

22nd
Season

Cañada College

PENINSULA

**MASTER
CHORALE**

Carl Sitton, Conductor

Rossini

Stabat Mater

Mozart

Coronation Mass

KAREN ANDERSON, Soprano
CARLA COOK OLAVSON, Mezzo-Soprano
DAN MONTEZ, Tenor
DAVID TIGNER, Bass

Cañada College Main Theatre
Saturday, October 24, 1992
8:00 PM

Program

Coronation MassWolfgang Amadeus Mozart (1756-1791)

Kyrie	Soli and Choir
Gloria	Soli and Choir
Credo	Soli and Choir
Sanctus	Choir
Benedictus	Soli and Choir
Agnus Dei	Soli and Choir

Intermission

Stabat MaterGioacchino Rossini (1792-1868)

Introduction	Soli and Choir
Aria	Tenor
Duet	Sopranos I and II
Aria	Bass
Chorus and Recit.	Bass
Quartet	Sopranos I and II, Tenor and Bass
Cavatina	Soprano II
Aria and Chorus	Soprano I
Quartet	Choir
Finale	Soli and Choir

Coronation Mass

Kyrie

Kyrie eleison. Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo. Et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te,
glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam. Domine Deus, Rex
coelestis, Deus Pater omnipotens,
Domine Fili unigenite,
Jesu Christe
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus,
Jesu Christe.

Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium.

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum
ante omnia saecula.

Deum de Deo,
lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantialem Patri;
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine,
et homo factus est.

Crucifixus etiam pro nobis:
sub Pontio Pilato
passus et sepultus est.

Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in caelum;
sedet
ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos;
cujus regni non erit finis.

Et in Spiritum Sanctum,
Dominum et vivificantem;
qui ex Patre Filioque
procedit.

Qui cum Patre et Filio
Simuladoratur et conglorificatur;
qui locutus est per Prophetas.
Et in unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.

Et expecto
resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.

Benedictus

Osanna in excelsis, Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Kyrie

Lord, have mercy on us. Christ have mercy
on us. Lord, have mercy on us.

Gloria

Glory to God in the highest,
and on earth peace to men of good will.
We praise Thee, we bless Thee,
We adore Thee, we glorify Thee.
We give Thee thanks for Thy great glory.

O Lord God, heavenly king,
God the Father Almighty,
O Lord Jesus Christ,
the only begotten Son!
O Lord God, Lamb of God,
Son of the Father.

Who takest away the sins of the world,
have mercy upon us.
Who takest away the sins of the world,
receive our prayer.
Who sittest at the right hand of the Father,
have mercy upon us.

For Thou alone art holy.
Thou alone art Lord.
Thou alone art most high.
O Jesus Christ,

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

Credo

I believe in one God,
the Father almighty,
creator of heaven and earth,
and of all things visible
and invisible.

And in one Lord Jesus Christ,
only begotten son of God,
born of the Father
before all ages;
God of God,
light of light,
true God of true God;
begotten, not made;
consubstantial with the Father;
by Whom all things were made;
Who for us men,
and for our salvation,
came down from heaven;
and was incarnate by the Holy Ghost
of the Virgin Mary;
and was made man.

He was crucified also for us,
suffered under Pontius Pilate,
and was buried.

And the third day He rose again
according to the Scriptures;
and ascended into heaven.
He sitteth
at the right hand of the Father;
and he shall come again with glory
to judge the living and the dead;
and His Kingdom shall have no end.

And in the Holy Ghost,
the Lord and giver of life,
Who proceedeth
From the Father and the Son
Who together with the Father and the
Son, is adored and glorified,
Who spoke by the Prophets.
And in one, holy, catholic
and apostolic Church.
I confess one baptism
for the remission of sins.
And I await
the resurrection of the dead,
and the life of the world to come. Amen.

Sanctus

Holy, Holy Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Benedictus

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

Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.

Agnus Dei

Lamb of God,
Who takest away the sins of the world,
have mercy on us.
Lamb of God,
Who takest away the sins of the world,
have mercy on us.
Lamb of God,
Who takest away the sins of the world,
grant us peace.

Stabat Mater

Introduction

Stabat Mater dolorosa,
juxta crucem lacrimosa,
dum pendeat filius.

Aria (Tenor)

Cujus animam gementem,
contristatam et dolentem,
pertransiit gladius.

O quam tristis et afflicta
fuit illa benedicta
Mater Unigeniti!

Quae moerebat et dolebat.
Pia Mater, dum videbat
nati poenas inclyti.

Duet (Sop. I & II)

Quis est homo qui non fletet
Christi Matrem si videret
in tanto supplicio?

Quis non posset contristari
Piam Matrem contemplari
dolentem cum Filio?

Aria (Bass)

Pro peccatis suae gentis
vidit Jesum in tormentis
et flagellis subditum.

Vidit suum dulcem Natum
morientem desolatum
dum emisit spiritum.

Chorus & Recit. (Bass)

Eja Mater, fons amoris,
me sentire vim doloris,
fac, ut tecum lugeam.

Fac ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.

Quartet (Sops. I & II, Ten. & Bass)

Sancta mater, istud agas,
crucifixo fige plagas
corde meo valide.

Tui Nati vulnerati
tam dignati pro me pati
poenas mecum divide.

Fac me vere tecum flere
crucifixo condolere
donec ego vixero.

Juxta crucem tecum stare,
te libenter sociare,
in plancu desidero.

Virgo virginum praeclara,
mihi jam non sis amara,
fac me tecum plangere.

Cavatina (Soprano II)

Fac ut portem Christi mortem,
passionis fac consortem,
et plagas recolorere.

Fac me Plagis vulnerari
cruce hac inebriari
ob amorem Filii.

Aria & Chorus (Soprano I)

Inflammatum et accensum
per te, Virgo, sum defensus
in die judicii.

Fac me cruce custodiri,
morte Christi premuniri,
confoveri gratia.

Quartet (Chorus)

Quando corpus morietur
fac ut animae donetur
paradisi gloria.

Finale (Chorus and soloists)

Amen, in sempiterna saecula.

Introduction

At the cross her station keeping,
stood the mournful mother weeping,
close to Jesus to the last.

Aria

Through her heart, his sorrow sharing,
all his bitter anguish bearing,
now at length the sword had passed.

O, how sad and sore distressed
was that mother, highly blest,
of the sole-begotten One!

Christ above in torment hangs;
she beneath beholds the pangs
of her dying glorious Son.

Duet

Is there one who would not weep
whelmed in miseries so deep
Christ's dear mother to behold?

Can the human heart refrain
from partaking in her pain,
in that mother's pain untold?

Aria

For the sins of His own nation
saw Him hang in desolation,
He with bloody scourges rent.

She beheld her gentle Child
dying, forsaken and defiled,
as His spirit passed away.

Chorus & Recit.

O thou mother, fount of love,
touch my spirit from above,
make my heart with thine accord.

Make me feel as thou has felt,
make my soul to glow and melt
with the love of Christ our Lord.

Quartet

Holy mother, pierce me through,
in my heart each wound renew
of my saviour crucified.

Let me share with thee His pain,
Who for all my sins was slain,
Who for me in torments died.

Let me mingle tears with thee,
mourning Him Who mourned for me,
all the days that I may live.

By the cross with thee to stay,
there with thee to weep and pray,
is all I ask of thee to give.

Virgin of all virgins best,
listen to my fond request:
let me share thy grief divine.

Cavatina

Let me, to my latest breath,
in my body bear the death
of that dying Son of thine.

Wounded with his every wound,
steep my soul till it hath swooned
in His very blood away.

Aria & Chorus

Be to me, O Virgin, nigh,
lest in flames I burn and die,
in His awful judgment day.

Christ, when Thou shalt call me hence,
be Thy mother my defence,
be Thy cross my victory.

Quartet (Chorus)

While my body here decays,
may my soul Thy goodness praise,
safe in Paradise with Thee.

Finale

Amen, for ever and ever.

Program Notes

Coronation Mass

Mozart's *Coronation Mass* (K317) probably got its name because of its association with the annual crowning of a statue of the Virgin near Salzburg; or it may have been due to its performance at Leopold II's coronation in Prague in 1791. It was composed and first performed in 1779, the year Mozart began work as the cathedral organist in Salzburg. The work was kept short in keeping with the local custom in that period. The "Christe eleison" of the opening *Kyrie* is reduced to two bars. Other Salzburg traditions are present, such as the heavy use of C Major and the large brass forces of two trumpets and three trombones with timpani.

It was through his church music that Mozart was heard by the Salzburg and Austrian public at all levels. His commissions from the aristocracy were attended by a very limited audience. After Mozart left Salzburg for Vienna in 1781, the only large sacred works that he composed were the *Grand Mass in C* (K427), written in honor of his marriage to Constanze, and the *Requiem* (K626).

Stabat Mater

The creation of Rossini's *Stabat Mater* spanned a full decade. It began in 1832, three years after the composer retired from the operatic stage. He was asked by an admirer, Don Francisco Fernández Varela, the Spanish Minister to Paris, to undertake the composition of the *Stabat Mater* text. Rossini delivered the score as a gift with the understanding that it was not to be published under any circumstances. What Varela was not told was that four of the movements were written by Rossini's boyhood friend, Giovanni Tadolini.

After Varela's death in 1837, the composite score turned up in the office of the French publisher Auglagnier. Rossini prohibited its publication and set about to recompose the sections done by Tadolini. After assigning the work to a different publisher, the entire score was revised and rescored in 1841, and first performed on October 31 of that year. By the end of 1842, the *Stabat Mater* was established in southern Europe as one of the most successful works of its kind.

The text of *Stabat Mater* (literally "his mother stood") is of uncertain authorship and dates from the late thirteenth century. It is thought to have been composed originally for Good Friday. It was taken into the Roman liturgy as a sequence (a category of medieval Latin chant) in the late fifteenth century, removed by the Council of Trent (1543-63) but revived in 1727 for use on the Feast of the Seven Dolours (15 September). Of all the settings of this text by the world's great composers, Rossini's is by far the most opulent, vigorous and colorful.

Peninsula Master Chorale
Carl Sitton, Music Director and Conductor
Janice LaBorde, Accompanist

Sopranos

Eleanor Achuck	Sheri Kalman	Ruth Sitton
Helen Caplan	Virginia Lapé	Irina Talyansky
Barbara Caulfield	Kathleen Lindgren	Judith Tauber-Lovik
Shirley Fitzgerald	Barbara Scott	Ruth Vines
Valerie Flatt	Mary Shields	Caryn White

Altos

Deborah Bennett	Angela Ludé	Barbara Sloss
Lois Drieslein	Mary Belle Nolan	Ruth Stroshane
Marjorie Grimm	Pamela Schwarz	Paula Van Buskirk
Rosi Kurt	Brenda Siddall	

Tenors

Adrian Boyer	Emery Gordon	Reuben Moulton
Max Capestany	Joseph Kresse	Jack Wilkinson

Basses

Joe Boyes	David Maurice	Douglas Stobie
Robert Brauns	Stephen Pursell	Jim White
Ronald Hodges	Jay Siedenbug	Daniel Wise

The Peninsula Master Chorale is sponsored by Cañada College of the San Mateo County Community College District. The 45 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 four international tours to Europe, Japan, Australia and New Zealand.

Karen Anderson has performed the roles of Nedda (*I Pagliacci*), Mimi (*La Boheme*), Marguerite (*Faust*), Pamina (*Magic Flute*), Violetta (*La Traviata*), Lui (*Turandot*), Micaela (*Carmen*) and Donna Elvira (*Don Giovanni*). She is equally at home on the concert stage, having performed with the Jerusalem Symphony in Mendelssohn's *Elijah* and the Pro Musica of Salt Lake City in Bach's Cantata No. 50. In 1986, Miss Anderson was a national finalist in the Metropolitan Opera Auditions. During the 1991-1992 season she sang the role of the princess in *Rusalka* with the Marin Opera.

Carla Cook Olavson recently was hailed in Europe as "one of the world's great upcoming Wagnerians." She began performing leading Wagnerian roles with the Seattle Opera in 1984. She created Venus in a new production of *Tannhäuser* and has sung Waltraute, Flosshilde, and Siegrune in the old and new Ring Cycle productions. In 1982 she won the Metropolitan Opera National Auditions and Munich International Vocal Competition. She made her Metropolitan Opera debut in 1984 as Girl of Mahogony in "*The Rise and Fall of the City of Mahogony*." She will sing the role of Oenone in the world premiere of George Romanis' *Pheadra* with San Jose Opera Company, opening Nov. 14, 1992; and in spring of 1993 will sing Waltraute and cover Fricka in *Die Walküre* with the Metropolitan Opera.

Dan Montez is presently a Principal Resident Artist with Opera San Jose, performing all principal tenor roles with that company including Almaviva in *Il Barbiere di Siviglia*, Nemorino in *L'Elisir d'Amore*, Riccardo in *Un Ballo in Maschera*, Nadir in *Les pêcheurs de perles*, Rodolfo in *La Bohème*, Edgardo in *Lucia di Lammermoor*, Ernesto in *Don Pasquale*, and Tamino in *Die Zauberflöte*. He has performed Ferrando in *Così fan tutte* at West Bay Opera and recently appeared as Ramiro in Virginia Opera's production of *La Cenerentola*. Montez has been a featured soloist on National Public Radio's *Performance Today* as an expert in the operatic and art song literature of the Portuguese.

David Tigner is familiar to Bay Area audiences, having appeared in performances of Verdi's and Mozart's *Requiems*, Haydn's *Mass in Time of War* and *The Creation*, and Rossini's *Stabat Mater*. He has performed with every major orchestra in the Bay Area and with the San Francisco Opera, the Santa Fe Opera and the Chicago Lyric Opera. Mr. Tigner has been a winner of the California Symphony Orchestra Association Competition and the Metropolitan Opera Competition. Some of his operatic roles include Don Alfonso in Mozart's *Così fan tutte*, lead roles in Verdi's *Aïda*, and Gordon Getty's *Plump Jack* with the Sacramento Symphony, *Tosca* with the Oakland Opera, and the title role in *Don Pasquale*. He made his debut with the London Philharmonic in a program of Mozart's concert arias, and in 1988 appeared as a featured soloist in Verdi's *Requiem* with the Manhattan Philharmonic in New York's Avery Fisher Hall.

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Acknowledgments

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Theatre Manager Michael Walsh
Theatre Technicians Patrick McKenna, Lori Palumbo
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Box Office Margaret and Frank Prendergast

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