



Jeffrey Benson, Artistic Director

Deck the Halls

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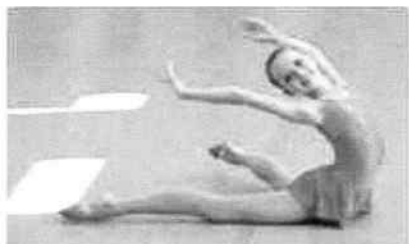
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47th Season | 2018-2019
Jeffrey Benson, Artistic Director

- Program -

Gaudete
Kevin Schoenfeld, Bass Laura Natta, Alto
Peter Lin, Tenor Rebecca Bradley, Soprano
Anon. 16th Century
arr. Adrian Wall

Magnificat
I. Magnificat
II. Et Misericordia
Danielle Marie, Soprano and Jennifer Barnett, Mezzo-Soprano
III. Deposuit Potentes
IV. Suscepit Israel
AJ Rodriguez, Tenor and Jason Vincent, Bass
V. Sicut Locutus Est
VI. Sicut Erat In Principio
Francesco Durante

Beautiful Star of Bethlehem
Kristen Redaniel, Soprano
R. Fischer Boyce
arr. Tom Fettke

Audience Sing – Let It Snow (See Pg. 3)

Sweet Was The Song
Sarah Zhong, Soprano
William Mathias

Ocho Kandelikas
Cody Scott and Katy Christie, Soli
Flory Jagoda
arr. Joshua Jacobson

Bethlehem
Nutcracker Jingles
arr. J Edmund Hughes
and Mary Ellen Loose
Chuck Bridwell

Audience Sing – Deck The Halls (See Pg. 3)

Silver Bells
Jay Livingston & Ray Evans
arr. Charles Naylor

Ose Shalom
John Leavitt

Here's a Pretty Little Baby
Danielle Marie, Soprano
arr. André Thomas

Welcome!

A joyous welcome to the Peninsula Cantare's 2018 Deck the Halls concert, raffle and post-concert reception.

Peninsula Cantare continues to evolve in its membership, music selection, leadership, and goals to keep the great choral masterpieces alive, but also to explore new music for the education and enjoyment of our audiences. Our program repertoire ranges from the Renaissance to the 21st Century, from a cappella pieces to major works with full orchestra, and represents languages and cultures from around the globe; we hope you find that tonight's performance is no exception!

The concert season of 2018-19 also has changes in our Board, with several longstanding members rotating off and several newer members joining our ranks. The Board is already leading changes in communications, fundraising and outreach opportunities to achieve our mission.

We are completely not-for-profit, and in order to provide scholarships to singers in the ensemble, to hire musicians and rent rehearsal and concert spaces, we need YOU! Many of you supported us during our recent Giving Tuesday matching drive, so thank you for helping to kick off our fundraising efforts for the year. Please do keep us in mind as you consider your end-of-year or longer-term giving decisions. We appreciate being able to bring music to the community through your generous support and ideas. Let's go and deck those halls!

Ginny Grant
Chair, Board of Trustees, Peninsula Cantare



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Audience Sing Along

Let It Snow

Oh, the weather outside is frightful
But the fire is so delightful
And since we've no place to go
Let it snow, let it snow, let it snow

It doesn't show signs of stoppin'
And I brought some corn for poppin'
The lights are turned way down low
Let it snow, let it snow, let it snow

When we finally kiss good-night
How I'll hate going out in the storm
But if you really hold me tight
All the way home I'll be warm

The fire is slowly dying
And, my dear, we're still good-byeing
But as long as you love me so
Let it snow, let it snow, let it snow

Deck the Halls

Deck the halls with boughs of holly
Fa-la-la-la-la, la-la-la-la
'Tis the season to be jolly
Fa-la-la-la-la, la-la-la-la
Don we now our gay apparel
Fa-la-la, la-la-la, la-la-la
Troll the ancient Yule-tide carol
Fa-la-la-la-la, la-la-la-la

Fast away the old year passes
Fa-la-la-la-la, la-la-la-la
Hail the new year, lads and lasses
Fa-la-la-la-la, la-la-la-la
Sing we joyous, all together
Fa-la-la, la-la-la, la-la-la
Heedless of the wind and weather
Fa-la-la-la-la, la-la-la-la

See the blazing Yule before us
Fa-la-la-la-la, la-la-la-la
Strike the harp and join the chorus
Fa-la-la-la-la, la-la-la-la
Follow me in merry measure
Fa-la-la, la-la-la, la-la-la
While I tell of Yule-tide treasure
Fa-la-la-la-la, la-la-la-la

Candlelight Christmas Eve

The Story told in Scripture and Carols

December 24

7:00 pm

Covenant Presbyterian Church
670 East Meadow Dr
Palo Alto, CA 94306

www.covenantpresbyterian.net



Program Notes and Translations

Gaudete

Anon. 16th C
arr. Adrian Wall

Gaudete is one of several ancient chants from Scandinavia. The earliest surviving edition of this hymn can be found in the *Piae Cantiones*—a collection of ancient church hymns and chants transcribed and published in 1582 by a student of the University of Turku, Finland. While it is known that these hymns existed throughout Scandinavia prior to the 16th century, the exact date of composition is unknown. Still, throughout the centuries *Gaudete* and other hymns from the *Piae Cantiones* have remained central to celebrating the Advent season.

Gaudete, Gaudete!
Christus est natus ex Maria virgine,
Gaudete!

*Rejoice, rejoice!
Christ is born of the Virgin Mary,
Rejoice!*

Tempus adest gratiae
hoc quod optabamus,
carmina laetitiaē devote reddamus.

*The time of Grace has come,
which we have waited for,
let us devotedly render Him joyful songs*

Deus homo factus
est natura mirante,
mundus renovates est a
Christo regnante.

*God has become Man,
and Nature is astounded,
the world has been renewed by the
reigning Christ*

Ezechielis porta clausa pertransitur,
unde lux est orta,
salus invenitur.

*The closed gate of Ezekiel has been
crossed, from there light has risen,
Salvation has come in.*

Ergo nostra concio
psallat jam in lustris,
benedicat Domino, salus Regi nostro.

*Therefore our congregation,
praise him in brightness!
Bless the Lord, hail our King!*

Magnificat

Francesco Durante

Francesco Durante's setting of the Magnificat is regarded as one of the last sacred major choral-orchestral works to come out of the Baroque Era. Listeners will be able to hear clearly that the Doctrine of Affections dominates the compositional style of each of the movements of this work—the text of the work correlates heavily with the overall demeanor of the movement, and while the mood may shift from one movement to the next, each movement itself contains only one sentiment. This style of writing and text setting is an iconic Baroque Era practice. While a manuscript copy of Durante's Magnificat exists in museums even today, some time around the turn of the 20th century credit for the composition fell to Giovanni Batista Pergolesi, an equally renowned composer of the 18th century and former student of Durante's.

I. Magnificat

Magnificat anima mea Dominum
Et exultavit spiritus meus in Deo
salutari meo

Quia respexit humilitatem ancillae
suae

Magnificat anima mea Dominum
Ecce enim ex hoc beatam me dicent
omnes generationes

Quia fecit mihi magna potens est, et
sanctum nomen ejus.

Magnificat anima mea Dominum

*My soul doth magnify the Lord
And my spirit hath rejoiced in God
my savior*

*For He hath regarded the humility of His
slave*

*My soul doth magnify the Lord
For behold from henceforth all generations
shall call me blessed*

*Because He that is mighty hath done great
things to me, holy is His name*

My soul doth magnify the Lord

II. Et Misericordia

Et Misericordia ejus, a progenie in
progenies

Fecit potentiam, potentiam in
brachio suo

Dispersit superbos, mente cordis sui

*And His mercy is on them that fear Him
throughout all generations*

*He hath shewed strength with His arm
He hath scattered the proud in the*

imagination of their hearts

III. Deposuit Potentes

Deposuit potentes
de sede

Et exaltavit humiles

Esurientes implevit bonis

Et divites dimisit inanes

*He hath put down the mighty
from their seat*

He exalted the humble and meek

He hath filled the hungry with goodness

And the rich he hath sent empty away.

IV. Suscepit Israel

Suscepit Israel puerum suum
recordatus misericordiae suae

*He remembering his mercy hath holpen His
servant Israel*

V. Sicut Locutus Est

Sicut locutus est ad patres nostros
Abraham et semini ejus in secula
Gloria, gloria Patri et Filio, et
Spiritui Sancto

*As He promised to our forefathers
Abraham and his seed forever
Glory, glory to the Father and the Son,
and the Holy Spirit*

VI. Sicut Erat In Principio

Sicut erat in principio
Et nunc et semper
Et in secula seculorum
Amen.

*As it was in the beginning
Is now and ever shall be
World without end
Amen.*

Beautiful Star of Bethlehem

R. Fischer Boyce
arr. Tom Fettke

Born in 1887 in Rutherford County, Tennessee, R. Fischer Boyce was a musically gifted and highly spiritual man. During the Second Great Awakening sacred music across the eastern United States evolved into its own tradition. This tradition features shape-note notation for ease of teaching, uniquely structured open harmonies, and a distinctively bright tone that today we recognize as “the Appalachian Sound”. It was in this shape-note tradition that Boyce grew up singing in. Parishioners of Mt. Carmel Baptist Church, where Boyce served as deacon, recall the time Boyce went out to his dairy farm looking to escape the noise of his children playing in the field. On his way to the barn, he was struck with the melody to Beautiful Star of Bethlehem.

Jingle Bells

(See Page 3)

Sweet Was the Song

William Mathias

Sweet Was the Song is among Mathias’ catalog of great choral works. One of the advantages and challenges of choral music is the use of literal text in performance. Here, Mathias sets descending passages to the text of Jesus descending to the Virgin Mary followed by languid passages where the choir sings *Lulla, lulla, lullaby*, again, to support an image of the Virgin Mary rocking the infant Jesus in the manger. Mathias is a renowned master of Anglican choral music, and this muted, exquisitely crafted Advent anthem is no exception.

Ocho Kandelikas

Flory Jagoda
arr. Joshua Jacobson

Ocho Kandelikas comes to us from the Sephardic Jewish society. During the Era of the Spanish Inquisition, the Alhambra Decree ordered the expulsion of Sephardic Jews from Spain into the surrounding region. Seeking freedom from religious persecution, a large population of Sephardic Jews settled into the Balkan peninsula. Jagoda was born in the Sephardic community of Sarajevo in 1926. During WWII, she and her family fled to the United States following the Nazi invasion of Bosnia. At age 91, Flory Jagoda currently resides in Virginia and still writes folk songs from her youth for her grandchildren to enjoy.

Hanuka linda esta aki
Ocho kandelikas para mi
Una kandelika, dos kandelikas
Tres kandelikas, quatro kandelikas,
Sintju kandelikas, seysh kandelikas,
Siete kandelikas, ocho kandelikas para mi!
Los pastelikos vo kumer
Con almendrikas i la miel
Muchas fiestas vo fazer
Con alegrias i plazer

*Beautiful Chanukah is here
Eight candles for me
One candle, two candles
Three candles, four candles
Five candles, six candles
Seven candles, eight candles for me!*

*I will eat the little pies
With almond and boney
I will give many parties
With happiness and pleasure*

Bethlehem

arr. J. Edmund Hughes and
Mary Ellen Loose

The hymn tune *Resignation* comes out of the Southern Harmony hymnal; one of three books that form the foundation of the same shape-note tradition discussed earlier in the program. This lush setting of the melody alongside flowing piano, violin, and cello accompaniment

seeks to illustrate the serenity of a cold December night. In the a cappella section of the piece, Hughes uses a compositional technique called “fanning,” where growing distance between the voices in the choir adds depth to the overall texture. To conclude the piece, Hughes reverses this technique, reducing the texture to a peaceful iteration of Silent Night.

Nutcracker Jingles

arr. Chuck Bridwell

Chuck Bridwell's playful arrangement of Jingle Bells is a clever marriage of traditional carols and formal concert music. Using themes from Pyotr Ilyich Tchaikovsky's instantly recognizable Nutcracker Suite alongside the universally familiar Jingle Bells, Nutcracker Jingles is a holiday mash-up that packs a double punch of Christmas cheer!

Deck The Halls

(See Page 3)

Silver Bells

Jay Livingston and Ray Evans

arr. Charles Naylor

Written for the 1951 remake of the film *The Lemon Drop Kid*, starring Bob Hope, this popular Christmas tune is regarded as one of the first commercial Christmas songs with a text that reflects the season in the city center. In this arrangement, Naylor utilizes glissando passages in the highest register of the piano to create a soundscape filled with twinkling city lights and light flurries of snowflakes falling between tall skyscrapers.

Ose Shalom

arr. John Leavitt

Ose Shalom is a hopeful prayer for peace and acceptance for all. Leavitt's setting of this Jewish liturgical text features a plaintive melody and an expressive accompaniment that serves as an evocative reminder to continue striving for unity in increasingly tumultuous times.

Ose shalom bimromav
Hu ya'ase shalom aleynu
Veh'al kol Yisrael
Veh'imru, imru amen.

*The One who makes peace in the heavens
May He make peace for us
And for all Israel
And let us say, let us say Amen.*

Here's a Pretty Little Baby

arr. André Thomas

A modern master of the African-American spiritual, Dr. Thomas' arrangement of *Here's a Pretty Little Baby* captures the excitement and joy of the season. A rollicking accompaniment and a spirited soprano soloist are supported by a rich and full-textured choir all coming together in celebration of the birth of Jesus.



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Liz Brimhall
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Katherine Christie
Melanie Flint
Carla Gratta
Delia Gratta
Shirley Gruber
Victoria Hanson
Elizabeth Matchett
Sharon Rice
Lisa Shepherd
Melissa Ursin
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Sarah Zhong

Altos

Kristen Redaniel*
Jenna Barnett
Paula Collis
Claire Dikas
Kerri Fox
Toby Goldberg
Ginny Grant
Karen Healy-Silcott
Ellen Hill
K.K. (Kay) Johnson
Miriam Kaplan
Amanda Ku
Laura Natta
Paula Ondricek
Robyn Peters
Ellen Siminoff

Tenors

AJ Rodriguez*
Larry Baer
Max Capestany
Elmer Downs
Peter Lin
Brandon Rashtian
Cody Scott
Richard Vaughan
Paul Weidler
Ruthie Wilkins

Basses

Jason Vincent*
Daniel Adelberg
Nathaniel Bergson-Michelson
Michael Cook
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Geoff Hackman
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Manit Limlamai
Dave Peters
Kevin Schoenfeld
Peter Thielen

**Denotes Section Leader*

Collaborative Instrumentalists

Sarah Jones-Hayes, Violin
Alan Chen, Violin
Charlie Heimsoth, Guitar

Paul Hale, Cello
Bruce Moyer, Double Bass
Lu Tesarowski, Percussion

Artist Bios

Jeffrey Benson is currently Artistic Director of Peninsula Cantare and Director of Choral Activities at San José State University. Previously, Dr. Benson served as Director of Choral Activities and Fine Arts Department Chair at H-B Woodlawn Secondary Program in Arlington, Virginia. The Washington Post hails his choirs for singing “with an exquisite blend, subtlety of phrasing, confident musicianship and fully supported tone...that would be the envy of some professional ensembles.”



Dr. Benson has served as cover conductor for the Grammy award-winning Washington Chorus, where he helped to prepare the ensemble for Maestros Julian Wachner, Leonard Slatkin and Marvin Hamlisch. In 2006, Benson was invited to La Universidad Americana in Managua, Nicaragua to assist the university in forming the first a cappella choir at the institution.

Choirs under his direction have performed on multiple state and regional conferences of ACDA and NAFME and have toured throughout the United States and Europe, including invited performances at The John F. Kennedy Center for the Performing Arts, The White House and Washington National Cathedral. Recently Dr. Benson's choirs have been invited to perform with the Rolling Stones, Andrea Bocelli, the Los Angeles Festival Orchestra and the Skywalker Orchestra. In 2006, the Woodlawn Chamber Singers under Dr. Benson's direction were the only high school choir invited to sing on the National Conference of Chorus America in Washington, D.C.

Dr. Benson received his Master's degree and his Doctorate in Choral Conducting/Music Education from The Florida State University and his Bachelor's degree in Music Education from New York University.



Emily Hsu began her piano and musical training at the age of three and had won several prestigious accolades by the age of ten. After moving from Taiwan to the Bay Area in 1996, she studied with renowned pianist Rebecca-Sen Chan. Since then, she's won numerous competitions including the U.S. Open Competition, Young Pianist's Beethoven Competition, and San José Jazz Society Piano Competition. Emily is a graduate of the University of California, Davis where she studied music and computer

science.

In addition to having an extensive and accomplished solo career, Emily is a collaborative musician by nature. In addition to her work with Dr. Jeffrey Benson and the San José State University Concert Choir, Emily has served as the accompanist for the California All-State Choirs. She has arranged numerous choral repertoire for the Tzu Chi Foundation and Bo-Ai Chorus. She has also aided Dr. Jennifer McDowell on the completion of her songbook *The Women's Basketball Songbook*, performed with the Cambrian Symphony under the direction of Maestro Scott Krijnen, and worked closely with distinguished music educator Jim Yowell for over a decade.

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IT TAKES A VILLAGE

Jeffrey Benson, Artistic Director

Sat., March 30, 2019
7:30 pm

First Congregational Church of Palo Alto
with Vivace Youth Chorus
Penny Spool, director
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