

PENINSULA

CAÑADA COLLEGE

 MASTER
CHORALE

Carl Sitton, Conductor

The
Seventeenth Century
BAROQUE

Irene Sohm, Soprano I

Reuben Moulton, Tenor I

Ann Hodgkinson, Soprano II

Adrian Boyer, Tenor II

Douglas Stobie, Bass

with

The Whole Noyse Early Music Ensemble

CAÑADA COLLEGE MAIN THEATRE

SATURDAY, NOVEMBER 5, 1988

8:00 P.M.

Program

PSALM 100 Heinrich Schütz (1585 - 1672)

Make a joyful noise to the Lord, all the lands! Serve the Lord with gladness! Come into his presence with singing! Know that the Lord is God! It is he that made us, and we are his; we are his people, and the sheep of his pasture. Enter his gates with thanksgiving, and his courts with praise! Give thanks to him, bless his name! For the Lord is good; his steadfast love endures for ever.

PUER NATUS IN BETHLEHEM (1619) Michael Praetorius (1571 - 1621)

About 1610, Praetorius discovered the Italian vocal concerto with its rich interplay of solo, choral and instrumental ensembles, all united by the basso continuo. He was very enthusiastic about the new form and resolved to compose only according to its precepts. However, after adopting the style, he continued to base his sacred music on the Lutheran chorale. "Puer Natus.." is an example. The only freely-composed sections in this piece are the opening Sinfonia and the Ritornello, "Singet, jubiliret, triumphiret."

Part I

Verse 1

A boy is born in Bethlehem and so rejoice, Jerusalem. Alleluia. Sing, rejoice, triumph, unto our Lord the King of Glory.

Verse 2

Kings come from Sheba, they offer gold, frankincense, myrrh. Alleluia. Sing, rejoice, triumph, unto our Lord the King of Glory.

Verse 3

Here lies in a manger he whose rule is boundless. Alleluia. Sing, rejoice, triumph, unto our Lord the King of Glory. My beloved child, my dearest little friend, O Jesu.

Part II

Verse 4

In the joy of this birth let us bless the Lord. Alleluia. Sing, rejoice, triumph, unto our Lord the King of Glory.

Verse 5

Praised be the Holy Trinity, let us give thanks to God. Alleluia. Sing, rejoice, triumph, unto our Lord the King of Glory. My beloved child, my dearest little friend, O Jesu.

CANTICUM TRIUM PUERORUM (1607) Michael Praetorius

This monumental song of praise in the polychoral tradition is based on a text from the Vulgate Book of Daniel. The piece builds gradually from two parts to full double chorus, each verse alternately punctuated by two eight part refrains with instrumental accompaniment. The expressive setting of the text points effectively to the dawning Baroque.

Verse 1

O ye angels of the Lord, Bless ye the Lord. All ye Works of the Lord, Bless ye the Lord.

First Refrain

All ye works of the Lord, praise and magnify Him! Praise and magnify Him forever!

Verse 2

O ye Sun and Moon, ye Stars of Heaven, O ye Winds of God, Fire and Heat, Frost and Cold, Bless ye the Lord!

Second Refrain

Blessed be the Lord in the firmament of heaven! Praise and magnify His name forever!

Verse 3

O ye Nights and Days, Light and Darkness, Lightnings and Clouds, Ice and Snow, Bless ye the Lord.

First Refrain

All ye works of the Lord, praise and magnify Him! Praise and magnify Him forever!

Verse 4

O ye Stars of Heaven, ye beasts and cattle, Bless ye the Lord.

Second Refrain

Blessed be the Lord in the firmament of heaven! Praise and magnify His name forever!

Verse 5

O let the Earth praise the Lord and magnify Him forever.

First Refrain

All ye works of the Lord, praise and magnify Him! Praise and magnify Him forever!

Verse 6

O ye mountains and hills, and all the green things upon the Earth, praise ye the Lord. O ye Springs, Seas, and Floods, Bless ye the Lord. O ye Whales and all that move in the waters, Bless ye the Lord.

Second Refrain

Blessed be the Lord in the firmament of heaven! Praise and magnify His name forever!

Verse 7

O let Israel bless the Lord! Let them praise and magnify Him forever. Let all the children of men bless His name.

O ye servants of the Lord, ye Spirits and Souls of the Righteous, Praise Ye the Lord.

***** Intermission *****

SONATA.....Daniel Speer (1636 - 1707)

CHRIST LAG IN TODESBANDENMichael Praetorius
(Two settings)

VENI, DILECTE MEHeinrich Schütz
I am come into my garden, my sister, my spouse; I have gathered my myrrh with my spice; I have eaten my honeycomb with my honey; I have drunk my wine with my milk; eat, O friends; drink, yea, drink abundantly O beloved.

DANCES FROM "TERPSICHORE" (1612).....Michael Praetorius
Courante
Ballet des Bacchanales
Ballet des Amazones
Volte
La Bouree

ECCE, ECCE DOMINUS VENIETMichael Praetorius

DOMINE, LABIA MEA APERIES.....Heinrich Schütz
Open my lips, almighty, and my singing will then proclaim your praise and honor.

CANZON Á 5 VOC. SUPER CANTIONEM GALLICUM (Est-ce mars)Samuel Scheidt
(1587 - 1654)

***** Intermission *****

BEATUS VIR (1640) Claudio Monteverdi (1567 - 1643)

The Selva Morale, consisting of ten part books published in 1640, contains the great bulk of Monteverdi's output during his service to St. Marks and the Republic of Venice, which began in 1613. Beatus Vir and Magnificat are large works in this collection in the concertato style. They were originally performed on special platforms built on the floor of the church which supported singers, players and portable organ, rather than in the organ loft.

Blessed is the man that feareth the Lord, that delighteth greatly in his commandments.

His seed shall be mighty upon earth: the generation of the upright shall be blessed.

Wealth and riches shall be in his house: and his righteousness endureth for ever.

Unto the upright there ariseth light in the darkness: he is gracious, and full of compassion, and righteous.

A good man sheweth favour, and lendeth: he will guide his affairs with discretion.

Surely he shall not be moved for ever: the righteous shall be in everlasting remembrance.

He shall not be afraid of evil tidings: his heart is fixed, trusting in the Lord.

His heart is established, he shall not be afraid, until he sees his desire upon his enemies.

He hath dispersed, he hath given to the poor; his righteousness endureth for ever; his horn shall be exalted with honour.

The wicked shall see it, and be grieved; he shall gnash with his teeth, and melt away: the desire of the wicked shall perish.

Blessed is the man that feareth the Lord.

Glory be to the Father, etc.

MAGNIFICAT (1640) Claudio Monteverdi

My soul doth magnify the Lord.

And my spirit hath rejoiced in God, my Saviour.

For He hath regarded the low estate of His handmaiden: For behold, from henceforth all generations shall call me blessed.

For He that is mighty hath done for me great things; and holy is His name.

And His mercy is on them who fear Him from generation to generation.

He hath shewed strength with His arm; He hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seats, and exalted them of low degree.

He hath filled the hungry with good things and the rich He hath sent away empty.

He hath received Israel, His servant, in remembrance of His mercy.

As He spake to our father, to Abraham, and to His seed forever.

Glory be to the Father, and to the Son, and to the Holy Ghost.

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

***** FINE *****

The audience is cordially invited to a reception immediately following the concert, in Room 142, South corridor.

PENINSULA MASTER CHORALE
Janice LaBorde, Accompanist

Sopranos

Eleanor Achuck, Helen Caplan, Barbara Caulfield, Shirley Fitzgerald, Valerie Flatt, Sheri Kalman, Rosemaria Kurt, Laurel Maylan, Mary Belle Nolan, Mary Shields, Ruth Sitton, Irene Sohm, Ruth Vines, Caryn White

Altos

Deborah Bennett, Karen Brocker, Lois Drieslein, Ruth Eskenazi, Marjorie Grimm, Barbara Little, Angela Ludé, Elizabeth Poland, Pamela Schwarz, Ruth Strohane, Lorna Thompson, Paula VanBuskirk

Tenors

Larry Baer, Adrian Boyer, Max Capestany, Mark Hager, Reuben Moulton, Robert Ooghe, Burns Searfoss, Jack Wilkinson

Basses

Joseph Boyes, Robert Brauns, Israel Eskenazi, Ronald Hodges, David Koffman, Tom Miner, Dick Poage, Stephen Pursell, Douglas Stobie, James White

THE WHOLE NOYSE

Stephen Escher - cornett, recorder
Brian Howard - cornett, recorder
Richard Van Hessel - sackbut, gittern
Ernest Rideout - sackbut, recorder
Herbert Myers - curtal, recorder

The Whole Noyse derives its name from a musical term dating from medieval times, when a group of loud wind instruments was called a "noyse." Later, the word came to refer to sets of wind instruments in general: in 1584, an English town band called the Norwich Waits considered a set of five instruments as "beeyng a Whoall noyse."

Special thanks to Herbert Myers and the Whole Noyse Early Music Ensemble for their assistance in this concert.

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