

CAÑADA COLLEGE

PENINSULA



**MASTER  
CHORALE**

**CARL SITTON, Conductor**

**WENDY HARTMAN-CARR, Soprano**

**JANIS WILCOX, Alto**

**GREGORY WAIT, Tenor**

**RONALD GERARD, Bass**

**Cañada College Main Theatre**

**Sunday, November 23, 1986**

**3:00 p.m.**

## PROGRAM

### MAGNIFICAT ..... Antonio Vivaldi (1678-1741) (Luke I: 46-55)

Vivaldi's Magnificat exists in three different versions. The first was a work for single choir and orchestra. It was then altered for double choir, each with its own orchestra. The final version takes six movements from the first two and replaces the others with five solo arias, written for specific students at Vivaldi's main place of employment—the school for foundlings known as the Ospedale della Pietà. The most interesting change in the final version is that the single movement, "Et Exultavit" set for short solos by soprano, alto and tenor, is split into three independent solo arias. This performance will feature those arias, Nos. 2, 3, 4.

Magnificat .....	Chorus
Et Exultavit .....	Solo for Soprano
Quia Respexit .....	Solo for Soprano
Quia Fecit .....	Solo for Mezzo
Et Misericordia .....	Chorus
Fecit Potentium .....	Chorus
Deposuit Potentes .....	Chorus
Esurientes Implevit Bonis .....	Duet for Sopranos
Suscepit Israel .....	Chorus
Sicut Locutus .....	Trio
Gloria Patri .....	Chorus

### MUSIC FOR QUEEN MARY ..... Henry Purcell (1658-95)

This music was performed at the funeral of Queen Mary II on March 5, 1695, and again in November of the same year for Purcell's own funeral, both in Westminster Abbey. The canzona and the anthem "Thou Knowest, Lord," were written for the occasion; the other sections are of earlier date. Queen Mary actually died on December 28, 1694. Her body was held in state for over two months, and the funeral was one of the most imposing ever accorded an English monarch.

March
Anthem: <i>Man that is Born of Woman</i>
Canzona
Anthem: <i>Thou Knowest, Lord</i>
March

## INTERMISSION

## **PROGRAM** (cont.)

### **MASS IN TIME OF WAR**..... Joseph Haydn (1732-1809)

The "Missa in Tempore Belli," so named by Haydn himself, was written in 1796, when Austria was engaged in a disastrous war with Napoleon, who was winning battle after battle. In August of 1796, the government in Vienna proclaimed general mobilization and forbade discussions of peace until the French were driven back. Haydn's militant frame of mind appears most notably in the "Agnus Dei," which contains a timpani part suggesting distant cannon fire and trumpet fanfares of a military nature. The closing section, "Dona Nobis Pacem," is not only a prayer for peace but for victory.

Kyrie  
Gloria  
Credo  
Sanctus and Benedictus  
Agnus Dei

### **PENINSULA MASTER CHORALE**

Janice LaBorde, Accompanist

#### **Sopranos**

Eleanor Achuck, Mary Breslin, Helen Caplan, Barbara Caulfield, Valerie Flatt, Shirley Fitzgerald, Ruth Jeppson, Laurel Maylan, Penny Morel, Irene Sohm, Dana Swears, Ruth Vines, Kathleen Wade, Caryn White

#### **Altos**

Deborah Bennett, Lelia Coyne, Lois Drieslein, Ruth Eskenazi, Mary Ferrari, Marjorie Grimm, Patricia Koss, Angela Ludé, Patricia McDonald, Mary Belle Nolan, Pamela Schwarz, Lorna Thompson

#### **Tenors**

Larry Baer, Adrian Boyer, Max Capestany, David Ecsery, Chris Hebert, Burns Searfoss, Jack Wilkinson

#### **Basses**

Joseph Boyes, Robert Brauns, Israel Eskenazi, Ronald Hodges, Raymond Krug, Tom Miner, Dick Poage, Stephen Pursell, Douglas Stobie, Norman Wade, James White