that God is his Saviour.

For God has blessed him in the variety of his
movements.

For there is nothing sweeter than his peace when
at rest.

For I am possessed of a cat, surpassing in beauty,
from whom I take occasion to bless Almighty
God.

Alto Solo

For the Mouse is a creature of great personal
valour.

For—this a true case—Cat takes female mouse—
male mouse will not depart, but stands
threat'ning and daring.

If you will let her go, I will engage you, as
prodigious a creature as you are.

For the Mouse is a creature of great personal
valour.

For the Mouse is of an hospitable disposition.

Tenor Solo

For the flowers are great blessings.

For the flowers have their angels even the words
of God's Creation.

For the flower glorifies god and the root parries
the adversary.

For there is a language of flowers.

For flowers are peculiarly the poetry of Christ.

Chorus

For I am under the same accusation with my
Saviour—

For they said, he is besides himself.

For the officers of the peace are at variance with
me, and the watchman smites me with his
staff.

For Silly fellow! Silly fellow! is against me and
belongeth neither to me nor to my family.

For I am in twelve HARDSHIPS, but he that was
born of a virgin shall deliver me out of all.

Recitative (Bass Solo) and Chorus

For H is a spirit and therefore he is God.

For K is king and therefore he is God.

For L is love and therefore he is God.

For M is musick and therefore he is God.

Chorus

For the instruments are by their rhimes.

For the Shawm rhimes are lawn fawn moon
boon and the like.

For the harp rhimes are sing ring string and the
like.

For the cymbal rhimes are bell well toll soul and
the like.

For the flute rhimes are tooth youth suit mute
and the like.

For the Bassoon rhimes are pass class and the
like.

For the dulcimer rhymes are grace place beat
heat and the like.

For the Clarinet rhymes are clean seen and the
like.

For the trumpet rhymes are sound bound soar
more and the like.

For the TRUMPET of God is a blessed intelli-
gence and so are all the instruments in
HEAVEN.

For GOD the father Almighty plays upon the
HARP of stupendous magnitude and
melody.

For at that time malignity ceases and the devils
themselves are at peace.

For this time is perceptible to man by a
remarkable stillness and serenity of soul.

Chorus

Hallelujah from the heart of God, and from the
hand of the artist inimitable, and from the
echo of the heavenly harp in sweetness
magnifical and mighty.

Sally Mouzon, Mezzo-soprano

Reuben Moulton, Tenor

Michael Morris, Baritone

Joseph Hansen, Organ

Gioacchino Rossini

(1792-1868)

Cum Sancto Spiritu

(Petite Messe Solennelle)

Together with the Holy Ghost
in the glory of God the Father.

Amen

Joseph Hansen, Organ

Janice Gunderson, Piano



The Peninsula Master Chorale is sponsored by Cañada College of the San Mateo County Community College District. The 40 voice community choir was organized in 1970 by current Music Director and Conductor Carl Sitton. It is open to experienced singers by audition. In addition to Bay Area performances, the choir has completed five international tours to Europe, Australia/New Zealand and Japan. The latest tour was an acclaimed visit to the British Isles in June and July of 1995, which included three performances at the Shrewsbury International Music Festival.

**The audience is invited to a reception after the concert in
Room 142, South Corridor**

Program Notes

Claudio Monteverdi stands at the junction of two important eras in the history of music—the end of the age of Renaissance polyphony and the rise of early Baroque music and opera. Already known as a great madrigalist and opera composer, he became the maestro di cappella at St. Marks in Venice in 1613. Psalm 126, *Nisi Dominus*, was set at least three times by Monteverdi. This six-part version is the most varied musically with a juxtaposition of contrapuntal and homophonic sections providing the color and drama of his madrigals. *Christe, Adoramus Te* and *Cantate Domino* were published in 1620. Just 34 bars long, the *Christe, Adoramus Te*, is one of Monteverdi's most concise masterpieces, each phrase a perfect musical adaptation of the text.

...

In the years 1717-1719, Handel was engaged loosely as a composer in residence by the Duke of Chandos at the Jacobean House of Cannons, northwest of London. During this time he composed twelve anthems and two dramatic works, all reflecting to some extent the musical resources at Cannons, which had a limited orchestra of strings (lacking violas), oboes and bassoons. *O Sing unto the Lord*, with text from *Psalms 96 and 93*, is the fourth numbered *Chandos Anthem*, although the precise order of composition is unknown. It is an exultant setting with a generally symmetrical structure, i.e., two choruses each at beginning and end, flanking two solo sections. The stormy tenor air, *The Waves of the Sea Rage Horribly*, exploit the vivid imagery of the text, and the soprano/tenor duet is lyrical. The English anthem became a large form employing chorus, soloists and orchestra during the time of Henry Purcell.

...

Fauré's *Messe Basse* or low Mass, since the *Gloria* and *Credo* are not set, came into being in 1881 as a *Fisherman's Mass* for the Norman village of Villerville. It was accompanied first by harmonium, a small portable organ, and solo violin. It underwent a number of changes, including a version with a *Kyrie* by another composer, André Messager, and reached its final form with organ accompaniment in 1907. Although performed infrequently, this little masterpiece shows the melodic beauty and harmonic freshness of the *Requiem*, the first version of which also dates from 1881.

...

Rejoice in the Lamb, composed in 1943, is one of Benjamin Britten's most delightful choral works. It was commissioned by St. Matthew's Church, Northampton, for the church's 50th anniversary. The text of the work comes from a long poem by the 18th century poet, Christopher Smart, written while he was confined to an asylum suffering from religious mania. The principal theme is a mystical vision of the unity of all creation in God by all beings and things, each in its own way. Britten set the text as a miniature cantata in ten short sections.

...

Cum Sancto Spiritu is the seventh movement of the *Petite Messe Solennelle*, Rossini's last major work. Composed in the summer of 1863, it is an extended setting of the mass in fourteen movements. The style is tuneful and cheerful with some daringly innovative harmonies and modulations. The original accompaniment was for piano and harmonium, and was Rossini's stated preference. He did provide an orchestration but insisted that it not be played during his lifetime. *Cum Sancto Spiritu* is in the form of a double fugue. It is the final chorus of the *Gloria*.



Peninsula Master Chorale

Carl Sitton, Conductor

Janice Gunderson, Accompanist

Helen Caplan
Shirley Fitzgerald
Valerie Flatt
Sally Mouzon

Sopranos

Susan Richardson
Kathleen Roscher
Barbara Scott
Ruth Sitton

Stephanie Stoffel
Ruth Vines
Debbie Walters

Eleanor Achuck
Lois Drieslein
Victoria Jayswal
Rosi Kurt

Altos

Angela Ludé
Kathryn Palumbo
Pamela Schwarz
Brenda Siddall

Carole Tillotson
Paula Van Buskirk
Ruth Wilkins
Nancy Ann Wydro

Adrian Boyer*
Max Capestany

Tenors

Emery Gordon
Joseph Kresse

Terry Loar
Reuben Moulton

Ronald Clazie
Ken Crowell
John Friesen

Basses

Peter Gunderson
Ronald Hodges
Mark Loy

Stephen Pursell
Jay Siedenburg

*Assistant Accompanist



Sally Mouzon, a native of Virginia, has been performing leading roles in opera and operetta for several years with many Bay Area companies including Opera San José, Pocket Opera and West Bay Opera. She is currently appearing as Musetta in a West Bay Opera production of *La Bohème*. Oratorio credits include Handel's *Messiah*, Britten's *Abraham and Isaac* and *Rejoice in the Lamb*, and the Duruflé *Requiem*. Ms. Mouzon was an award winner in the 1995 East Bay Opera League competition.

Reuben Moulton has appeared as tenor soloist with the Peninsula Master Chorale, the Palo Alto Chamber Orchestra, the Baroque Choral Guild, the Pasadena Pro Musica, the Robert Herr Chorale of Los Angeles, and at the San Francisco Festival of Masses under the direction of Robert Shaw. He is an alumnus of the United States Army Chorus in Washington, D.C., the Caltech Glee Club in Pasadena, and the Pasadena Pro Musica.

Michael Morris has sung extensively in opera, musical theater, and oratorio in the Bay Area and in Europe. His vast repertoire includes nearly 50 leading roles in opera, operetta, and musical theater and over two dozen oratorio and concert roles. Local groups he has performed with include West Bay Opera, Opera Peninsula, Opera San Jose, Santa Clara Chorale, San Jose Symphonic Choir, Schola Cantorum, Oakland Symphony Chorus, Peninsula Master Chorale and Baroque Sinfonia.

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