



Cañada College
Peninsula Cantare

Janice Gunderson
Music Director



Measure

for



Measure

Cantare doth Shakespeare

"To speak, perchance to sing" the wondrous words of Will,
as set by ... Ralph Vaughan Williams ... John Rutter
Matthew Harris ... George Shearing ... and more ...

Jeanette Sacco-Belli, Soprano
Alexander Bootzin, Accompanist

Saturday April 26, 2003, 8:00 PM
Cañada College Main Theatre



PROGRAM

Serenade to Music
(excerpt)

R. Vaughan Williams
from The Merchant of Venice

Over Hill, Over Dale

J. L. Hatton
from A Midsummer Night's Dream

Shakespeare Songs

Matthew Harris

Take, O Take Those Lips Away

from Measure for Measure

Tell Me Where is Fancy Bred

from The Merchant of Venice

Under the Greenwood Tree

from As You Like It

Come Away, Come Away, Death

from Twelfth Night

O Mistress Mine
The Willow Song

R. Vaughan Williams
from Othello

Crabbed Age and Youth

R. J. S. Stevens
from The Passionate Pilgrim

Chamber Ensemble

Blow, Blow Thou Winter Wind

John Rutter
from As You Like It

Sigh No More, Ladies

R. Vaughan Williams

Vicki Hansen, soprano

Women of Cantare

Falstaff and the Fairies

Music adapted from the opera
"Sir John in Love"

Jeanette Sacco-Belli, soprano

INTERMISSION

Brush up your Shakespeare
from "Kiss Me Kate"

Cole Porter
based on The Taming of the Shrew

Men of Cantare

Act II, Scene 1
(excerpt)

from The Taming of the Shrew

Kathleen Roscher and Steve Pursell

Music to Hear

George Shearing

Perry Thoorsell, String Bass

Music to Hear

Sonnet #8

Shall I Compare Thee to a Summer's Day?

Sonnet #18

Is it for Fear to Wet a Widow's Eye?

Sonnet #9

Sigh No More, Ladies

from Much Ado About Nothing

Blow, Blow Thou Winter Wind

from As You Like It

It Was a Lover and His Lass

John Rutter

from As You Like It

Come, Thou Monarch of the Vine

Henry Bishop
from Antony and Cleopatra

Serenade to Music
(excerpts)

R. Vaughan Williams

Serenade to Music

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
creep in our ears:
Soft stillness, and the night,
Become the touches of sweet harmony.
Such harmony is in immortal souls.

Over hill, over dale.

Over hill, over dale, thorough bush,
thorough brier,
Over park, over pale, thorough flood,
thorough fire,
I do wanted ev'rywhere
Swifter than the moon's sphere;
And I serve the fairy queen,
To dew her orbs upon the green;
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
I must go seek some dewdrops here,
And hang a pearl in ev'ry cowslip's ear.

Take, o Take Those Lips Away

Take, o take those lips away
That so sweetly were forsworn,
And those eyes, the break of day,
Lights that do mislead the morn.
But my kisses bring again
Seals of love,
But sealed in vain.

II. Tell Me Where is Fancy Bred

Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?
Reply.
It is engendered in the eyes,
With gazing fed; and fancy dies
In the cradle where it lies.
Let us all ring fancy's knell:
I'll begin it – Ding, dong, bell.
Ding, dong, ding, dong.
Do, do, do, do.

Under the Greenwood Tree

Under the greenwood tree who loves to lie
with me?
And turn his merry note unto the sweet
bird's throat,
Come hither.
Here shall he see no enemy,
But winter and rough weather.
Who doth ambition shun,
And loves to love in, i' the sun,
Seeking the food he eats
And pleased with what he gets,
Come hither.
Here shall he see no enemy,
But winter and rough weather.

Come Away, Come Away, Death.

Come away, death,
And in sad cypress let me be laid,
Fly away, breath,
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
Oh, prepare it!
My part of death, no one so true
Did share it!
Not a flower sweet,
On my black coffin let there be strown,
Not a friend greet,
My poor corpse, where my bones shall be
thrown,
A thousand thousand sighs to save,
My true lover never find my grave.

The Willow Song

The poor soul sat sighing by a sycamore
tree,
Sing all a green willow;
Her hand on her bosom, her head on her
knee,
Sing willow.
The fresh streams ran by her and
murmur'd her moans;
Sing willow:
Her salt tears fell from her, and soften'd
the stones;
Sing willow,
Sing all a green willow must be my
garland.

O Mistress Mine

O mistress mine, where are you roaming?
O, stay and hear; your true love's coming,
That can sing both high and low:
Trip no farther, pretty sweeting;
Journey's end in lovers meeting,
Every wise man's son doth know.
What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure;
In delay there lies no plenty;
Then...come kiss me, sweet and twenty,
Youth is a stuff will not endure.

Crabbed Age and Youth

Crabbed Age and Youth cannot live together,
Youth is full of pleasure, Age is full of care.
Youth like summer morn, Age like winter
weather,
Youth like summer brave, Age like winter
bare.
Age I do abhor thee, Youth I do adore thee.
O my love, is young.
Age I do defy thee, O sweet shepherd hie
thee,
For me thinks thou stayest too long.

Blow, Blow thou winter wind

Blow, blow, thou winter wind,
Thou art not so unkind as man's ingratitude.
Thy tooth is not so keen, because thou art
not seen,
Although thy breath be rude.
Heigh ho! Sing heigh ho unto the green
holly:
Most friendship is feigning, most loving
mere folly:
Then heigh ho, the holly!
This life is most jolly.
Freeze, freeze, thou bitter sky
That does not bite so nigh as benefits forgot:
Though thou the waters warp, thy sting is
not so sharp
As friend remember'd not.
Heigh ho! Sing heigh ho to the holly:
Friendship is feigning, loving mere folly:
Then heigh ho, the holly!
This life is most jolly.

Sigh no more, ladies

Sigh no more, ladies,
Ladies, sigh no more,
Men were deceivers ever,
One foot in sea and one on shore,
To one thing constant never.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into hey, nonny, nonny.
Sing no more ditties, sing no more
Of dumps so dull and heavy,
The fraud of men was ever so
Since summer first was leavy,
Then sigh not so, but let them go,
And be you blithe and bonny
Converting all your sounds of woe
Into hey, nonny nonny.

Falstaff and the Fairies.

Round about in a fair ringa,
Thus we dance and thus we singa,
Trip and go, to and fro, over this greena.
Fairies black, grey, green and white,
You moonshine revelers and shades of
night.
You orphan heirs of fixed destiny,
Attend your office and your quality.
But till 'tis one o'clock, our dance of
custom
Round about the oak of Herne the Hunter
Let us not forget.
Lock hand in hand, yourselves in order set,
And twenty glowworms shall our lanterns
be
To guide our measure round about the tree.
But stay! I smell a man of middle earth.
Vile worm, thou wast overlooked even to
thy birth.
Corrupt and tainted in desire!
Come, will this wood take fire?
About him, fairies, sing a scornful rhyme,
And, as you sing, pinch him to your time.
Pinch him, pinch him black and blue,
Saucy mortals must not view
What the Queen of stars is doing,
Nor pry into our fairy wooing.
Pinch him blue, and pinch him black,

Let him not lack sharp nails to pinch him blue
and red

Till sleep has rocked his addle head.
Pinch him and burn him and turn him about
Till candles and starlight and moonshine be
out.

Music to Hear (Sonnet number 8)

Music to hear, why hear'st thou music sadly?
Sweets with sweets war not,
Joy delights in joy:

Why lovest thou that which thou receivest
not gladly,

Or else receivest with pleasure thine annoy?
If the true concord of well-tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee, who
confounds

In singleness the parts that thou shouldst hear.
Mark how one string, sweet husband to
another,

Strikes each in each by mutual ordering;
Resembling sire and child and happy mother,
Who all in one, one pleasing note do sing:
Whose speechless song, being many, seeming
one,
Sings this to thee: "Thou single wilt prove
none."

Shall I Compare Thee to a Summer's Day? (Sonnet number 18)

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of
May,

And summer's lease hath all too short a date:
Some time too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And ev'ry fair from fair sometime declines,
By chance, or nature's changing course
untrimm'd;

But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wand'rest in his
shade,

When in eternal lines to time thou grow'st;
So long as man can breathe, or eyes can see,
So long lives this, and this gives life to thee.

Is it for Fear to Wet a Widow's Eye? (Sonnet number 9)

Is it for fear to wet a widow's eye
That thou consum'st thyself in single life?
Ah! If thou issueless shalt hapt to die,
The world will wail thee, like a makeless
wife;

The world will be thy widow, and still weep
That thou no form of thee hast left behind.
When ev'ry private widow well may keep
By children's eyes her husband's shape in
mind.

Look what an unthrift in the world doth
spend
Shifts but his place, for still the world enjoys
it;

But beauty's waste hath in the world an end,
And kept unus'd, the user so destroys it.
No love toward others in that bosom sits
That on himself such murd'rous shame
commits.

It was a lover and his lass

It was a lover and his lass,
With a hey and a ho, and a hey nonny no,
That o'er the green cornfields did pass,
In Springtime, the only pretty ring time:
When birds do sing, hey ding-a-ding ding.
Sweet lovers love the Spring.
And therefore take the present time,
With a hey and a ho, and a hey nonny no,
For love is crowned with the prime,
In Springtime, the only pretty ring time:
When birds do sing, hey ding-a-ding ding.
Sweet lovers love the Spring.

Come, thou monarch of the vine

Come, thou monarch of the vine,
Plumpy bacchus with pink eyne.
In thy vats our cares be drowned
With thy grapes our hairs be crown'd:
Cup us, till the world goes round.



Peninsula Cantare

Janice Gunderson, Director
Alexander Bootzin, Accompanist

SOPRANO

Jane Bensen
Virginia Boyd
Susan Crowell*#
Debby Hamburger
Vicki Hanson*
Kristine Klein#
Vicki Mann-Hauer*
Mary Ann Notz
Ou-Dan Peng
Kathleen Roscher
Barbara Scott#
Ruth Sitton
Judith Tauber- Lovik*

ALTO

Eleanor Achuk
Eryl Aynsley*#
Marge Cox*
Victoria Jayswal
Paula Ondricek
Eugenia Orlova
Robyn Peters*
Diane Reeve
Pamela Schwarz
Brenda Siddall*#
Patricia Steuer
Cynthia Tevis

TENOR

Larry Baer*
Matthew Blum*
Max Capestany
Emery Gordon*
Joseph Kresse
Robert Way
Ruthie Wilkins*#

BASS

Bernard Buice
Ronald Clazie*
Eldon Ellis
John Friesen#
Peter Gunderson
Ronald Hodges*
Gene Hogenauer
Robert Janssen#
Mark Loy
Dave Peters*#
Steve Pursell*
Jay Siedenburg
David Simon#

* Chamber Ensemble

Reader

– About Peninsula Cantare

Peninsula Cantare continues to make an important contribution to choral music in the San Francisco Bay Area. Founded in 1970 by former Director Carl Sitton, the choir draws its talented, auditioned members from throughout the Peninsula. In music from the Renaissance to the Twentieth Century, from a capella literature to major works for choir and orchestra, Cantare has established itself as a choir that sings with musicality and excitement. In addition to Bay Area performances, the choir has completed five international tours, the last in June and July of 2001 to Germany, France and Spain, which included performances at the Strasbourg Cathedral, on the island of Corsica, and in Barcelona.

– About Alex Bootzin

Alexander Bootzin holds a B. A. degree in Piano Performance and an M. A. degree in Musicology from U. C. Santa Barbara. He performs as solo pianist and in chamber music concerts throughout the Bay Area, and is active as a teacher, accompanist, and musical director. He is currently Director of Music Ministries at Hope Lutheran Church in San Mateo, and along with his wife Martha, runs the Spindrift School of Performing Arts in Pacifica.

Please visit our new web site: www.peninsulacantare.org

- About Janice Gunderson

Janice Gunderson has enjoyed a richly varied musical life in the Bay Area working as a teacher, Choral director and Professional Accompanist. She was chosen as Director of Peninsula Cantare in January of 1997, and has been a member of the music faculty at Cañada since 1990. Her extensive choral experience includes serving as Assistant Conductor for the Masterworks Chorale under Galen Marshall from 1985-1997.



Under her direction, Peninsula Cantare has toured Spain, France and Germany. Janice studied at Lewis & Clark College and holds a Bachelor of Music degree from the University of Oregon with continuing studies at Cal State Hayward and San Jose State. Her professional affiliations include the American Choral Directors Association. Janice also directs the Peninsula Choraliers, a woman's ensemble. This summer Janice will be a guest conductor in the Schola Cantorum Summer Sings.

Acknowledgements

President of Cañada College	Rosa Perez
Dean of Humanities	Kuni Hay
Theatre Manager	Susan Traynor
Theatre Technician	Michael Walsh
Program	Warren Gibson
Box Office	Margaret & Frank Prendergast
Staging Assistance	Michael Walsh

Upcoming concerts by Peninsula Cantare:

June 14, 2003, with Redwood Symphony

"The Mikado," a concert version.

San Mateo Performing Arts Center, 8:00 PM

July 14, 2003, Schola Cantorum "Summer Sings"

Janice Gunderson, Guest Director

Faure *Requiem*, Bach *Magnificat*

December 7, 2003, Peninsula Cantare

Morton Lauridsen *Lux Aeterna* and "By Request" – choral favorites

Messiah Lutheran Church, 4:00 PM

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