

VESPERAE SOLENNES DE CONFESSORE

In 1779-80, when Mozart was in his mid-twenties, he was the appointed court organist at Salzburg. In that position he was to write new compositions for the church and court. Although he preferred writing for the theater, he knew that his works for the church would reach the local public at all levels and carry his name beyond the town. Thus, he adapted to the strict Salzburg rules for sacred works and produced some of his finest church music, notably the two great *Vespers* (K. 339 and K. 321) and the *Coronation Mass* (K.317). All of these works are in the key of C Major and are accompanied by strings, two trumpets, three trombones and timpani, to mention a few of the local stylistic traits.

The *Vespeare Solennes de Confessore* (K. 339) consists of six movements – five psalms and the Canticle *Magnificat*. In this work Mozart deliberately wrote both “Learned” and “Popular” church music to display his abilities. This contrast of styles is most apparent between the *Laudate Pueri*, the fourth movement, where he uses a polyphonic, fugal style with mirror canons, and the *Laudate Dominum*, the fifth movement, where he uses a contemporary, theatrical idiom.

DIXIT DOMINUS DOMINO MEO (Psalm 109)

Dixit Dominus Domino meo:
Sede a dextris meis:
Donec ponam inimicos tuos
Scabellum pedum tuorum.

The Lord said to my Lord:
Sit thou at my right hand:
Until I make thy enemies thy footstool.

Virgam virtutis tuae
Emittet Dominus ex Sion:
Donimare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae
In splendoribus sanctorum:

The Lord will send forth the scepter
Of thy power out of Sion:
Rule thou in the midst of thine enemies.
With thee is the principality
In the day of thy strength,
In the brightness of the saints:

Ex utero ante luciferum genui te
Luravit Dominus et non paenitebit eum:
Tu es sacerdos in aeternum
Secundum ordinem Melchisedech.

From the womb before the day star I begot thee.
The Lord hath sworn, and he will not repent:
Thou art a priest forever
According to the order of Melchisedech.

Dominus a dextris tuis,
Confregit in die irae suae reges.
Ludicabit in nationibus, implebit ruinas:
Conquassabit capita in terra multorum.

The Lord at thy right hand
Hath broken kings in the day of his wrath.
He shall judge among nations, he shall fill ruins:
He shall crush the heads in the land of many.

De torrente in via bibet:
Propterea exaltabit caput.
Gloria Patri et Filio
Et Spiritu Sancto
Sicut erat in principio et nunc et semper
Et in saecula saeculorum.
Amen.

He shall drink of the torrent in the way:
Therefore shall he lift up the head.
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.

CONFITEBOR TIBI DOMINE (Psalm 110)

Confitebor tibi, Domine, in toto corde meo:
In consilio iustorum, et congregatione.
Magna opera Domini:
Exquista in omnes voluntates eius.
Confessio et magnificentia opus eius:
Et iustitia eius manet in saeculum saeculi.

I will praise thee, O Lord, with my whole heart:
In the council of the just, and in the congregation.
Great are the works of the Lord:
Sought out according to all his wills.
His work is praise and magnificence:
And his justice continueth for ever and ever.

Memoriam fecit mirabilium suorum,
Misericors et miserator Dominus:
Escam dedit timentibusse
Memor erit in saeculum testamenti sui:

He hath made a remembrance
Of his wonderful works,
Being a merciful and gracious Lord:
He hath given food to them that fear him.

Virtutem operum suorum
Annuntiabit populo suo:
Ut det illis hereditatem gentium:
Opera manuum eius veritas, et iudicium.

He will be mindful for ever of his covenant:
He will show forth to his people
In the power of his works:
That he may give them the inheritance
Of the Gentiles:
The works of his hands are truth and judgment.

Fidelia omnia mandata eius:
Confirmata in saeculum saeculi,
Facta in veritate et aequitate.
Redemptionem misit populo suo:
Mandavit in aeternum testamentum suum.

All his commandments are faithful:
Confirmed for ever and ever.
Made in truth and equity.
He hath sent redemption to his people:
He hath commanded his covenant for ever.

Sanctum, et terribile nomen eius:
Initium sapientiae timor Domini.
Intellectus bonus omnibus facientibus eum:
Laudatio eius manet in saeculum saeculi.
Gloria Patri ...

Holy and terrible is his name:
Beginning of wisdom.
A good understanding to all that do it:
His praise continueth for ever and ever.
Glory be to the Father ...

BEATUS VIR (Psalm 111)

Beatus vir qui timet Dominum:
In Mandatis eius volet nimis.
Potens in terra erit semen eius:
Generatio rectorum benedicetur.

Blessed is the man that feareth the Lord:
He shall delight exceedingly in his commandments.
His seed shall be mighty upon the earth:
The generation of the righteous shall be blessed.

REQUIEM (K. 626)

When Mozart was in Vienna, 1781 to 1791, he had almost no opportunity to compose church music, so the *Requiem* (K. 626), the *Mass in C Minor* (K. 427) and the *Ave Verum* (K. 618) are the only sacred works to come from the years of his greatest maturity.

The *Requiem* was Mozart's last work of any kind and had to be completed by Franz Süssmayr, an assistant and frequent visitor to the Mozart home. Mozart left full sketches and details of instrumentation for all except the *Sanctus*, *Benedictus*, and *Agnus Dei*. Süssmayr claims to have composed these parts in a letter to the publishers in 1800. There is no way to know the full extent of Süssmayr's contribution, but it is certain that the total grandeur of the *Requiem* is due to Mozart's genius.

INTROITUS

Requiem aeternam dona eis Domine:
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
Et tibi reddetur votum in Jerusalem.
Exaudi orationem meam:
Ad te omnis caro veniet.

Grant them eternal rest, O Lord:
And let everlasting light shine on them.
To thee, O God, Praise is meet in Sion,
And unto Thee shall the vow be performed
In Jerusalem.
Hearken unto my prayer.
Unto Thee all flesh shall come.

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

DIES IRAE

Dies irae, dies illa
Solvat saeculum in favilla
Teste David cum Sibylla

The day of wrath, that day shall
Dissolve the world in ashes
As witnesseth David and the Sibyl.

Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus.

What trembling shall there be
When the judge shall come
Who shall thresh out all thoroughly!

TUBA MIRUM

Tuba, mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

Judex ergo cum sedebit
Quidquid latet apparebit:
Nil inutrum remanebit.

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

The trumpet, scattering a wondrous sound
Through the tombs of all lands,
Shall drive all unto the Throne.

Death and Nature shall be astounded
When the creature shall rise again
To answer to the Judge.

A written book shall be brought forth
In which shall be contained all
By which the world shall be judged.

And therefore when the Judge shall sit,
Whatsoever is hidden shall be manifest:
And naught shall remain unavenged.

What shall I say in misery?
Whom shall I ask to be my advocate,
When scarcely the just may be without fear?

REX TREMENDAE

Rex tremendae majestatis
Qui salvandos salvas gratis
Salve me, fons pietatis.

King of awful majesty,
Who freely savest the redeemed,
Save me, O fount of mercy.

RECORDARE

Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas ille die.

Remember, merciful Jesus,
That I am the cause of your journey,
Lest thou lose me in that day.

Quaernes me sedisti lassus:
Redemisti crucem passus.
Tantus labor non sit cassus.

Seeking me didst thou sit weary:
Thou didst redeem me, suffering the cross.
Let not such labor be frustrated.

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

O just Judge of vengeance,
Give the gift of remission
Before the day of reckoning.

Ingemisco tanquam reus:
Culpa rubet vultus meus.
Supplicanti parce, Deus.

I groan as one guilty;
My face blushes at my sin.
Spare me, thy supplicant, O God.

Qui Mariam absolvisti
Et latronum exaudisti,
Mihi quoque spem dedisti.

Thou who didst absolve Mary,
And didst hear the thief's prayer,
Hast given hope to me also.

Præces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

My prayers are not worthy,
But do thou, good Lord, show mercy.
Lest I burn in everlasting fire.

Inter oves locum præستا
Et ab hædis me sequestra
Statuens in parte dextra.

Give me place among thy sheep
And put me apart from the goats,
Setting me on the right hand.

CONFUTATIS

Confutatis maledictus
Flammis acribus addictis,
Voca me cum benedictis.

When the damned are confounded
And condemned to sharp flames,
Call me with the blessed.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

I pray, kneeling in supplication,
My heart contrite as ashes,
Take thou mine end into thy care.

LACRIMOSA

Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

Lamentable is that day
On which the guilty man shall arise
From the ashes to be judged.

Huic ergo parce, Deus,
Pie Jesu Domine:
Dona eis requiem.
Amen.

Spare then this one, O god,
Merciful Lord Jesus:
Give them peace.
Amen.

OFFERATORIUM DOMINE JESU

Domine Jesu Christe, Rex gloriae,
Libera animas omnium fidelium
Defunctorum de poenis inferni
Et de profundo lacu;

O Lord, Jesus Christ, King of glory
Deliver the souls of all the departed faithful
From the torments of hell
And from the bottomless pit.

Libera eas de ore leonis,
Ne absorbeat eas
Cartarus, ne cadant in obscurum.

Deliver them from the mouth of the lion,
Lest Tartarus swallow them:
Lest they fall into the darkness.

Sed signifer sanctus Michael
Repraesentet eas in lucem sanctam:
Quamolim Abrahae promisiisti
Et semini ejus.

But let Saint Michael be the standard-bearer
Bring them forth into the holy light
Which thou didst once promise
To Abraham and his seed.

HOSTIAS

Hostias et preces tibi, Domine,
Laudis offerimus.
Tu suscipe pro animabus illis
Quarum hodie memoriam facimus:
Quam olim Abrahae Promisiisti
Et semini ejus.

To thee, O Lord, we render our
Offering and prayers with praises.
Do thou receive them for those souls
Which we commemorate today;
Which thou didst once promise
To Abraham and his seed.

SANCTUS

Sanctus, sanctus, sanctus,
Domine Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy
Lord God of Sabaoth.
Heaven and earth are full of thy glory.
Hosanna in the highest.

BENEDICTUS

Benedictus qui venit
In nomine Domini.
Hosanna in excelsis.

Blessed is he that cometh
In the name of the Lord.
Hosanna in the highest.

AGNUS DEI

Agnus Dei
Qui Tollis peccata mundi:
Dona eis requiem.

Lamb of God,
That takest away the sins of the world:
Grant them rest.

COMMUNIO LUX AETERNA

Lux aeterna luceat eis,
Domine, cum sanctis tuis,
Quia pius es.

Let everlasting light shine upon them,
O Lord, with thy saints,
For Thou art merciful.

Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.

Grant to the departed eternal rest, O Lord
And let everlasting light shine upon them.

Please join us for a reception in room 142 (in the south hallway) immediately following the concert.

Twyla Whittaker, soprano, is an active oratorio soloist, in a repertoire which ranges from Bach to Verdi. A Baroque music specialist, she regularly performs throughout the Western states, as well as with Bay Area groups such as Philharmonia Baroque Orchestra, American Bach Soloists, the San Francisco Bach Choir, and the Carmel Bach Festival. Twyla has been a national winner of both the NATS Artist Awards Competition and the Washington International Competition at Kennedy Center, and was one of eight national finalists in the 1998 New York Oratorio Society competition, held at Carnegie Hall. She was awarded one of the four young artist fellowships at the Carmel Bach Festival in 1996, and has been invited back to the festival each year. Twyla has been a frequent soloist and rehearsal soloist with the San Francisco Symphony, under many conductors including Michael Tilson Thomas, Herbert Blomstedt, Donald Runnicles, Helmut Rilling and Robert Shaw. She has been the soprano soloist in many of the Symphony Chorus concerts which are broadcast from Davies Symphony Hall, including the Chorus's Gala 25th Anniversary Concert.

Heidi L. Waterman, mezzo-soprano, has been active with the choruses of San Francisco Symphony and Opera for a number of years, as well as performing solos and roles with many of the Bay Area's major companies, including San Francisco Symphony, Redwood Symphony, San Francisco Lyric Opera, Opera Ensemble of San Francisco, North Bay Opera, Sanford Dole Ensemble, and most recently, Pocket Opera. Ms. Waterman last performed with Peninsula Cantare in their December 2000 concert of Haydn's Lord Nelson Mass.

Colby Roberts has sung with opera companies throughout the country, including Orlando Opera, National Grand Opera, Connecticut Grand Opera, New York Grand Opera and New Jersey State Opera. His concert performances have taken him across the United States, and to Europe and Israel. Bay Area credits include performances with Livermore Valley Opera, where he sang the title role in *The Tales of Hoffmann*, and most recently Rodolfo in *La Boheme*, and performances with San Francisco Lyric Opera where he sang Alfredo in *La Traviata*, the title roles in *Werther* and *Andrea Chenier*, Rodolfo in *La Boheme*, Pinkerton in *Madama Butterfly* and Cavaradossi in *Tosca*. With Berkeley Opera he sang the role of Rodolfo in *Luisa Miller*, and with the UC Berkeley Chorus and Orchestra he performed the role of Arbace in a concert performance of *Idomeneo*. He has sung many roles with San Francisco Opera, including the role of Sam in *The Ballad of Baby Doe*. This July he will be the tenor soloist at the Mendocino Music Festival for its performance of Verdi's *Requiem*.

Philip Dixon, a resident of Skull Valley, Arizona, performs frequently in California and the southwestern U.S. He was recently seen as Melchior in Solo Opera's production of *Amahl and the Night Visitors* in Walnut Creek, and will be singing Mozart's *Mass in C Minor* with the Masterworks Chorale in Phoenix later this spring. Philip was a 1992 San Francisco Opera Merola finalist, and has sung several roles with the Arizona Opera Company. He has performed with the Phoenix Bach Choir, the Arizona State University Symphony, and the Phoenix Boy's Choir. Philip enjoyed a rare opportunity to perform *La Fiesta de la Posada* with the composer, Dave Brubeck, at the piano. He performed the role of Noye in Benjamin Britten's *Noye's Fludde* with former Arizona Governor, Rose Mofford, playing the "Voice of God." He is a student with noted Bay Area voice teacher Jane Randolph and enjoys performing in a variety of choral activities.

Peninsula Cantare

Alex Bootsin, Accompanist

Soprano

Virginia Boyd
Susan Crowell
Shirley Fitzgerald
Debby Hamburger
Vicki Hansen
Kristine Klein
Alicia Lynch
Ou-Dan Peng
Kathleen Roscher
Barbara Scott
Judith Tauber-Lovik
Gabrielle Timlin
Debbie Walters

Alto

Lyndesay Adams
Eryl Aynsley
Kathleen Bond
Marge Cox
Lois Drieslein
Victoria Jayswal
Paula Ondricek
Robyn Peters
Diane Reeve
Pamela Schwarz
Brenda Siddall
Ruth Sitton
Julia Smith

Cynthia Tevis

June Varn
Ruth Vines

Tenor

Robert Adams
Larry Baer
Matthew Blum
Max Capestany
Emery Gordon
Robert Way
Ruthie Wilkins

Bass

Gene Bruce
Bernard Buice
Ronald Clazie
Eldon Ellis
John Friesen
Peter Gunderson
Ronald Hodges
Gene Hogenauer
Robert Janssen
Mark Loy
Dave Peters
Jack Runte
Jay Siedenburg

Orchestra

Violin I

Carla Moussavi
Floyd Carter
John Wholahan
Barbara Ild
DalRae Murray
Kiyotaka Sugie

Violin II

Eric Kujawsky
Annabel Nickles
Diane Honda

David Lischinsky

Krista McNally

Viola

Dorothy Reller
Margaret Elliott
Tai Hasegawa

Cello

David Haney
Tanya Wu Gross
Lynda Bloomquist

Bass

Marie Laskin
Lyndie Williamson

Clarinet

Joan Hebert
Alan Hebert

Bassoon

Rebecca Nowlin
Maria Yuin

Trumpet

Larry Heck
Cliff Mercer

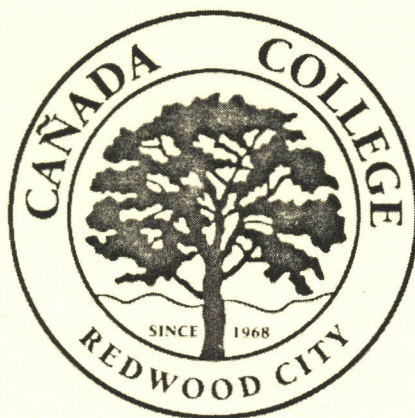
Trombone

Garo Gagliano
Carl Martin
Greg Ruetsch

Tympani

Ben Paysen

Janice Gunderson was named Director of Peninsula Cantare in January 1997. She has been an active musician in the Bay Area working as a professional accompanist, director, and teacher. From 1985 to 1997 she served as Assistant Conductor for the Masterworks Chorale under Galen Marshall. She was Choir Director and Organist at the First Baptist Church of San Carlos. She participated in the Festival of Masses with Robert Shaw and the Cabrillo Music Festival with Dennis Russell Davies. Janice studied at Lewis & Clark College and holds a degree from the University of Oregon with additional work at Cal State Hayward and San Jose State. Her professional affiliations include the Music Teachers Association and the American Choral Directors Association.



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