

41st Season
Peninsula Cantare

William O'Neill, Music Director



Music of the Ages

Susanna Jiménez, Soprano

Jeff Hayward, Tenor

Gaylon Babcock, Tenor

William O'Neill, Bass

Members of Redwood Symphony

Saturday May 5, 7:30 pm

First Presbyterian Church of Palo Alto

Sunday May 6, 2:00 pm

Messiah Lutheran Church, Redwood City

Program

Te Deum — Marc-Antoine Charpentier (1643 – 1704)

Prelude
Te Deum laudamus
Te aeternum Patrem
Pleni sunt coeli et terra
Te per orbem terrarum
Tu devicto mortis aculeo
Te ergo quaesumus
Aeterna fac sum Sanctis tuis
Dignare, Domine
In te, Domine, speravi

Laudate Dominum from *Vesperae solennes de confessore*, K.339 —
Wolfgang Amadeus Mozart (1756 – 1791)

◀ Intermission ▶

Warum ist das licht gegeben dem mühseligen
Warum ist das Licht gegeben
Lasset uns unser Herz
Siehe, wir preisen selig
Mit Fried und Freud ich fahr dahin

Johannes Brahms

Cowboy Collage
How Can I Keep From Singing?
Every Time I Feel The Spirit
Sing Me To Heaven
Worthy To Be Praised

Carl Sitton
Taylor Davis
William Dawson
Daniel Gawthorp
Byron Smith

Program Notes



1682 engraving
thought to be Charpentier

From the Baroque era to the 21st century, Cantare covers a lot of musical ground in this concert (making no effort to be comprehensive). These are some of the high points in 300 years of great choral music — favorites selected by new Music Director William O’Neil for his first Cantare concerts.

Marc-Antoine Charpentier composed his grand polyphonic motet *Te Deum* (H. 146) in D major probably between 1688 and 1692. It is also probable that the composition was performed to

celebrate France’s victory over a joint English-Scottish-Dutch-German army in 1692. More certainly, Charpentier said that he considered the key D major as "bright and very warlike." After listening to his bright and *cheerful* *Te Deum* in that key, we can conclude that both war and music were different in those days.

Johannes Brahms takes us on a journey through the music of the ages in a single piece that begins with the existential question “Warum?” — “Why?” The insistent repetition of this question marks the opening fugal section of this piece, which moves from four vocal parts to six and from 4/4 time to 6/4. In this second section of the piece, the vocal parts imitate each other in a Renaissance madrigal style. The third section of the piece begins serenely and harmonically in the style of Palestrina before closing with another Renaissance-influenced 6/4 passage. The voices return to four parts for the closing chorale — an homage to Bach.

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Program Notes continued

At around the same time as Brahms' composition of *Warum*, American cowboy songs were asserting this answer to the great existential question: "Whoopee ti-yi-yo." Peninsula Cantare tips its hat to these traditional tunes and to the choir's founder, Carl Sitton, who arranged several cowboy songs for the choir around 1992 and called the arrangement "Cowboy Collage."



Carl Sitton, Peninsula Cantare founder

Based on an original tune from the same era as the Brahms and the cowboy songs, we have "How Can I Keep From Singing?" in a 2010 arrangement by Taylor Davis. Though Robert Lowry composed the tune, he did not claim authorship of the text, and its origins are unclear. We do know that Doris Plenn contributed the following verse around 1950, and you can hear this verse sung by the tenors and basses in the arrangement Cantare performs:

When tyrants tremble, sick with fear,
And hear their death-knell ringing,
When friends rejoice both far and near,
How can I keep from singing?
In prison cell and dungeon vile,
Our thoughts to them go winging;
When friends by shame are undefiled,
How can I keep from singing?

— Robert Peterson

Texts

Te Deum — Charpentier

Sung in Latin; English translation from The Book of Common Prayer, 1662

WE praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all Angels cry aloud: the Heavens, and all the Powers therein.
To thee Cherubin and Seraphin: continually do cry,
Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of the Majesty: of thy glory.
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.

Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man: thou didst not abhor the
Virgin's womb.
When thou hadst overcome the sharpness of death: thou didst open the
Kingdom of Heaven to all believers.
Thou sittest at the right hand of God: in the glory of the Father.
We believe that thou shalt come: to be our Judge.
We therefore pray thee, help thy servants: whom thou hast redeemed
with thy precious blood.
Make them to be numbered with thy Saints: in glory everlasting.

O Lord, save thy people: and bless thine heritage.
Govern them: and lift them up for ever.
Day by day: we magnify thee;
And we worship thy Name: ever world without end.
Vouchsafe, O Lord: to keep us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us: as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

**Laudate Dominum movement from
Vesperae solennes de confessore, K.339
Wolfgang Amadeus Mozart**

Laudate Dominum omnes gentes,
laudate eum omnes populi.
Quoniam confirmata est
super nos misericordia ejus,
et veritas Domini manet
in aeternum.

Praise the Lord, all ye nations,
praise him, all ye peoples.
For his loving kindness (mercy)
has been bestowed upon us,
and the truth of the Lord endures
for eternity.

Gloria patri et filio
et spiritui sancto,
sicut erat in principio
et nunc et semper
et in saecula saeculorum.
Amen.

Glory to the Father, Son,
and to the Holy Spirit;
as it was in the beginning,
is now, and ever shall be,
world without end.
Amen.



Warum ist das licht gegeben dem mühseligen Johannes Brahms

Warum ist das Licht gegeben

Wherefore is light given to him that is in misery, and life unto the bitter in soul; which long for death but it cometh not; and dig for it more than for hidden treasures; which rejoice exceedingly and are glad, when they can find the grave? Why is light given to a man whose way is hid, and whom God hath hedged in? (Job 3, 20-23)



Lasset uns unser Herz

Let us lift up our heart with our hands unto God in the heavens (Lamentations 3, 41)

Siehe, wir preisen selig

Behold, we count them happy which endure. Ye have heard of the patience of Job, and have seen the end of the Lord; that the Lord is very pitiful and of tender mercy. (James 5, 11)

Mit Fried und Freud ich fahr dahin

With peace and joy I go forth in the will of God, my heart and mind are comforted, gentle and still. As God has promised me, death but becomes sleep to me. (Martin Luther - 1524)

William O'Neill, Music Director



William O'Neill is a graduate of the San Francisco Conservatory of Music and an active performer/conductor/teacher throughout the Bay Area. As a young bass-baritone, William has performed a variety of opera and musical theatre roles. Some of his

favorite roles include Don Magnifico in *La Cenerentola*, Colline in *La Boheme*, Masetto in *Don Giovanni*, Bottom in *A Midsummer Night's Dream*, Bartolo in *le nozze di Figaro*, Sam in *Trouble in Tahiti*, Caldwell B. Cladwell in *Urinetown The Musical*, Neville Craven in *The Secret Garden*, Tony Esposito in *The Most Happy Fella*, Frederick Bhaer in *Little Women*, Mr. Gobineau in *The Medium*, and Frederick Egerman in *A Little Night Music*.

William has performed for such ensembles as The San Francisco Opera Guild, The San Francisco Conservatory Opera Theatre, Opera Colorado, Boston Lyric Opera, Berkeley West Edge Opera, Cinnabar Theater, Goat Hall Opera, and Pocket Opera. He has achieved Outstanding Achievement Awards in both Opera and Voice from the Conservatory.

William has also been active as a concert soloist for the San Jose Symphonic Choir, St. Andrew Episcopal, Calvary Presbyterian Church, The Mission Chamber Orchestra, Symphony Parnassus, and St. Mary's Cathedral Choir of San Francisco.

In addition to his role as Music Director of Peninsula Cantare, William is currently the Worship and Music Minister at Messiah Lutheran Church, a Director for San Carlos Children's Theater, Director and Founder of Redwood City Community Youth Theater, and a private voice teacher.

Soloists

Susanna Jiménez, Soprano



An accomplished artist in both opera and concert, Susanna Uher Jiménez was soprano soloist in Cantare's performance of the Mozart *Requiem* last December. Other performances last year included 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.

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 (Cosi 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.

Jeff Hayward, tenor

Jeff Hayward received a Bachelor of Music degree in Vocal Performance from The Bob Cole Conservatory of Music at California State University, Long Beach. He studied under Marvellee Cariaga and Jonathan Talberg.

Since then he has toured twice in Europe and performed at major American venues. He is co-owner of live audio company HaywardAudio, and may be seen in vocal performances regularly in the Bay Area accompanying himself on a Fender Highway 1 Stratocaster.

Cantare welcomes new accompanist, Eric Weg



Eric Weg made his concert debut at age 15 with the Manhattan Chamber Symphony in New York City.

He studied piano performance at the Oberlin Conservatory, where he was an Honors Competition Winner. Additional studies included collaborative piano at the Juilliard School.

Since then, Eric has accompanied singers and instrumentalists from the Metropolitan Opera, San Francisco Opera, Boston Symphony Orchestra, and Minnesota Orchestra, among many others.

He currently teaches and performs as an accompanist in the San Francisco Bay Area. Cantare is delighted to have him with us.

Cantare Through the Ages



Peninsula Master Chorale, 1978
Founded 1971 by Carl Sitton
Now Peninsula Cantare

Acknowledgements

Contributors:

Ruth Wilkins

Emery Gordon

Ruth Sitton

Bellini Foundation

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Peninsula Cantare

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Max Capestany
Emery Gordon
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Bass

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Ronald Hodges*
Robert Janssen
Robert Peterson
Paul Wendt
Charlie Zimmerman

Members of Redwood Symphony

Melenaite Siale, violin 1
Vicky Greembaum, violin 2
Julia Adams, viola
Lisa DiTiberio, flute
Freya Seeburger, cello
Erica Brett, oboe
Ben Bresler, timpani
Isaac Ghansah, trumpet

*Soloist in Te Deum

**Soloist in Worthy To Be Praised

***Narrator in Cowboy Collage

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Please leave your email address at the ticket table.
And check out our web site at www.peninsulacantare.org