

Peninsula Cantare

38th Season

Janice Gunderson, Music Director



Pergolesi MAGNIFICAT

Haydn MASS IN B FLAT
(Theresienmesse)

Shawnette Sulker, Soprano
Janet Campbell, Mezzo Soprano
Brian Thorsett, Tenor
Michael Morris, Bass

Sunday, March 22, 2009 at 3:00 pm
Cañada College Theatre
4200 Farm Hill Blvd., Redwood City



Program Notes

The composition date of *Magnificat A Quattro Voci in Bb* and its first performance are unknown. The work is attributed to Giovanni Battista Pergolesi (1710-1736), a composer of the Neapolitan School founded by Alessandro Scarlatti and continued by Pergolesi's teacher, Francesco Durante (1684-1755). The work has also been ascribed to Durante, but since no holograph exists, it is impossible to determine positively the composer. A unifying theme dominates the first and last movements. The middle movements offer brief solos, joyful descriptions of the text and charming melodies.

The great choral works of Haydn were, with only a few exceptions, composed between 1796 and 1802. The *Missa* in B-flat major dates from 1799, and is the fourth in a series of Masses written during these years. Nicolaus II, the fourth of the Esterházy princes whom Haydn had served, commissioned him to write a Mass each year in celebration of the name day of his wife, Princess Maria Hermenegild. The source of the nickname, "*Theresa Mass*" is a mystery. The supposed attribution is to Marie Therese, the wife of Emperor Franz II, but this theory has been refuted.

Haydn's larger masses are a series of masterpieces, admirable for freshness of invention, breadth of design and richness of development, both in the voice parts and the instruments. The cheerfulness which pervades them does not arise from frivolity, but rather from the joy of a heart devoted to God. The key - B-flat major-is also worth noting, as no less than four of the late Masses are in this key. A special feature of all these late B-flat works is the inclusion of trumpets and drums in the scoring. The somewhat darker tones of the B-flat trumpets give a different sonority, and Haydn utilizes the instruments with a dramatic effect.

The solo quartet is quite prominent, used more as a small ensemble, rather than a virtuoso element. They are used to set into higher relief certain themes within a movement. The soloists are also given the most solemn moment in the liturgy, the *Et Incarnatus est*, an *Adagio* in the unusual key of b-flat minor.

Texts

Giovanni Battista Pergolesi (1710-1736) The Magnificat

Magnificat

Magnificat anima mea Dominum.	My soul doth magnify the Lord.
Et exsultavit spiritus meus in Deo salutari meo.	And my spirit hath rejoiced in God my Savior.
Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.	For he hath regarded the low estate of His handmaiden: for behold from henceforth all generations shall call me blessed.
Quia fecit mihi magna qui potens est; et sanctum nomen ejus.	For He that is mighty hath done great things; and holy is his

Et misericordia

Et misericordia ejus a progenie in progenies timentibus eum.	And His mercy is on them that fear Him from generation to generation.
Fecit potentiam in brachio suo dispersit superbos mente cordis sui.	He hath showed might in his arm; he hath scattered the proud in the imagination of their hearts.

Deposuit potentes

Deposuit potentes de sede, et exaltavit humiles.	He hath put down the mighty from their seats and exalted them of low degree.
Esurientes implevit bonis; et divites dimisit inanes.	He hath filled the hungry with good things; and the rich He hath sent empty away.

Suscepit Israel

Suscepit Israel puerum suum,
recordatus misericordiae
suae.

He hath received His servant
Israel, being mindful of his
mercy.

Sicut locutus est

Sicut locutus est ad patres
nostros Abraham at semini
eius in saecula.
Gloria Patri, et Filio, et Spiritui
Sancto.

As He spoke to our fathers, to
Abraham and to His seed
forever.
Glory be to the Father, and to
the Son, and to the Holy
Ghost

Sicut erat in principio

Sicut erat in principio, et nunc,
et semper, et in saecula
saeculorum. Amen.

As it was in the beginning, is
now, and ever shall be, world
without end. Amen.

Joseph Haydn (1732-1809)

Mass Number 12 in B Flat Major (Theresienmesse)

Kyrie

Kyrie eleison.
Christe eleison.

Lord, have mercy
Christ, have mercy

Gloria in excelsis

Gloria in excelsis Deo.
Et in terra pax hominibus
bonae voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.

Glory to God in the highest.
And on earth peace to people
of good will.
We praise You.
We bless You.
We worship You.
We glorify You.

Gratuas agimus

Gratuas agimus tibi propter
magnam gloriam tuam.

Domine Deus,

Rex coelestis,

Deus Pater omnipotens.

Domine Fili unigenite, Jesu
Christe.

Domine Deus, Agnus Dei,
Filius Patri.

Qui tollis peccata mundi,
miserere nobis.

Qui tollis peccata mundi,
suscipe deprecationem
nostram.

Qui sedes ad dexteram Patris,

We give thanks to thee for thy
great glory.

Lord God,

Heavenly King,

God the Father almighty.

Lord Jesus Christ, the Only-
begotten Son.

Lord God, Lamb of God, Son of
the Father.

You who take away the sins of
the world, have mercy on us.

You who take away the sins of
the world, receive our prayer.

You who sit at the right hand of
the Father, have mercy on us.

Quoniam

Quoniam tu solus Sanctus.

Quoniam tu solus Dominus.

To solus Altissimus, Jesu
Christe.

Cum Sancto Spiritu, in gloria
Dei Patris. Amen.

For You alone are Holy.

You alone are Lord.

You alone are the Most High,
Jesus Christ.

With the Holy Spirit, in the Glory
of God the Father. Amen.

Credo

Credo in unum Deum Patrem
omnipotentem, factorem cœli
et terra, visibilium omnium et
invisibilium.

Et ex Patre natum ante omnia
sæcula.

Deum de Deo, lumen de
lumine, Deum verum de Deo
vero.

I believe in one God, The Father
Almighty, Maker of heaven
and earth, and of all things
visible and invisible.

And born of the Father before all
ages.

God of God, Light of Light, true
God of true God.

Credo (continued)

Genitum, non factum,
 consubstantialem Patri.
Per quem omnia facta sunt.
Qui propter nos homines et
 propter nostram salutem
 descendit de cœlis

Begotten, not made, of one
 substance with the Father.
By whom all things were made.
Who for us men and for our
 salvation came down from
 heaven.

Et incarnatus est

Et incarnatus est de Spiritu
 Sancto ex Maria virgine:
Et homo factus est.
Crucifixus etiam pro nobis sub
 Pontio Pilato, passus et
 sepultus est

And became incarnate by the
 Holy Spirit of the Virgin Mary:
And was made man.
He was also crucified for us,
 suffered under Pontius Pilate
 and was buried.

Et resurrexit

Et resurrexit tertia die
 secundum Scripturas.

Et ascendit in cœlum, sedet ad
 dexteram Patris.

Et iterum venturus est cum
 gloria iudicare vivos et
 mortuos;

Cuius regni non erit finis.
Et in Spiritum Sanctum,
 Dominum et vivificantem,
Qui cum Patre et Filio simul
 adoratur et conglorificatur;
Qui locutus est per prophetas.
Et unam sanctam catholicam et
 apostolicam ecclesiam.
Confiteor unum baptisma in
 remissionem peccatorum
Et expecto resurrectionem
 mortuorum

And on the third day He rose
 again according to the
 Scriptures.

And He ascended into heaven
 and sits at the right hand of the
 Father.

And He will come again in glory
 to judge the living and the
 dead;

His kingdom will have no end.
And in the Holy Spirit, the Lord
 and Giver of life,
Who together with the Father and
 the Son is adored and glorified;
Who spoke through the prophets.
And one holy, Catholic and
 Apostolic Church.
I confess one baptism for the
 forgiveness of sins
And I await the resurrection of
 the dead and the life of the
 world to come. Amen.

Sanctus

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

Holy, Holy, Holy
Lord God of Hosts.
Heaven and earth are filled with
your glory.
Hosanna in the highest. .

Benedictus

Benedictus qui venit in
nomine Domini.
Hosanna in excelsis.

Blessed is He Who comes in the
Name of the Lord.
Hosanna in the highest.

Agnus Dei

Agnus Dei,
qui tolis peccata mundi,
misere nobis.
Agnus Dei,
qui tollis peccata mundi,
misere nobis.
Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.

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

Shawnette Sulker, Soprano

Shawnette Sulker has been described by San Francisco Chronicle's Joshua Kosman as "...displaying a bright, superbly controlled soprano with perfectly placed coloratura." She has been a soloist with such renowned companies as the San Francisco Opera, Mark Morris Dance Group, American Bach Soloists, Union Avenue Opera, Natchez Music Festival, Mendocino Music Festival, and UC Davis Symphony Orchestra.

Ms. Sulker's concert repertoire includes the soprano solos in Handel's *Messiah*, Bach's *Non sa che sia dolore*, Mozart's *Exsultate, jubilate* and *Grand Mass in C minor*, Haydn's *Lord Nelson Mass* and Orff's *Carmina Burana* to name a few. Some of her operatic roles are Olympia (*Les Contes d'Hoffmann*), Adele (*Die Fledermaus*), Die Königin der Nacht (*Die Zauberflöte*), Lauretta (*Gianni Schicchi*), Susanna (*Le nozze di Figaro*), Adina (*L'elisir d'amore*), Oscar (*Un ballo in maschera*), and Musetta (*La Bohème*).

Upcoming engagements include a concert with Masterworks Chorale, performing Musetta with Mendocino Music Festival, and singing Susanna with Hawaii Opera Theatre.

Janet Campbell, *Mezzo Soprano*

Originally from New York, Janet Campbell received her vocal training at the Boston Conservatory of Music. Ms. Campbell has received accolades for her operatic and concert performances throughout the United States and abroad, starring in a variety of operatic roles encompassing the baroque, classical, and romantic repertoire with companies including Opera San Jose, Sacramento Opera, Rogue Opera, Festival Opera, Washington Concert Opera, Liederkranz Opera Theater, Pocket Opera and Cincinnati Opera.

As a concert soloist she has performed virtually all of the great orchestral and choral repertoire with organizations across the United States. Recent and upcoming solo concert engagements include performances with the San Mateo Masterworks Chorale (*The Rossini Stabat Mater*), The San Francisco Choral Society, (*Mozart's Requiem*), Calvary Presbyterian Church, (*Bach's St John Passion*) and The San Jose Symphonic Choir (*Requiem for Lost Children*).

In addition to singing, Ms. Campbell teaches voice at her private studio, and as a staff member of the San Francisco Girls Chorus. She is also currently working at the San Francisco Opera Guild on a program in the schools called "Book to Bravo" as the Musical director/pianist/composer.

Brian Thorsett, *Tenor*

Brian Thorsett career has featured guest solo appearances with the Philharmonia Baroque and San Francisco Opera Center's Adler Showcase, stage appearances under Frank Corsaro and Chas Rader-Schieber. He has appeared with Pocket, Berkeley, West Bay, San Francisco Lyric, Martinez and the Livermore Valley Opera companies, the San Francisco Choral Society, Masterworks Chorale, Stanford Symphonic Chorus and Lyric Theatre, among many others.

On the operatic stage, Mr. Thorsett has undertaken the roles of Ferrando in *Cosi fan Tutte*, Fernand in *La Favorite*, Oronte in *Alcina*, Count Almaviva in Rossini's *The Barber of Seville*, Mercury, Spirit and the Sailor in *Dido and Aeneas*, Paolo in *Inferno*, Poe in *Usher House* and the title role in Gounod's *Faust*.

Concert highlights include Evangelist in Bach's *Passion According to St John*, *Sereande to Music* by Vaughan Williams, Haydn's *Creation*, *Nelsonmesse* and *Theresienmesse*, and Rossini's *Stabat Mater*. An artist of diverse talents, Brian is a veteran of over 70 operatic roles and 60 concert works, encompassing music from the 16th century to freshly composed works.

He is a graduate of the San Francisco Merola Opera Program, was a Glimmerglass Young American Artist and studied for two summers at the Music Academy of the West.

Michael Morris, *Bass*

Michael Morris, Baritone, has been performing, conducting, and teaching in the greater San Francisco Bay Area for some 30 years. A highly sought after soloist, Mr. Morris has performed the baritone lead roles in nearly 80 operas, operettas, and Broadway musicals, including such roles as Scarpia (*Tosca*), Papageno (*The Magic Flute*), Mephistopheles (*Faust*); Lindorf/Coppelius/Dappertutto/Dr. Miracle (*Tales of Hoffman*); Germont (*La Traviata*); the Dutchman (*Flying Dutchman*); Don Alfonso (*Cosi fan Tutte*); Don Bartolo (*The Barber of Seville*); and Tonio (*I Pagliacci*) to name only a few. 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 the Stanford University Chorale, 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); *9th Symphony* (Beethoven); *Messiah* (Handel); *Sacred Service* (Bloch); and *Requiem* (Mozart).

Mr. Morris received his Bachelor of Music in Vocal Education from San Francisco State University, and his Master of Music in Vocal Performance from the College of Notre Dame, Belmont California. He studied at the America Institute of Musical Studies in Graz, Austria,

Beethoven is coming to Cañada College!

This Fall semester, composer David Meckler will lead a tour through Beethoven's symphonies, piano sonatas and string quartets. No music background is necessary. Predecessors such as Bach, Hadyn and Mozart are sure to make guest appearances. The performer's role in interpreting Beethoven will also be discussed. (MUS 230 Beethoven, Thursday evenings 6-9; first class meeting is 20 August 2009)

Orchestra

Violin I	Chris Barrow Cathie Lowmiller Robert Maltz David Renton	Cello	Amy Brooks Carol Reitan
		Bass	Brian Link
Violin II	Mary Bormann Eric Kujawsky Tom Meyer Doug Tomm	Clarinet	Richard Steinberg Bill Menkin
		Trumpet	Mike Marmarou Walker Beard
Viola	Margaret Elliot Louise Pasternack	Timpani	Benedict Lim
		Keyboard	Alex Bootzin

Peninsula Cantare

Janice Gunderson, Music Director

Alexander Bootzin, Accompanist

Soprano

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Roxanne Fornells
Shirley Fitzgerald
Debby Hamburger
Vicki Hanson
Kriss Ibrahim
Linda Litz
Sharon Rice
Monique Saviano
Laurel Shimer
Ruth Sitton
Carla von Merz

Alto

Jean Cole
Victoria Jayswal
Kay Johnson
Marilyn Michaelson
Paula Ondricek
Laura Pearce
Robyn Peters
Diane Reeve
Pamela Schwarz
Patricia Steuer
Carol Vollen

Tenor

Gaylon Babcock
Larry Baer
Max Capestany
Emery Gordon
Peter Hartzell
Joseph Kresse
Paul Reeve
Ruth Wilkins

Bass

Ronald Clazie
John Friesen
Peter Gunderson
Ronald Hodges
Gene Hogenauer
Robert Janssen
Mark Loy
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Acknowledgements

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Our Next Concert

Saturday, June 6, 2009, 8 P.M., Cañada Main Theater

Bernstein: *Candide*

Ken Malucelli, Staging Director

Redwood Symphony, Eric Kujawsky, Music Director

Peninsula Cantare, Janice Gunderson, Music Director

Staged with soloists and chorus

Check out our website at www.peninsulacantare.org

Please join us for a reception following the concert in Room 142