

21st  
Season

Cañada College

PENINSULA

**MASTER  
CHORALE**

Carl Sitton, Music Director

*Claudio*

*MONTEVERDI*

*Heinrich*

*SCHÜTZ*

THE VENETIAN  
POLYCHORAL STYLE

With  
THE WHOLE NOYSE  
RENAISSANCE BAND

Ruth Escher, Soprano  
Irene Sohm, Soprano  
Alan Baker, Tenor  
Reuben Moulton, Tenor  
Douglas Stobie, Bass

Cañada College Main Theatre  
Sunday, November 3, 1991  
3:00 PM

# Program

Constanzo Antegnati  
(c.1549-1624)

*Canzon "La Moranda"*

Claudio Monteverdi  
(1567-1643)

*Cantate Domino (Motet for six voices)*

Sing unto the Lord a new song, sing and praise his name, because he has worked miracles.  
Sing, exult and play on your cithers and sing anthems, because he has worked miracles.

*Christe adoramus te (Motet for five voices)*

O Christ, we adore and bless thee, who by thy holy cross has redeemed the world.  
O Lord, have mercy upon us.

*Beatus Vir (Concerto for six voices with two obbligato instruments & basso continuo)*

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 forever.  
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 forever; 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 forever; 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.

*(Psalm 112)*

**Heinrich Schütz**  
(1585–1672)

*Herr, der du bist vormals genädig gewest*

(Concerto for one solo choir (SSSTB), one ripieno choir,  
five obbligato instruments & basso continuo)

Lord, thou wast favorable to thy land; thou didst  
restore the fortunes of Jacob. Thou didst forgive  
the iniquity of thy people; thou didst pardon all their  
sin.

Thou didst withdraw all thy wrath; thou didst turn  
from thy hot anger.

Restore us again, O God of our salvation, and put  
away thy indignation toward us! Wilt thou be angry  
with us for ever? Wilt thou prolong thy anger to all  
generations? Wilt thou not revive us again, that thy  
people may rejoice in thee? Show us thy steadfast  
love, O Lord, and grant us thy salvation.

Let me hear what God the Lord will speak, for he will  
speak peace to his people, to his saints, to those  
who turn to him in their hearts. Surely his salvation  
is at hand for those who fear him, that glory may  
dwell in our land.

Steadfast love and faithfulness will meet; righteous-  
ness and peace will kiss each other. Faithfulness  
will spring up from the ground, and righteousness  
will look down from the sky. Yea, the Lord will give  
what is good, and our land will yield its increase.  
Righteousness will go before him, and make his  
footsteps a way.

Glory be to the Father, etc.

(Psalm 85)

INTERMISSION

**Samuel Scheidt**  
(1587–1654)

*Canzon Super Intradam Aethiopicam*

**Heinrich Schütz**

*Also hat Gott die Welt geliebt* (Aria & motet for  
five voices)

For God so loved the world that he gave his only  
Son, that whoever believes in him should not  
perish but have eternal life.

(John 3:16)

*Wie lieblich sind deine Wohnungen* (Verse  
anthem for two choirs & basso continuo)

How lovely is thy dwelling place, O Lord of hosts!  
My soul longs, yea faints for the courts of the Lord;  
my heart and flesh sing for joy to the living God.  
Even the sparrow finds a home, and the swallow a  
nest for herself, where she may lay her young, at thy  
altars, O Lord of hosts, my king and my God. Blessed  
are those who dwell in thy house, ever singing thy  
praise! *Selah*

Blessed are the men whose strength is in thee, in whose  
heart are the highways to Zion. As they go through  
the valley of Baca they make it a place of springs; the  
early rain also covers it with pools. They go from  
strength to strength; the God of gods will be seen in  
Zion.

O Lord God of hosts, hear my prayer; give ear, O God of  
Jacob! *Selah*

Behold our shield, O God; look upon the face of thine  
anointed!

For a day in thy courts is better than a thousand  
elsewhere. I would rather be a doorkeeper in the  
house of my God than dwell in the tents of wicked-  
ness. For the Lord God is a sun and shield; he  
bestows favor and honor.

No good thing does the Lord withhold from those who  
walk uprightly. O Lord of hosts, blessed is the man  
who trusts in thee!

(Psalm 84)

*Magnificat* (Concerto for SATB solo voices, five  
obligato instruments, two ripieno choirs & basso  
continuo)

My soul magnifies the Lord, and my spirit rejoices in  
God my Savior, for he has regarded the low estate of  
his handmaiden.

For behold, henceforth all generations will call me  
blessed; for he who is mighty has done great things  
for me, and holy is his name.

And his mercy is on those who fear him from generation  
to generation.

He has shown strength with his arm, he has scattered  
the proud in the imagination of their hearts, he has  
put down the mighty from their thrones, and exalted  
those of low degree; he has filled the hungry with  
good things, and the rich he has sent empty away.

He has helped his servant Israel, in remembrance of his  
mercy, as he spoke to our fathers, to Abraham and to  
his posterity for ever.

Glory be to the Father.

(Luke 1:46-55)

## Program Notes

Claudio Monteverdi and Heinrich Schütz stand together as the dominating musical figures of the early baroque period; the former for his galvanization of a number of new and disparate musical resources into a homogeneous style, and the latter by virtue of his position as the primary agent for the introduction of that dawning style into Germany. Chief among their stylistic innovations were the use of recitative, basso continuo, and rhythmic figurations derived from both natural speech inflections and the dance. In Venice, as well, each discovered and exploited to new advantage the potentials of that city's long polychoral tradition.

Following the death of Giovanni Gabrieli, Monteverdi assumed the position of *maestro di capella* at St. Mark's of Venice in 1613. The motets *Christe, adoramus te* and *Cantate Domino* each appeared in the composer's earliest publication of Venetian choral music (1620), and demonstrate significant stylistic deviations from the genre as cultivated during the late Renaissance—predominant use of homophonic textures, the introduction of unprepared dissonance for expressive ends, and forceful triple rhythms and dance-like qualities. This same dynamic use of rhythm characterizes Monteverdi's 1640 setting of *Beatus Vir*, here with the addition of an instrumental consort to provide linking ritornelli between the individual verses of the Vesper Psalm.

Although his career was based primarily at the Saxon Court in Dresden, Schütz traveled to Venice on two separate occasions in order to acquaint himself with the new Italian trends. The first of these sojourns took place between 1609 and 1612 and was spent in studies with Giovanni Gabrieli. A second visit was subsequently undertaken in 1628, during which time Schütz worked closely with Monteverdi. In incorporating the novelties of the Italian style into the Protestant musical tradition, Schütz chose as his point of departure the imitation of German speech rhythm, with a creative output devoted almost entirely to sacred choral music.

Though a relatively late composition within that output, *Also hat Gott die Welt geliebt*, drawn from the *Geistliche Chormusik* of 1648, demonstrates Schütz's continued contact with the carefully regulated contrapuntal idiom of the previous century; while the polychoral Psalm *Wie lieblich sind deine Wohnungen*, as part of Schütz's 1619 *Psalmen Davids*, adheres closely to the early model of Gabrieli. However, in the later setting of *Herr, der du bist vormals genädig gewest* (1650–51), and the *Magnificat* (pre-1665), the stylistic changes wrought through Schütz's contact with Monteverdi are pronounced. Here a number of diverse elements—introductory symphonia, polychoral writing, and monodic and virtuoso music for solo voices—are linked by instrumental ritornelli to generate vast, multi-sectional musical wholes. From such *sacred concerti* it would be but a few short steps to the achievement of the multi-movement forms which characterize J. S. Bach's culminating efforts in the genre.

—Alan Baker

# Peninsula Master Chorale

Janice LaBorde, Accompanist

## Sopranos

Eleanor Achuck  
Helen Caplan  
Barbara Caulfield  
Shirley Fitzgerald  
Valerie Flatt  
Sheri Kalman

Virginia Lapé  
Kathleen Lindgren  
Marie Papineau  
Margaret Pinckard  
Barbara Scott  
Ruth Sitton

Barbara Sloss  
Irene Sohm  
Judith Tauber-Lovik  
Ruth Vines  
Caryn White

## Altos

Deborah Bennett  
Lois Drieslein  
Marjorie Grimm  
Rosi Kurt

Angela Ludé  
Mary Belle Nolan  
Pamela Schwarz  
Brenda Siddall

Ruth Strohane  
Paula Van Buskirk  
Tracey Ann Vanik

## Tenors

Larry Baer  
Adrian Boyer  
Max Capestany  
Emery Gordon

Gerard Hranek  
Joseph Kresse  
James Meehan  
Reuben Moulton

Tyler Ochoa  
Jack Wilkinson

## Basses

Joe Boyes  
Ronald Clazie  
Ronald Hodges  
David Maurice

Thomas Merrill  
Dick Poage  
Stephen Pursell  
David Schiffman

Douglas Stobie  
Jeff Trabucco  
Jim White  
Daniel Wise

The Peninsula Master Chorale is sponsored by Cañada College of the San Mateo County Community College District. The 50 voice community choir was organized in 1970 by current Music Director and Conductor Carl Sitton. It is open to experienced singers by audition. In addition to Bay Area performances, the choir has completed four international tours to Europe, Japan, Australia and New Zealand.

## The Whole Noyse

### Cornetts

Stephen Escher  
Brian Howard

### Sackbuts

Richard Van Hessel  
Sanford Stadtfeld

### Curtal

Herbert Myers

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Janice LaBorde, Organ

Ron Gerst, String Bass

The Baroque Organ sound is a digital sampling of the Flentrop Portative Organ at All Saints Episcopal Church, Palo Alto.

## COMING EVENTS: 1991-1992 SEASON

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Sunday December 15, 1991 3:00 P.M.	HANDEL <i>MESSIAH</i>	Messiah Lutheran Church Redwood City
Sunday March 22, 1992 4:00 P.M.	HANDEL <i>ISRAEL IN EGYPT</i>	First Congregational Church Palo Alto
Friday May 1, 1992 8:00 P.M.	ROSSINI <i>PETITE MESSE</i> <i>SOLENNELLE</i>	Cañada College Main Theatre Redwood City

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### Acknowledgments

Special thanks to Dorothy Wurlitzer for a generous donation that covers a large portion of this season's expense.

and

Theatre Manager ..... Michael Walsh  
Theatre Technicians ..... Patrick McKenna, Lori Palumbo  
Program ..... Robinette Associates  
MIDI Consultant ..... Ed Goldfarb

\* \* \* \* \*

TO RECEIVE ANNOUNCEMENTS OF FUTURE EVENTS, JUST FILL  
IN THE FORM BELOW AND DROP IT IN THE BOX IN THE LOBBY.  
WE'LL DO THE REST. THANKS FOR YOUR INTEREST.

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(Zip)