

24th Season

Cañada College

Peninsula Master Chorale

Carl Sitton, Music Director
and the
Cañada Women's Ensemble

Brahms
Gypsy Songs
(opus 103)

Pachelbel
Magnificat

American Psalm Settings,
Folk Songs and Spirituals



Cañada College Main Theatre
Sunday, April 30, 1995
3:00 PM

Program

Fire, Fire Thomas Morley (1557-1602)

Spinning Song Richard Wagner (1813-1883)

*Whir and hum, good little wheel; happily turn thyself
around.*

*Spin, spin, a thousand tiny threads; good little wheel, whir
and hum.*

*My beloved is out at sea. He thinks of home and pious
child.*

*My good little wheel, whir and hum. Oh wind, bring him
home quickly.*

My beloved is out at sea. In the south he won much gold.

Ah, good little wheel, whistle even more!

*He gives it to the child who spins busily. Busy girl, industri-
ous girl, good little wheel, whir and hum - Spin!*

Grüne, du Gras Antonin Dvorak (1841-1904)

*Grass, O forest grass be green! Richly adorned thou growest.
Soon the scythe will lay me down; I cannot live thou
knowest.*

*Grass, O meadow, grass be green! Sparkling in glorious
sunlight.*

*Yesterday they cut me down; grieve with me in my sad
plight.*

Handsome boy, oh why wilt thou leave the maiden tender?

Look at yonder apple tree, watch it closely in the spring.

*If tis clothed in fresh green leaves, wedding bells shall be
ringing.*

Song from Ossian's Fingal Johannes Brahms (1833-1897)

Ossian was a third century Gaelic bard whose writings were first published in 1760 by Scottish poet James MacPherson in a collection called *Fragments of Ancient Poetry*. This was followed by *Fingal* in 1762, from which Brahms drew this text about a mythological warrior hero. Although denounced as forgeries, the Ossian poems exercised a strong influence on the European Romantic movement.

Brian Holmes and Joseph Fortino, Horns

Ploughing on Sunday Brian Holmes

Thomas Earp (D. H. Lawrence)

Full Fathom Five (Shakespeare)

Ploughing on Sunday (Wallace Stevens)

Brian Holmes, Horn

Cañada Women's Ensemble

•PAUSE•

*Please save applause until the end of sections marked **

I*

Exsultate Justi Lodovico Viadana (c.1560-1627)

*Rejoice in the Lord, O Ye Righteous.
Praise befits the upright.
Praise the Lord with the Lyre;
Make Melody to Him with a harp of ten strings.
Sing to Him a new song,
Play skillfully on the strings with a loud noise (Psalm 33).*

Ascendo ad Patrem Meum Jacob Handl (1550-1591)

*I ascend to my Father and your Father,
To my God and your God.
With hands upraised he blessed them
and was taken up to Heaven.*

Plorate Filii Israel Giacomo Carissimi (1604-1674)

*Mourn, children of Israel and lament in doleful song for the
only daughter of Jephthah.*

Magnificat (Luke 1: 46-55) Charles Theodore Pachelbel (1690-1750)

Born in Stuttgart, Germany, the son of the renowned composer Johann Pachelbel, Charles Theodore came to the American colonies probably via England and was verifiably in Boston in 1733. He was a practicing musician who gave concerts in New York and Newport, R. I. in 1736, and eventually settled in Charleston, South Carolina. He was one of colonial America's ablest musicians. This Magnificat is predominately an eight part antiphonal work. Its premiere performance took place in New York City.

II*

Gypsy Songs (Opus 103) Johannes Brahms (1833-1897)

These eleven settings of Hugo Conrat's translations of Hungarian folk songs into German verse were composed by Brahms in 1886-88. The grouping of the songs tells a story of the joy and sorrow of a love that in the end remains unrequited. We present these delightful songs in a fine English translation by Elizabeth Lockwood.

*Gypsy ho!
Where The Rima River rolls
Would you like to know when my dearest is most sweet?
Heav'n alone can tell
Dark-eyed lad
Roses grow all in a row
Dearest, dost thou ever call
Hark, the wind sighs
Far and wide no kind glance I find
Tho' the moon's face clouded be
Rosy clouds of evening*

•INTERMISSION•

III*

- Clap Your Hands Carl Sitton (1928-)
This setting of Psalm 47 explores shifting and crossing accents in 7/8 time.
- Psalm 67 Charles Ives (1874-1954)
Probably America's first great composer, Ives' experiments in polytonality beginning in 1894, predate by many years the most advanced Europeans. Composed in 1898, Psalm 67 begins and ends with the women in C major and the men in g minor.
- Shepherd Me, Lord Gershon Kingsley
A paraphrase of the 23rd Psalm in the style of a rock chant.

IV

- The Telephone Randall Thompson (1899-1984)
This title, from America's most famous choral composer, is one of seven sections from *Frostiana* (1959), set to poems by Robert Frost (1874-1963). Frost is known for capturing the quiet values of rural New England.
- God's Bottles Randall Thompson
The text of this piece (1932) is from a leaflet issued by the *Women's Christian Temperance Union* and published in the *American Mercury*. It shows the composer at his humorous best.
- Cowboy Collage arr. Carl Sitton
Five of the best loved cowboy songs of the American West are presented here in an integrated arrangement.
James Reif, Bass; Dick Poage, Narrator

V

- Joshua Fit the Battle of Jericho Spiritual, arr. Mark Hayes
Jazz inspired setting of this well known spiritual
- Amazing Grace arr. Carl Sitton
Shirley Fitzgerald, Soprano; Heidi Waterman, Alto
Reuben Moulton, Tenor; James Reif, Bass
- Hallelujah Spiritual, arr. De Cormier
Emery Gordon, Tenor; Dick Poage, Baritone

VI

- Make Our Garden Grow Leonard Bernstein (1918-1990)

**The audience is invited to a reception after the concert in
Room 142, South Corridor**

Peninsula Master Chorale

Carl Sitton, Conductor

Janice Gunderson, Accompanist

Soprano

Eleanor Achuck
Helen Caplan
Barbara Caulfield
Susan Crowell
Allis Chien
Diana Filloux

Shirley Fitzgerald
Valerie Flatt
Kathleen Lindgren
Beverly Moulton
Sylvia Philbert*
Susan Richardson

Barbara Scott
Ruth Sitton
Stephanie Stoffel
Judith Tauber-Lovik
Ruth Vines

Alto

Deborah Bennett
Lois Drieslein
Marjorie Grimm
Victoria Jayswal
Rosi Kurt

Angela Ludé
Mary Clare Martin*
Mary Belle Nolan
Pamela Schwarz
Brenda Siddall

Carole Tillotson
Paula Van Buskirk
Karen VanDeventer*
Heidi Waterman*
Nancy Ann Wydro

Tenor

Adrian Boyer
Max Capestany
Emery Gordon

Joseph Kresse
Reuben Moulton

Curtis Sprenger*
Chuck VanDeventer*

Bass

Ken Crowell
John Friesen
Samuel Glasser
Peter Gunderson

Ronald Hodges
Mark Loy
Robert Norman*
Dick Poage

Stephen Pursell
James Reif*
Jay Siedenburg
Dick Vegsund*

*From Northern California Chamber Chorale

The Peninsula Master Chorale is sponsored by Cañada College of the San Mateo County Community College District. The 40 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, Australia/New Zealand and Japan. The group leaves in June for a six-city concert tour in the British Isles.

Nine singers from the Santa Rosa area, members of the Northern California Chamber Chorale, Dr. Curtis Sprenger, Director, will join the choir for the coming concert tour.



Cañada Women's Ensemble

Carl Sitton, Director

Janice Gunderson, Accompanist

Soprano I

Helen Caplan
Shirley Fitzgerald
Jeanette Goodman
Gerd Syrstad

Soprano II

Helene Koenig
Mary Belle Nolan
Susan Richardson
Ruth Sitton
Ruth Vines

Alto

Kathleen Bond
Lois Drieslein
Victoria Jayswal
Angela Ludé
Kathryn Palumbo



Carl Sitton, Music Director, is known widely in the United States as a choral conductor and composer. His publications include both sacred and secular choral compositions and arrangements. A student of the French composer Darius Milhaud, he is currently head of the voice and choral departments at Cañada College, Redwood City, California. He is a past-president of the Bay Area Chapter of the National Association of Teachers of Singing and has appeared as a conductor at the national convention of the American Choral Directors Association.

Janice Gunderson has been the accompanist for the Peninsula Master Chorale since 1988. She was selected to Pi Kappa Lambda, National Music Honorary, upon her graduation from the University of Oregon, and since moving to California has been active as a performer and teacher. Currently she serves as the staff accompanist at Cañada College and College of Notre Dame, maintains a private piano studio, and performs with many instrumentalists and singers in the San Francisco area. She has been a Church Organist/Choir Director and also pianist for the Peninsula Civic Light Opera in more than ten productions.



ACKNOWLEDGEMENTS

Theatre Manager Michael Walsh
Theatre Technician Patrick McKenna
Program Ruth Sitton, Patricia Hanada
Box Office Margaret and Frank Prendergast

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