

CAÑADA COLLEGE

PENINSULA

 MASTER
CHORALE

CARL SITTON, Conductor

NANCY WAIT, Soprano

DIANA SMITH, Alto

SUSAN SQUIRES, Mezzo

REUBEN MOULTON, Tenor

LEROY KROMM, Baritone

Cañada College Main Theatre

Sunday, November 17, 1985

3:00 p.m.

PROGRAM

DETTINGEN TE DEUM George Frideric Handel
(1685-1759)

Composed in the last two weeks of July, 1743, Handel's most monumental Te Deum was written to commemorate the victory of the Anglo-Hanoverian forces led by King George II over the French at the battle of Dettingen am Main, Bavaria. It is said that much credit should go to the king's horse, which bolted off in the direction of the French forces, initiating a furious charge on the enemy. First performed at the Chapel Royal on November 27, the Te Deum impressed everyone with its martial splendor. Written in the key of D Major, a key required for the Baroque trumpet, the work emphasizes majesty and glory and is one of Handel's greatest works of English ceremonial music.

CHORUS

*We praise Thee, O God!
We acknowledge Thee to be the Lord.*

ALTO SOLO AND CHORUS

*All the earth doth worship Thee,
the Father everlasting.*

SOPRANO AND CHORUS

*To Thee all angels cry aloud;
the heav'ns and all the pow'rs therein.*

CHORUS

*To Thee Cherubim and Seraphim continually do cry,
Holy, holy, holy, Lord God of Sabaoth, holy!
Heav'n and earth are full of the majesty of Thy glory.*

QUARTET AND CHORUS

*The glorious company of the apostles praise Thee;
the goodly fellowship of the prophets praise Thee;
the noble army of martyrs praise Thee.
The holy church throughout all the world
doth acknowledge Thee, the Father of an infinite majesty;
Thine honourable true and only Son,
also the holy Ghost the comforter.*

BASS SOLO AND CHORUS

*Thou art the King of Glory, oh Christ,
Thou art the everlasting Son of the Father.*

BASS SOLO

*When Thou tookest upon Thee to deliver man,
Thou didst not abhor the Virgin's womb.*

CHORUS

*When Thou hadst overcome the sharpness of death,
Thou didst open the kingdom of Heaven to all believers.*

TRIO

*Thou sittest at the right hand of God,
in the glory of the Father.
We believe that Thou shalt come to be our Judge.*

CHORUS

*We therefore pray Thee: help Thy Servants,
whom Thou hast redeemed with Thy precious blood.*

CHORUS

*Make them to be number'd with Thy Saints
in glory everlasting.
Oh Lord, save Thy people, and bless Thine heritage.
Govern them, and lift them up for ever.*

CHORUS

*Day by day, we magnify Thee,
And we worship Thy name ever world without end.*

BASS SOLO

*Vouchsafe, oh Lord, to keep us this day without sin.
Oh Lord, have mercy upon us, oh Lord,
let Thy mercy lighten upon us, as our trust is in Thee.*

ALTO SOLO AND CHORUS

*Oh Lord, in Thee have I trusted,
let me never be confounded.*

Intermission

MAGNIFICAT IN D Johann Sebastian Bach
(1685-1750)

In Bach's Leipzig church the Latin Magnificat replaced the German Magnificat on high festival days and was performed at Vespers after the sermon. First composed in the key of E Flat Major in 1723, Bach revised the work ten years later, changing the key to D Major and omitting the four Christmas hymns he had interspersed between the movements of the first version.

CHORUS: *Magnificat anima mea Dominum.
My soul doth magnify the Lord.*

ARIA(Soprano II): *Et exultavit spiritus meus
And my spirit hath rejoiced in God my Savior.*

ARIA(Soprano I): Quia respexit
*For He hath regarded the low estate of His handmaiden;
Behold, from henceforth all generations shall call me blessed.*

CHORUS: Omnes generationes.
For behold, all generations.

ARIA(Bass): Quia fecit mihi magna
*For He that is mighty hath done to me great things,
and holy is His name.*

DUET(Alto & Tenor): Et misericordia
*And His mercy is on them that fear Him
from generation to generation.*

CHORUS: Fecit potentiam
*He hath shewed strength with His arm;
He hath scattered the proud
in the imagination of their hearts.*

ARIA(Tenor): Deposuit potentes
*He hath put down the mighty from their seats
and exalted the humble and meek.*

ARIA(Alto): Esurientes implevit bonis
*He hath filled the hungry with good things,
And the rich He hath sent empty away.*

CHORUS(Sopranos and Altos): Suscepit Israel
*He hath helped His servant Israel
In remembrance of His mercy.*

CHORUS: Sicut locutus est
*As he spake to our fathers,
To Abraham, and to his seed forever.*

CHORUS: Gloria Patri
*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. (Luke I: 46-55)*

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

PENINSULA MASTER CHORALE

Lisa Gibbs, Accompanist

Sopranos

Eleanor Achuck, Mary Breslin, Helen Caplan, Barbara Caulfield,
Ann Corley, Valerie Flatt, Shirley Fitzgerald, Ruth Jeppson,
Mary Belle Nolan, Charlien Peterson, Irene Sohm,
Stefanie Strachan, Kathleen Wade, Caryn White

Altos

Deborah Bennett, Rayma Coday, Lelia Coyne, Lois Drieslein,
Ruth Eskenazi, Mary Ellen Ford, Marjorie Grimm, Angela Ludé,
Patricia McDonald, Pamela Schwarz, Susan Squires,
Lorna Thompson

Tenors

Tim Ballard, Adrian Boyer, Max Capestany, Chris Hebert,
Reuben Moulton, Burns Searfoss

Basses

Joseph Boyes, Robert Brauns, Israel Eskenazi, Tom Miner,
Dick Poage, Stephen Pursell, Norman Wade, James White

ORCHESTRA

Violin I

William Whitson
Jennifer Carsillo
Julie Ha

Violin II

Sarah Skurnick
Yuko Kawasaki
Bryan Fong

Oboe

Carol Panofsky
Peter Lemberg

Oboe d'amore

Carol Panofsky

Flute

Ellen Crawford
Caroline Scott

Bassoon

Diane Stillman

Viola

Margaret Whitson
Tanya Bauriedel

Cello

Karl Bennion
Rhea Tombropoulos
Cristina Lee

String Bass

Tammy Picolet

Trumpet

Carole Klein
Peter Morris
Robert Runnels

Harpsichord

Robert Newton

Timpani

Mike Novo