

# The Oratorio Society Chorus and Orchestra

GREGORY WAIT, CONDUCTOR

Sandra Hart, Soprano  
Daneale Preshaw, Mezzo-Soprano  
Norman DeVol, Tenor  
William Ramsey, Baritone

with the Peninsula Master Chorale  
Carl Sitton, Director



First Congregational Church  
Palo Alto, California  
February 20, 1987  
8:00 p.m.

Missa in tempore belli  
(Paukenmesse) 1796

Franz Joseph Haydn  
(1732-1809)

Kyrie  
Gloria  
Credo  
Sanctus  
Benedictus  
Agnus Dei

Franz Joseph Haydn's final years as a working composer were devoted almost exclusively to works of a predominantly religious nature: six masses and two oratorios. The oratorios are well known - 'The Creation' and 'The Seasons' - and represent the elderly Haydn's highly developed talents. Equally as skillful and inspired are the masses, the first of which is the 'Mass in time of War'.

The mass owes its title, 'Missa in tempore belli', to the fact that it was composed during the mobilization for Austria's war with the Napoleonic forces; the German nickname (Kettledrum Mass) refers to the prominent drum part in such unexpected movements as the 'Benedictus' and the 'Agnus Dei' - suggesting, also, the martial theme.

Five Mystical Songs  
1911

Ralph Vaughan Williams  
(1872-1958)

Rise, heart (Easter)  
I got me flowers  
Love bade me welcome  
The Call  
Antiphon

Composed for baritone solo, mixed chorus and orchestra, this song cycle blends the composer's original, evocative style with the mystical lyrics of the seventeenth century poet George Herbert to form a bond of genius and craft.

Vaughan Williams conducted the first performance in 1911 and the work was recognized then, as it is now, to be mystical "not with the the mystery of complexity which leads to confusion but with the deepest kind which is compatible with simplicity."

## EASTER

Rise, heart; thy Lord is risen. Sing his praise  
Without delays,  
Who takes thee by the hand, that thou likewise  
With him may'st rise;  
That, as his death calcined thee to dust,  
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part  
With all thy art.  
The cross taught all wood to resound his name  
Who bore the same.  
His stretched sinews taught all strings, what key  
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song  
Pleasant and long:  
Or since all music is but three parts vied,  
And multiplied;  
O let thy blessed Spirit bear a part,  
And make up our defects with his sweet art.

## I GOT ME FLOWERS

I got me flowers to strew thy way:  
I got me boughs off many a tree:  
But thou wast up by break of day,  
And brought'st thy sweets along with thee.

The Sun arising in the East,  
Though he give light, and the East perfume:  
If they should offer to contest  
With thy arising, they presume.

Can there be any day but this,  
Though many suns to shine endeavour?  
We count three hundred, but we miss:  
There is but one, and that one ever.

## LOVE BADE ME WELCOME

Love bade me welcome; yet my soul drew back,  
    Guilty of dust and sin.  
But quick-eyed Love, observing me grow slack  
    From my first entrance in,  
Drew nearer to me, sweetly questioning,  
    If I lack'd any thing.

A guest, I answer'd, worthy to be here:  
    Love said, You shall be he.  
I the unkind, ungrateful? Ah, my dear,  
    I cannot look on thee.  
Love took my hand, and smiling did reply,  
    Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame  
    Go where it doth deserve.  
And know you not, says Love, who bore the blame?  
    My dear, then I will serve.

You must sit down, says Love, and taste my meat:  
    So I did sit and eat.

## THE CALL

Come, my Way, my Truth, my Life:  
Such a Way, as gives us breath:  
Such a Truth, as ends all strife:  
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:  
Such a Light, as shows a feast:  
Such a Feast, as mends in length:  
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move:  
Such a Love, as none can part:  
Such a Heart, as joys in love.

ANTIPHON

Let all the world in every corner sing,  
My God and King.

The heavens are not too high,  
His praise may thither fly:  
The earth is not too low,  
His praises there may grow.

Let all the world in every corner sing,  
My God and King.

The Church with Psalms must shout,  
No door can keep them out:  
But above all, the heart  
Must bear the longest part.

Let all the world in every corner sing,  
My God and King.

ORCHESTRA

Violins

Elizabeth Breed  
Anita Grunewald  
Jane Johnson  
Joyce Malick  
Hazel Miloradovitch  
Joan Norton  
Doris Wallis

Violas

Polly Burkholder  
Jay McKnight

Cellos

Lucinda Breed  
Marianne Cleary

Double bass

Christy Crews  
Susan Hintz

Tympani

Tim Brunner

Harp

Daniel Levitan

Flutes

Katy Taylor  
Shelley Whitehouse

Oboes

Peggy Bruggman  
Nancy Powell

Clarinets

Joan Herbert  
Jordan Selburn

Bassoons

John Givens  
Rebecca Selburn

Trumpets

Steven Ernest  
Daniel Hallock

Horns

John Burton  
Max Mazenko

ORATORIO SOCIETY

Soprano

Margaret Clauss  
Jan Clayton  
Barbara Cone  
Maria Conradi  
Gloria Franzini  
Linda Jorgenson  
Mary Kutz  
Jeannette Rust  
Abigail Smith  
Kathy Wait  
Doris Williams  
Elizabeth Wolf  
Rose Wright

Alto

Sally Brunner  
Eleanor Cabral  
Janis Ferrell  
Susan Hartzell  
Kelley Hicks  
Joyce Jones  
Kris Nichols  
Daneale Preshaw  
Margaret Raasch  
Margaret Rice  
Judy Roberts  
Jayne Rogerson  
Brenda Smith  
Barbara Wakeman  
Mary K. Wilson  
Nancy Wilson

Tenor

Adrian Boyer  
Henry Cornwall  
Bob Edwards  
Greg Evans  
Jon Nygaard  
Frank Vlaming

Bass

Robert Buss  
Herb Cabral  
David Jones  
Kyle Kashima  
Wilbur Morton  
Clark Oglesby  
Ben Roberts  
Jim Weisert

FRIENDS OF MUSIC AT FIRST CONGREGATIONAL CHURCH

Harriette Bolljahn  
Barbara Brown  
Robert Buss  
Margaret Clauss  
Robert Debusk  
Clyde Dodder  
Ruth Edwards  
Fran Escherich  
Jane FitzSimmons  
Joe and Gloria Franzini  
Ruth Gugerli  
Harry Hartzell

Carolyn Hind  
Marge Huston  
Mary Kutz  
Dorothy McGillivray  
Charity Morse  
Kristen Nichols  
John Ober  
Ardis Oglesby  
Mrs. Frank Roberts  
Greg and Kathy Wait  
Charles Wilson  
Hans and Elizabeth Wolf

PENINSULA MASTER CHORALE

Soprano

Eleanor Achuck  
Helen Caplan  
Barbara Caulfield  
Valerie Flatt  
Shirley Fitzgerald  
Ruth Jepson  
Laurel Maylan  
Penny Morel  
Irene Sohm  
Dana Swears  
Gerd Syrstad  
Ruth Vines  
Kathleen Wade  
Caryn White

Altos

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

Tenors

Larry Baer  
Adrian Boyer  
Max Capestany  
Reuben Moulton  
Burns Searfoss  
Jack Wilkinson

Basses

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

COMING EVENTS

Recital by Gregory Wait, May 2 - 8:00 p.m.

Almost A Capella Concert, June 12 - 8:00 p.m.

RECEPTION IMMEDIATELY FOLLOWING IN THE SOCIAL HALL