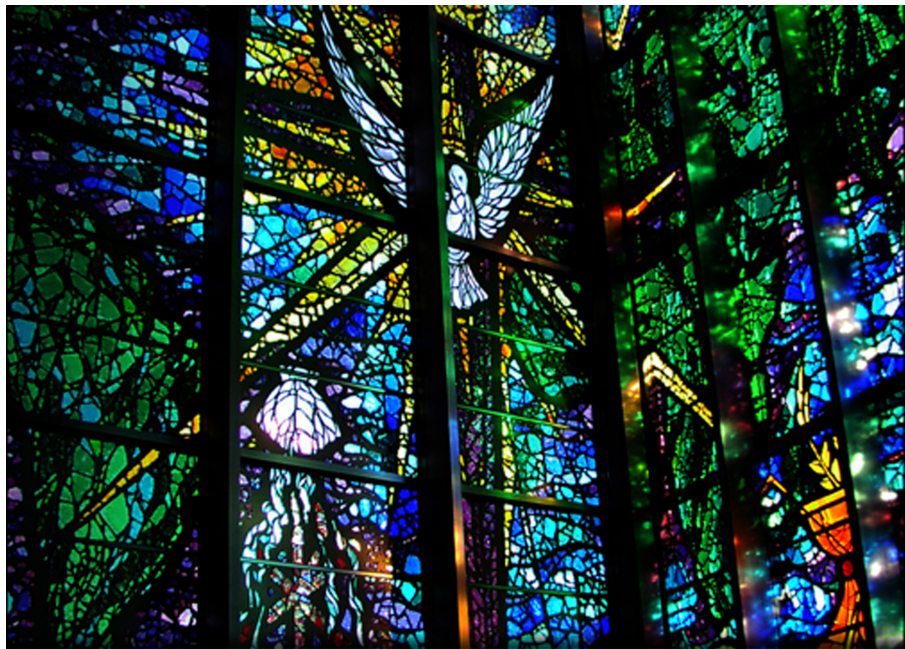


41st Season
Peninsula Cantare

Janice Gunderson, Music Director



Mozart & Handel

W. A. Mozart — *Requiem*

G. F. Handel — *Messiah Selections*

Susanna Jiménez, Soprano

Sonia Gariaeff, Alto

Brian Thorsett, Tenor

Michael Morris, Bass

Members of the Redwood Symphony

Saturday, December 3, 2011, 7:30 pm
Palo Alto First Baptist Church, Palo Alto

Sunday, December 4, 2011, 3:00 pm
Trinity Presbyterian Church, San Carlos

Program

Requiem – Wolfgang Amadeus Mozart (1756-1791)

Chorus, Soprano – Requiem Aeternam
Chorus – Kyrie Eleison
Chorus – Dies Irae
Quartet – Tuba Mirum
Chorus – Rex Tremendae
Quartet – Recordare
Chorus – Confutatis
Chorus – Lacrymosa
Chorus, Quartet – Domine Jesu Christe
Chorus – Hostias et Preces Tibi
Chorus – Sanctus
Quartet, Chorus – Benedictus
Chorus – Agnus Dei
Soprano, Chorus – Lux Aeterna

Intermission

Messiah Selections – George Frideric Handel (1685-1759)

Recitative – Comfort Ye My People, *Tenor*
Air – Every Valley Shall be Exalted, *Tenor*
Chorus – And the Glory of the Lord
Recitative – Behold! A Virgin Shall Conceive, *Alto*
Air and Chorus – O Thou that Tellest Good Tidings to Zion, *Alto*
Chorus – For Unto Us a Child is Born
Air – Rejoice Greatly, O Daughter of Zion!, *Soprano*
Chorus – Surely He Hath Borne Our Griefs
Chorus – And With His Stripes We Are Healed
Chorus – All We Like Sheep Have Gone Astray
Recitative – Behold, I Tell You a Mystery, *Bass*
Air – The Trumpet Shall Sound, *Bass*
Chorus – Hallelujah

Program Notes

Two of the most beloved choral works of all time — the Mozart *Requiem* and Handel's *Messiah* — both have their roots in odd circumstances and may be seen as all the more wonderful for transcending the absurdities of their origins.

Would we be as enamored of the Mozart *Requiem* if it were the Count Franz von Walsegg *Requiem*? The count commissioned the work and probably intended to claim it as his own. (The movie *Amadeus* unfairly portrayed Antonio Salieri as the culprit, but was correct in the idea that someone other than Mozart wanted to take credit for the *Requiem*.)

After the death of her husband, Constanze Mozart asked Franz Xaver Süssmayr to complete the work and enable her to collect the full commission. Süssmayr did so, probably with the contributions of several other composers and “little scraps of paper” that showed Mozart's ideas for the piece.

As for the *Messiah*, George Frideric Handel premiered the work in Dublin, far from the ecclesiastics in London who saw Handel's theater works with Biblical texts as profane and subversive. The premier was almost scuttled by the aging Jonathan Swift of *Gulliver's Travels* fame, who sought to punish any who participated “in any sonal quality, according to the flagitious aggravations of their respective disobedience, rebellion, perfidy and ingratitude.”

Fortunately for Dubliners and the rest of us, Swift backed down from *his* rebellion, and the *Messiah* debuted to great acclaim. A Dublin newspaper reported that the performance was “the Sublime, the Grand, and the Tender, adapted to the most elevated, majestic, and moving Words, conspired to transport and charm the ravished Heart and Ear.”

—Robert Peterson

Farewell



This is indeed a bittersweet occasion as I conduct my last concerts with *Peninsula Cantare*. For fifteen years I was lucky to have my dream job as Music Director of this wonderful choir. Rehearsals on Tuesday night have been the highlight of my week. The dedicated Cantare singers brought their hearts and souls into the music as we worked together to create beauty and excitement through our shared passion in choral music. There is an intangible joy in raising our voices one with another as we rehearse toward a performance goal, when we

finally conquer that difficult 16th note passage, when we shape a phrase with a tasteful nuance, or when a chord shimmers with tonal beauty. Ah, yes –in rehearsals and performances we have shared many heartfelt and thrilling moments together!

I am immensely proud of the concerts that *Peninsula Cantare* has given over the years. I thank John Friesen, former Dean of Humanities at Cañada College for believing in my abilities and giving me this opportunity. I thank all the talented singers who have been members of this group through the years and the many friendships created. I thank Alex Bootzin, our superb accompanist who has been with us for 14 years. He is a valuable musical colleague and friend. I thank our audiences of family and friends who have supported and cheered us on through the years. The future of Peninsula Cantare is now in the capable and talented hands of Bill O’Neill. My very best wishes to the choir and to Bill as you begin your journey together.

—Janice Gunderson

Texts

Requiem – Wolfgang Amadeus Mozart (1756-1791)

Chorus, Soprano – Requiem Aeternam

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. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	Grant them eternal rest, O Lord, and may perpetual light shine on them. Thou, O God, art praised in Zion, and unto Thee shall the vow be performed in Jerusalem. Hear my prayer, unto Thee shall all flesh come. Grant them eternal rest, O Lord, and may perpetual light shine on them.
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Chorus – Kyrie Eleison

Kyrie eleison. Christe eleison. Kyrie eleison.	Lord have mercy upon us. Christ have mercy upon us. Lord have mercy upon us.
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Chorus – Dies Irae

Dies irae, dies illa Solvat saeculum in favilla, Teste David cum Sibylla.	Day of wrath, that day Will dissolve the earth in ashes As David and the Sibyl bear witness.
Quantus tremor est futurus Quando iudex est venturus Cuncta stricte discussurus.	What dread there will be When the Judge shall come To judge all things strictly.

Quartet – Tuba Mirum

Tuba mirum spargens sonum Per sepulchra regionum Coget omnes ante thronum.	A trumpet, spreading a wondrous sound Through the graves of all lands, Will drive mankind before the throne.
Mors stupebit et natura Cum resurget creatura Judicanti responsura.	Death and Nature shall be astonished When all creation rises again To answer to the Judge.

Liber scriptus proferetur In quo totum continetur, Unde mundus iudicetur.	A book, written in, will be brought forth In which is contained everything that is, Out of which the world shall be judged.
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Judex ergo cum sedebit Quidquid latet apparebit, Nil inultum remanebit.	When therefore the Judge takes His seat Whatever is hidden will reveal itself. Nothing will remain unavenged.
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Quid sum miser tunc dicturus? Quem patronum rogaturus, Cum vix justus sit securus?	What then shall I say, wretch that I am? What advocate entreat to speak for me, When even the righteous may hardly be secure?
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Chorus – 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 goodness.
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Quartet – Recordare

Recordare, Jesu pie, Quod sum causa tuae viae, Ne me perdas illa die.	Remember, blessed Jesus, That I am the cause of Thy pilgrimage, Do not forsake me on that day.
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Quaerens me sedisti lassus, Redemisti crucem passus, Tantus labor non sit cassus.	Seeking me Thou didst sit down weary, Thou didst redeem me, suffering death on the cross. Let not such toil be in vain.
--	--

Iuste iudex ultionis Donum fac remissionis Ante diem rationis.	Just and avenging Judge, Grant remission Before the day of reckoning.
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Ingemisco tanquam reus, Culpa rubet vultus meus, Supplici parce, Deus.	I groan like a guilty man. Guilt reddens my face. Spare a suppliant, O God.
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Qui Mariam absolvisti Et latronem exaudisti, Mihi quoque spem dedisti.	Thou who didst absolve Mary Magdalene And didst hearken to the thief, To me also hast Thou given hope.
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Preces meae non sunt dignae,
Sed tu bonus fac
benigne,
Ne perenni cremer igne.

My prayers are not worthy,
But Thou in Thy merciful goodness
grant
That I burn not in everlasting fire.

Inter oves locum praesta,
Et ab hoedis me sequestra,
Statuens in parte dextra.

Place me among Thy sheep
And separate me from the goats,
Setting me on Thy right hand.

Chorus – Confutatis

Confutatis
maledictis
Flammis acribus addictis,
Voca me cum benedictis.

When the accursed have been
confounded
And given over to the bitter flames,
Call me with the blessed.

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

I pray in supplication on my knees.
My heart contrite as the dust,
Safeguard my fate.

Chorus – Lacrymosa

Lacrymosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

Mournful that day
When from the dust shall rise
Guilty man to be judged.

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

Therefore spare him, O God.
Merciful Jesus,
Lord Grant them rest. Amen

Chorus, Quartet – Domine Jesu Christe

Domine, Jesu Christe,
Rex gloriae,
Libera animas omnium fidelium
defunctorum
De poenis inferni, et de
profundo lacu.
Libera eas de ore leonis,
Ne absorbeat eas tartarus, ne
cadant in obscurum,
Sed signifer sanctus
Michael

Lord Jesus Christ,
King of glory,
Deliver the souls of all the
faithful
Departed from the pains of hell and
from the bottomless pit.
Deliver them from the lion's mouth.
Neither let them fall into darkness nor
the black abyss swallow them up.
And let St. Michael, Thy standard-
bearer,

Repraesentet eas in lucem sanctam, Quam olim Abrahae promisisti et semini ejus.	Lead them into the holy light Which once Thou didst promise to Abraham and his seed.
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Chorus – Hostias et Preces Tibi

Hostias et preces, tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis, quarum hodie memoriam facimus. Fac eas, Domine, de morte transire ad vitam, Quam olim Abrahae promisisti et semini ejus.	We offer unto Thee this sacrifice of prayer and praise. Receive it for those souls whom today we commemorate. Allow them, O Lord, to cross from death into the life Which once Thou didst promise to Abraham and his seed.
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Chorus – Sanctus

Sanctus. Sanctus, Sanctus, Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Osanna in excelsis.	Holy, holy, holy, Lord God of Sabaoth! Heaven and earth are full of Thy glory. Hosanna in the highest.
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Quartet, Chorus – Benedictus

Benedictus qui venit in nomine Domini. Osanna in excelsis.	Blessed is He who cometh in the name of the Lord. Hosanna in the highest.
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Chorus – Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.	Lamb of God, who takest away the sins of the world, grant them rest. Lamb of God, who takest away the sins of the world, grant them everlasting rest.
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Soprano, Chorus – Lux Aeterna

Lux aeterna luceat eis, Domine,	May eternal light shine on them, O Lord.
Cum sanctis in aeternum, quia pius es.	With Thy saints for ever, because Thou art merciful.
Requiem aeternam dona eis, Domine,	Grant the dead eternal rest, O Lord,
Et lux perpetua luceat eis, cum sanctis tuis in aeternum, quia pius es.	And may perpetual light shine on them, with Thy saints for ever, because Thou are merciful.

Messiah Selections – George Frideric Handel (1685-1759)

Recitative – Comfort Ye My People, Tenor

Comfort ye, comfort ye My people, saith your God; speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness: Prepare ye the way of the Lord: make straight in the desert a highway for our God.

Air – Every Valley Shall be Exalted, Tenor

Every valley shall be exalted, and every mountain and hill made low, the crooked straight and the rough places plain.

Chorus – And the Glory of the Lord

And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

Recitative – Behold! A Virgin Shall Conceive, Alto

Behold, a virgin shall conceive and bear a Son, and shall call his name Emmanuel, God with us.

Air and Chorus – O Thou that Tellest Good Tidings to Zion, Alto

O thou that tellest good tidings to Zion, get thee up into the high mountain: O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

Chorus – For Unto Us a Child is Born

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace.

Air – Rejoice Greatly, O Daughter of Zion!, Soprano

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! behold, thy King cometh unto thee! He is the righteous Saviour, and He shall speak peace unto the heathen.

Chorus – Surely He Hath Borne Our Grievs

Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him.

Chorus – And With His Stripes We Are Healed

And with His stripes we are healed.

Chorus – All We Like Sheep Have Gone Astray

All we like sheep have gone astray; we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all.

Air – Behold, I Tell You a Mystery, Bass

Behold, I tell you a mystery; We shall not all sleep; but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

Air – The Trumpet Shall Sound, Bass

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

Chorus – Hallelujah

Hallelujah: for the Lord God Omnipotent reigneth. The kingdom of this world has become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. King of Kings, and Lord of Lords. Hallelujah!

Susanna Jiménez, Soprano



Susanna Uher Jiménez is an accomplished artist in both opera and concert. Recently she performed *Zerlina* (Don Giovanni) with Redwood Symphony, alongside several members of Peninsula Cantare. Other performances this year: *Sophie* (Master Class) with Hillbarn Theatre, and *Maria* (The Sound of Music) with San Carlos Children's Theater.

Over the last 5 years, Susanna has toured nationally and in Japan with her ensemble *Bella Sorella*. As a guest artist, Susanna has performed with various orchestras and churches in California, Virginia and Boston. She was soprano soloist for Mozart's Requiem in Berkeley, and soprano soloist for Schubert's Mass in G for Boston's famed King's Chapel Music Series. Since moving back to the Bay Area in 2001, Susanna has performed with Opera San José as *Mary Warren* (The Crucible), *Adele* (Die Fledermaus) and *Second Lady* (The Magic Flute); *Adele* (Die Fledermaus) with Livermore Valley Opera; *Violetta* (La Traviata), *Despina* (Così fan tutte) and *Rosalinda* (Die Fledermaus) with Mission City Opera; *Hannah* (The Merry Widow) with Lyric Theatre of San Jose; and *Gretel* (Hansel & Gretel) with Apollo Touring Company, and Festival Opera Walnut Creek Guild.

Susanna has received several awards and scholarships, and placed in numerous competitions including The Florida Grand Opera Vocal Competition, The MacAllister Awards Competition, and The Rosa Ponselle International Vocal Competition. She was a Young Artist at Music Academy of the West under the direction of Marilyn Horne and Warren Jones, and received a Bachelor of Music from University of the Pacific, and Master of Music from New England Conservatory both in Vocal Performance.

Sonia Gariaeff, Alto



Bay Area native Sonia Gariaeff has garnered national acclaim for her vocal opulence and standout stage presence. Operatic career highlights include her Virginia Opera debut as Nicklausse/la Muse in *Les contes d'Hoffman*, Rosina in *Il Barbiere di Siviglia* with Eugene Opera, and her Bay Area debut as a roller-skating Cherubino in *Le nozze di Figaro*. Other roles include Carmen, Dorabella, Orlovsky, and the title roles of Ariodante and La Cenerentola. A three time Metropolitan Opera National Council Awards winner, Ms. Gariaeff was an apprentice artist at Portland Opera and was a Virginia Best Adams Fellow at the Carmel Bach Festival. She is looking forward to playing the role of the Duchess of Plaza-Toro with the Lamplighters in January.

Brian Thorsett, Tenor



Tenor Brian Thorsett has been seen and heard in over 80 diverse operatic roles. Highlights from the 2011-13 seasons include the Sailor and Spirit of *Dido and Aeneas* with Philharmonia Baroque and Mark Morris Dance Company, Britten's Captain Vere in scenes from *Billy Budd*, the title character in Rameau's *Pygmalion*, and Tamino in a concert version of Mozart's *Magic Flute*. As a concert singer Brian fosters a stylistically diversified repertoire of over 150 works, which has taken him to concert halls across the US and Europe. He is a graduate of San Francisco Opera's Merola Program, Glimmerglass Opera's Young American Artist program, the Britten-Pears Young Artist Programme at Aldeburgh, England and spent two summers at the Music Academy of the West. In addition to his performing credits, Brian recently has been named Adjunct Lecturer in Voice and Opera Workshop at his alma mater, Santa Clara University.

Michael Morris, Bass



Michael Morris has been performing, conducting, and teaching in the greater San Francisco Bay Area for some 32 years. A highly sought after soloist, Mr. Morris has performed the baritone lead roles in nearly 70 operas, operettas, and Broadway musicals, including such roles as Macbeth (*Macbeth*), Falstaff (*The Merry Wives of Windsor*), Papageno (*Die Zauberflöte*) Mephistopheles (*Faust*), Lindorf/Coppelius/Dappertutto/Dr. Miracle (*Les Contes d'Hoffman*), Germont (*La Traviata*), the Dutchman (*Der Fliegende Holländer*), Don Alfonso (*Così fan tutte*), Don Bartolo (*Il Barbiere di Siviglia*), and Tonio (*I Pagliacci*) with such companies as West Bay Opera, Opera San Jose, and Rogue Valley Opera. He has also performed the roles of Don Quixote (*Man of La Mancha*) and Emile DeBeque (*South Pacific*).

Mr. Morris is an active concert soloist and has performed with such diverse ensembles as Ballet San Jose, San Jose Wind Symphony, Redwood Symphony, Master Sinfonia Orchestra, Contra Costa Chorale, Schola Cantorum, Oakland Symphony Chorus, and Santa Clara Chorale in such works as *Carmina Burana* (Orff), *Ninth Symphony* (Beethoven), *Messiah* (Handel), *Sacred Service* (Bloch), and *Requiem* (Mozart). Mr. Morris is currently the director for the Ohlone College Chamber Singers in Fremont, CA and teaches voice at his own studio in Cupertino, CA.

Alexander Bootzin, Accompanist

Alexander Bootzin holds a B.A. degree in Piano Performance and an M.A. degree in Musicology from U.C. Santa Barbara. He is active throughout the Bay Area as a classical and jazz pianist, accompanist, teacher, and music director. He is the co-founder of the Spindrift School of Performing Arts in Pacifica, where he resides with his two children. He is currently the Associate Director of Music at First Presbyterian Church in Burlingame.

Introducing Bill O'Neill Cantare's New Music Director



Choir director, opera singer, director of youth theater productions — Bill O'Neill brings a spectacular range of talents to his new position as music director of Peninsula Cantare.

Bill began his musical career at age five in the church choir directed by his father, and he has gone on to perform as a soloist in many theater productions, operas, and choral performances. He is currently music minister at Messiah Lutheran Church and director of Redwood City Community Youth Theater.

Bill holds bachelor's and master's degrees from the San Francisco Conservatory of Music, training as an opera singer under Leroy Kromm and Catherine Cook.

Cantare looks forward to continuing a tradition of great choral music with Bill O'Neill as music director.



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Bass

Steve Auerbach*
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