



Janice Gunderson, Music Director

**English and French
Choral Music
of the
Twentieth Century**

Meghan Conway, Soprano

Joseph Hansen, Organ

Alexander Bootzin, Piano

Messiah Lutheran Church

December 2, 2001, 4:00 PM

Magnificat

Canticle of the Blessed Virgin Mary
(Luke 1:46-55)

Gerald Finzi

My soul doth magnify the Lord,
And my spirit hath rejoiced in God my Savior.

For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth all generations shall call me blessed.

For he that is mighty hath magnified me
And holy is his name.
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.

He hath put down the mighty from their seat
And hath exalted the humble and meek.

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

My soul doth magnify the Lord
He remembering his mercy hath holpen his servant Israel.
As he promised to our forefathers Abraham and his seed forever.

My Lovely One

Edward Taylor
(1646-1729)
from "Sacramental Meditations"

Gerald Finzi

My Lovely One
I fain would love thee much,
But all my Love is none at all I see;

Oh, let thy Beauty give a glorious touch
Upon my Heart and melt to Love all me.

Lord, melt me all up into Love for thee.
Whose Loveliness excels what love can be.

My Spirit Sang All Day

Robert Bridges (text)

Gerald Finzi

My spirit sang all day
O my joy.
Nothing my tongue could say -
Only my joy!

My heart an echo caught -
O my joy -
And spake, Tell me thy thought,
Hide not thy joy.

My eyes gan peer around -
O my joy -
What beauty hast thou found
Shew us thy joy.

My jealous ears grew whist; -
O my joy -
Music from heaven ist,
Sent for our joy?

She also came and heard;
O my joy,
What, said she, is this word?
What is thy joy?

And I replied, O see,
O my joy,
'Tis thee, I cried, 'tis thee:
Thou art my joy.

I Look from Afar

Advent Matins Responsory

Anthony Piccolo

Meghan Conway, Soprano

I look from afar, and behold,
I see the power of God coming
And a cloud cov'ring the whole earth.

Go ye out to meet him, and say:
Tell us if thou art he,
Who shall reign over the people of Israel.

All ye inhabitants of the earth,
And ye children of men,
Rich and poor, one with another,
Go ye out to meet him, and say:
Hear, o thou shepherd of Israel:

Thou that leadest Joseph like a flock
Hear, O thou shepherd of Israel:
Tell, if thou art he.

Lift up your heads, O ye gates,
And be ye lift up, Ye everlasting do
And the King of glory shall come in
Who shall reign over the people of I

I look from afar and behold,
I see the power of God coming
And a cloud cov'ring the whole earth
Go ye out to meet him.

Ave Rex

Anonymous Mediaeval words

William Mathias

I. Ave Rex

Ave Rex angelorum,
Ave Rexque celorum,
Ave Princepsque polorum.

Hail, most mighty in thy working,
Hail, thou Lord of all thing,
I offer the Gold as to a King.

II. Alleluya, a new work is come on hand.

Alleluya, A new work is come on hand,
Through might and grace of God's son,
To save the lost of every land,
Alleluya.

For now is free what erst was bound;
We may well sing alleluya, alleluya.

By Gabriel begun it was:
Right as the sun shone through the glass
Jesus Christ conceived was
Of Mary mother, full of grace;
Now sing we here alleluya, alleluya.

Now is fulfilled the prophecy
Of David and of Jeremy,
And also of Ysaye;
Alleluya, alleluya,

Sing we thenceforth both loud and high:
Alleluya, alleluya.

III. There is no rose of such virtue

There is no rose of such virtue
As is the rose that bare Jesu:
Alleluia, alleluia.

For in this rose contained was
Heaven and earth in little space:
Resmiranda, resmiranda.

By that rose we may well see
That he is God in persons three:
Pariforma, pariforma.

The angels sung the shepherds to:
Gloria in excelsis Deo,
Gaudeamus, gaudeamus.

Leave we all this worldly mirth,
And follow we this joyful birth:
Transeamus, transeamus.

IV. Sir Christèmas

Nowell, nowell
Who is there that singeth so,
I am here, Sir Christemas.
Welcome, my lord Sir Christèmas!

Welcome to all, both more and less!
Come near, come near,
Nowell, nowell.

Dieu vous garde beaux sieurs,
Tidings I you bring:
A maid hath borne a child full young,
Which causeth you to sing:
Nowell, nowell.

Christ is now born of a pure maid,
In an ox-stall he is laid,
Wherefore sing we at a brayde:
Nowell, nowell.

Buvez bien par toute la compagnie.
Make good cheer and be right merry,
And sing with us now joyfully,
Nowell, nowell.

Ave Rex angelorum,
Ave Rexque celorum,
Ave Princepsque polorum.

Hail, most mighty in thy working,
Hail, thou Lord of all thing,
I offer the Gold as to a King.
Ave Rex.

Intermission

Soir sur la Plaine

(Evening on the Plain)

Albert Samain
English text by Jane May

Lili Boulanger
(1893-1918)

Meghan Conway, soprano
Jeffrey Barnett, tenor
Alexander Bootzin, Piano

*Vers l'Occident, là bas
Le ciel est tout en or!
Le long des prés déserts
Où le sentier dévale.*

There in the far-off west
The sky is all aglow!
Along the empty plain
Where even tracks a sloping

*La pénétrante odeur
Des foin coupé s'exbale.
Et c'est l'heure émouvante
Où la terre s'endort.*

The penetrating scent
Of new-mown hay is floating.
It is time for reflection
When the earth takes its rest.

*La faux des moissonneurs
A passé sur les terres
Et le repos succède aux
Travaux des longs jours.*

The farmer wields his scythe
And has cleared all the meadow.
And a well-earned repose
Follows long hours of toil.

*Parfois une charrue
Oubliée aux labours
Sort comme un bras levé,
Des sillons solitaires.*

At times a single plow-share
All but forgotten at work comes
Like an outstretched arm,
From the long, lonely furrow.

*La nuit à l'Orient
Verse sa cendre fine.
Le au couchant s'attarde
Une barré de feu.*

The night, out of the east
Showers its cloudy cinders.
Gleaming fire, the last of the sun
As it sets. Ah!

*Et dans l'obscurité
Qui s'accroît peu à peu
La blancheur de la route
à peine se devine.*

And in obscurity
That moves in bit by bit
One can hardly distinguish
The whiteness of the roadway.

*Puis tout sombre et s'enfoce
En la grande unité.
Le ciel enténébré
Rejoint la plaine immense.*

Then enfolded
In the deepening gloom of the dusk,
The darkness of the sky
Engulfs the plain in shadow.

*Ecoute! Un grand soupir
Traverse le silence,
Et voici que le couer du jour
S'est arrêté.*

But listen! There is a kind of sigh
That breaks the silence;
It is thus that the heart of day
Has come to rest.

Ecoute! Ah!

Just listen! Ah!



Francis Poulenc had his first major successes as an 18-year-old composer without a single composition lesson. Despite some study, he remained largely self-taught. In fact, his music is so individual, it's difficult to imagine what anyone could have taught him. The music is eminently tuneful – his major strength. Some regard him as a melodist fit to keep company with Franz Schubert and Wolfgang Mozart. As a French songwriter, he is the great successor to Fauré.

In the Twenties, Poulenc was part of *Les Six*, an informal confederation of French composers who wanted to divorce both Impressionism and Germanicism from French music and create an amalgam from Igor Stravinsky, Eric Satie, and popular forms. Poulenc loved French vaudeville, especially Maurice Chevalier.

In the Thirties, after the death of a friend, Poulenc's Catholic faith re-awoke. He became one of the great religious (and choral) composers of the century. This period includes among its masterpieces the organ concerto (arguably the finest for the instrument), *Litanies la Vierge Noire*, *Mass in G*, and *Quatre Motets pour le temps de Pénitence*. The works have power, despite their generally short length.

Gloria

Francis Poulenc
(1899-1963)

Meghan Conway, Soprano
Joseph Hansen, Organ
Alexander Bootzin, Piano
Dori Shimer, Tympani

*Gloria in excelsis Deo,
Et in terra pax hominibus
Bonae voluntatis.*

Glory to God in highest heaven,
And on the earth peace
To men of good will.

*Laudamus te, Benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi
Propter magnam gloriam tuam.*

We praise Thee, we bless Thee,
We adore Thee, we glorify Thee, Lord.
We give thanks to Thee, Oh Lord.
Thanks for Thy great glory.

*Domine Deus, Rex coelestis,
Deus Pater omnipotens.*

Lord most high, Lord God, King of heaven,
God our father omnipotent.

*Domini fili unigenite
Jesu Christe.*

Hail, Son of God, only begotten One,
Jesus Christ.

*Domine Deus, Agnus Dei,
Filius Patris, Rex coelestis Deus.
Qui tollis peccata mundi,
Miserere nobis.
Suscipe deprecationem nostram.*

Holy Lord most high, Lamb of God,
Son of the Father, King of Heaven.
Thou that bearest the sins of mankind,
Be merciful to us.
Hear our prayer, hear us
When we call upon Thee.

*Qui sedes ad dexteram Patris,
Miserere nobis.
Quoniam tu solus Sanctus,
Tu solus Dominus,
Jesu Christe cum Sancto Spiritu
In Gloria Dei Patris;
Tu solus Altissimus.
Amen.*

Thou, enthroned on high at God's right hand
Grant us Thy mercy, Lord.
Thou alone art the holy One.
Thou alone art the Lord,
Jesus Christ with the Holy Spirit
In glory with God the Father.
Thou alone art Lord most high.
Amen.

Gerald Finzi (1901-1956) Finzi's musical career was of a quiet, free lance nature. He studied with Sir Edward Bairstow and was influenced by Vaughan Williams and Elgar. His basic materials are rooted in English folk songs. Finzi was a teacher of composition at the Royal Academy of Music in London and in 1939, he organized the Newbury String Players, which did much to develop interest in 18th century English music. He is best known for his sensitive handling of texts in his songs and choral works – the best known being "Lo, the full, final sacrifice" and "Intimations of Immortality," an ode after Wordsworth for Tenor, Chorus and orchestra.

William Mathias (1934-) Born in Wales, Mathias studied at the Royal Academy of Music. In 1970 he was appointed as professor and head of the department of music at University College of North Wales, Bangor. He was commissioned by Prince Charles to write a choral work for the royal wedding at Westminster in July, 1981. In 1986 he received the Bax Society prize for composition. His music is very popular in England, and may be described as civilized modernism, sophisticated but free of affectation. He has written orchestral and chamber music, several organ pieces, choruses, songs, and anthems.

Lili Boulanger (1893-1918) began her music studies very early, and one of the highlights of her life was being able to sing songs by Gabriel Fauré, with that elder composer himself at the piano. She began taking lessons in various aspects of music from Faure, Caussade, Vidal and her own sister Nadia Boulanger. She made a noted place in music history by being the first woman to win the Prix de Rome; it was in 1913, and her piece was her cantata "Faust et Helene." Boulanger seemed to realise that her life would be very short, and her music is almost always gripped by a grey, grave quality. She died at the age of twenty-four, a victim of Crohn's Disease.



Lili and Nadia Boulanger

Janice Gunderson was named Director of Peninsula Cantare in January 1997. Janice has enjoyed a richly varied musical life in the Bay Area working as a professional accompanist, choral director and teacher. From 1985-1997 she served as Assistant Conductor for the Masterworks Chorale under Galen Marshall. She has experience as a church choir director and organist, coach and accompanist and is currently staff accompanist at Cañada College. Janice studied at Lewis & Clark College and holds a Bachelor of Music degree from the University of Oregon with continuing studies at Cal State Hayward and San Jose State. Her professional affiliations include the American Choral Directors Association. Janice also directs the Peninsula Choraliers, a women's ensemble.



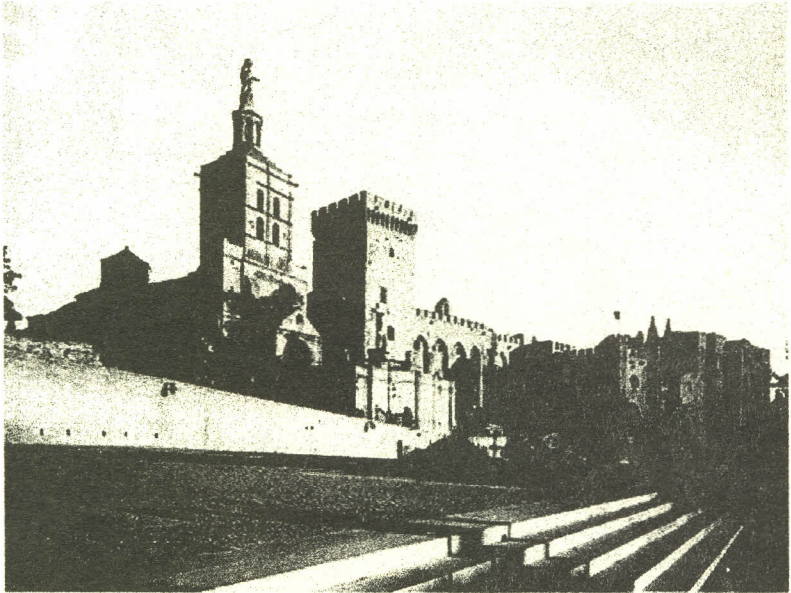
Soprano **Meghan Conway** is delighted to be singing this wonderful December program with Peninsula Cantare. Since moving to the Bay Area in 1999, Meghan has performed regularly with Bay Area opera companies and education outreach programs, including Cinnabar Opera Theater, the Lamplighters, Pocket Opera, Townsend Opera Players, San Francisco Opera Guild and West Bay Opera Education Outreach. Her opera roles include Monica, Nanetta, Cunegonde, Adina, Marie, Gretel, Yum-Yum and Rose Maybud. Meghan trained at the Bel Canto Institute, the New England Conservatory, and with OperaWorks in Los Angeles. Originally from Boston, Meghan holds a BA degree in Government from Harvard University and works in the high technology industry when not singing. She currently lives in San Francisco with her husband Ben and studies voice with Donald Stenberg.

Alexander Bootzin holds a B. A. degree in Piano Performance and an M. A. degree in Musicology from U. C. Santa Barbara. Her performs as solo pianist and in chamber music concerts throughout the Bay Area and is active as a teacher, accompanist and musical director. He is currently Director of Music Ministries at Hope Lutheran Church in San Mateo, and along with his wife Martha, runs the Spindrift School of Performing Arts in Pacifica.

Joseph Hansen is Director of Music and Liturgy, and Organist at First Lutheran Church, Palo Alto; Choir Director and Organist at Peninsula Temple Beth El in San Mateo, and Organist at Our Lady of Mt. Carmel Church in Redwood City. His undergraduate work was at the University of Hawaii. He has served as Music Director and Organist for churches and synagogues and played keyboard instruments for orchestras in New York City, Honolulu, and California.

European Concert Tour

Last summer, sixteen members of Cantare joined with members of the Northern California Chamber Chorale of Santa Rosa (Curtis Sprenger, Director) for a 17 day tour of Germany, France and Spain. We performed in Niederfishbach, Germany, at a Mass in the Strasbourg Cathedral, in Thones, outside Lake Annecy, at the Papal Palace in Avignon, at St. Roch Church in Corsica, and in the Barcelona Cathedral. It was a thrill to present our program of American music and to sing in the reverberant churches of Europe.



Papal Palace, Avignon

Cantare's next concert

... will be given Sunday May 19 at 3:00 in the Canada College Theatre and will feature two classic Mozart works, the "Solemn Vespers" and the "Requiem."

Visit our web site at
smccd.net/accounts/canmusic

Peninsula Cantare

Alexander Bootzin, Accompanist

Soprano

Shirley Fitzgerald
Bonnie Fullerton
Debby Hamburger*
Vicki Hansen*

Laurie Johnson
Kristine Klein
Ou-Dan Peng
Barbara Scott

Ruth Sitton
Judith Tauber-Lovik
Gabrielle Timlin
June Varn
Debbie Walters

Alto

Kathleen Bond
Marge Cox
Lois Drieslein
Victoria Jayswal

Robyn Peters
Diane Reeve
Brenda Siddall
Pamela Schwarz

Julia Smith
Paula Van Buskirk
Ruth Vines

Tenor

Larry Baer
Jeffrey Barnett*
Matthew Blum

Max Capestany
Emery Gordon
Joseph Kresse

Paul Reeve
Ruthie Wilkins

Bass

Gene Bruce
Bernard Buice
Ronald Clazie

John Friesen
Peter Gunderson
Ronald Hodges

Dave Peters
Stephen Pursell*
Jack Runte
Jay Siedenburgh

*incidental solo

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Peninsula Cantare would like to thank the Messiah Lutheran Church for the use of its sanctuary.

Donations gratefully accepted!
Please make checks to Peninsula Cantare of
Cañada College
Thank you!

To receive announcements of future events, fill in the the form below and drop it in the box in the lobby.

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