



Masterworks Chorale

Hear the Voices
43rd Season 2006-2007

Dr. Bryan Baker, Music Director & Conductor

October Requiem
Masterworks Celebrates Mozart

December Messiah
Sing Along with Masterworks

March Bach to Brubeck
Choral Gems from Masterworks

June Carmina Burana
Masterworks Goes Wild

...Hear the Voices

Masterworks Goes Wild

Carmina Burana

by Carl Orff

and

Invocation & Dance

by David Conte

featuring

Peninsula Cantare

The Ragazzi Boys Chorus

The Masterworks Orchestra

and Soloists:

Shawnette Sulker, soprano

J. Raymond Meyers, tenor

Ken Goodson, baritone

Saturday June 2, 2007 8:00 pm

Sunday June 3, 2007 4:00 pm

Carrington Hall at Sequoia High School

Redwood City, CA

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9. Reie
Swaz hie gat umbe chorus
Chume, chum geselle min chorus
Swaz hie gat umbe chorus
10. Were diu werlt alle min chorus

IN TABERNA

11. Estuans interius *baritone soloist*
12. Olim lacus colueram *tenor soloist*
13. Ego sum abbas *baritone soloist*
14. In taberna quando sumus chorus

COUR D'AMOURS

15. Amor volat undique *ragazzi & soprano
soloist*
16. Dies, nox et omnia *baritone soloist*
17. Stetit puella *soprano soloist*
18. Circa mea pectora *baritone soloist*
19. Si puer cum puellula chorus
20. Veni, veni, venias chorus
21. In trutina *soprano soloist*
22. Tempus est iocundum *tutti*
23. Dulcissime *soprano soloist*

BLANZIFLOR ET HELENA

24. Ave formosissima chorus

FORTUNA IMPERATRIX MUNDI

25. O Fortuna chorus

Reminder

As a matter of courtesy to the performers and other audience members, please turn all cell phones OFF or to vibrate mode during the performance. Also, flash photography during the actual singing of today's performance is prohibited.

In addition, please refrain from entering the concert during the middle of a piece. Quietly wait until there is a break between musical selections to take your seat. Your cooperation is greatly appreciated.

Shawnette Sulker

Soprano

Shawnette Sulker has been described by the San Francisco Chronicle as a singer "...displaying a bright, superbly controlled soprano with perfectly placed coloratura." This native of Guyana has appeared with American Bach Soloists (ABS) singing Bach's cantata *Non sa che sia dolore*. Other concert performances include *Lamento della Ninfa* and *Four Saints in Three Acts* (in the role of St. Teresa I) with Mark Morris Dance Group and ABS. Ms. Sulker has sung the soprano solos in Mozart's *Exsultate, jubilate* and Haydn's *Lord Nelson Mass* with Santa Clara Chorale and Orchestra. She has also performed Mahler's *Symphony No. 4* and the role of Clara in a concert version of *Porgy and Bess* with Redwood Symphony. Additional concert repertoire includes the soprano solo from Mozart's *Missa Brevis in G*, which she performed at the National Shrine Cathedral in Washington D.C., and the soprano solo from *Fauré's Requiem*. Upcoming concert appearances include singing the soprano solos in *Handel's Messiah* with ASB and Orff's *Carmina Burana* with the UC Davis Symphony Orchestra.

Ms. Sulker's operatic resume includes roles sung in the San Francisco Opera productions of *The Mother of Us All* and *Louise*. She has also participated in the San Francisco Opera Guild's production of the *Elixir of Love* in the role of Adina. Other roles include Oscar (*Un ballo in maschera*) with West Bay Opera and Adele (*Die Fledermaus*) with North Bay Opera. She has appeared with Berkeley Opera in the roles of Adele {*Bat Out of Hell (Die Fledermaus)*}, *Susanna (The Marriage of Figaro)*, and *Despina (Cosi fan tutte)*. She created the role of Corina in the world-premiere of David Conte's opera *Firebird Motel*. Other roles performed include Musetta (*La Bohème*), Servilia (*La clemenza di Tito*), and Belinda (*Dido and Aeneas*). She recently sang Félicie (*La Belle et le Bête*) with Oakland Opera Theater. Upcoming roles include Mabel (*The Pirate of Penzance*) with San Francisco Opera Guild.

J. Raymond Meyers

Tenor

J. Raymond Meyers is well known and highly regarded as a performer of lyric and "character" tenor roles. He performs extensively in concert, recital and opera. Recent appearances in operas have included the Duke in *Rigoletto* with San Francisco Lyric Opera and as tenor soloist in "The World's Most Famous Opera Aria Concert" with the Monterey Opera Orchestra. A frequent guest at Opera Santa Barbara he returned there last year as Goro in *Madama Butterfly*. After being spotted at Opera San Jose singing the role of the drunken yet lovable Bardolfo in their 2001 *Falstaff*, Mr. Meyers was invited to audition for San Francisco Opera's *Falstaff*. This resulted in his covering Bardolfo and also led to two more roles during their 2002 season. Mr. Meyers returned to Opera San Jose last spring to sing Alfred in *Die Fledermaus*. As one of many appearances in the role of Alfred his

most recent Stockton Opera Association performance garnered this review: "as Alfred, the stereotypical Italian tenor, J. Raymond Meyers showed a flair for comedy. The role also gave him a chance for the interpolation of snatches of several operatic arias that exploited his vocal abilities."

This season, Mr. Meyers debuted with the Stockton Symphony as tenor soloist in Orff's *Carmina Burana*. A favorite at Sacramento Opera, the tenor returned there in the fall of 2003 to sing the Witch in *Hansel and Gretel*, as well as Tybalt in *Romeo and Juliet* in the spring of 2004. In the summer of 2002, Mr. Meyers sang his first concert with the Tahoe Music Festival showcasing his ability to sing some of the more lyric repertoire. The Santa Barbara News Press hailed, "Mr. Meyers is well known in San Francisco Opera circles, ... brought shouts of bravo, bravo with everyone on their feet applauding."

A resident of San Francisco, he has sung numerous leading roles with several Bay Area companies. He made his debut at Davies Symphony Hall in 1999 singing the Shepherd in Stravinsky's *Oedipus Rex*. Mr. Meyers' most recent CD is entitled: *Heinrich Schütz: A Musical Portrait*. Recorded with the Santa Cruz Bach Festival under the direction of Nicole Paiement, it has been released under the Helicon Records label.

Upcoming performances include Trin in *La Fanciulla del West* with Tampa Bay Performing Arts Center, Giles Corey in *The Crucible* with Opera San Jose, Gherardo in *Gianni Schicchi* with Opera Santa Barbara and Hoffmann in *The Tales of Hoffmann* at Pocket Opera in San Francisco.

Kenneth Goodson

Baritone

Baritone Kenneth Goodson specializes in oratorio and recital repertoire. Critics praise his singing as "poignantly serene and beautiful" (San Francisco Classical Voice) and as "masterful, with beautiful tonal quality as well as intelligent, movingly insightful text interpretations" (Oakland Tribune).

Past engagements include *Ein Deutsches Requiem* (Brahms) and *War Requiem* (Britten) at Davies Symphony Hall with the San Francisco Choral Society, *Die Schöne Magelone* (Brahms) as a Carmel Music Society Series Artist, and Count Almaviva in *Le Nozze di Figaro* (Mozart) with Berkeley Opera. Goodson appears frequently with Stanford University ensembles, most recently with the Stanford Choruses and the Peninsula Symphony in *Carmina Burana* (Orff).

Goodson's training included a year of study with German baritone Dietrich Fischer-Dieskau, and he spent two summers as a voice fellow at the Tanglewood Music Festival. Goodson is an Associate Professor with the Mechanical Engineering Department at Stanford, where he teaches heat transfer.

Program Notes

For the last concert of its 42nd season, Masterworks joins forces with Peninsula Cantare and Ragazzi Boy Chorus to present music by two twentieth-century composers. The first half of the program features music by Bay Area composer David Conte. The second half is dedicated to one of choral music's most popular and exciting works, Carl Orff's *Carmina Burana*.

Sexton Songs and *Invocation and Dance* by David Conte (b. 1955)

David Conte, Professor of Composition since 1985 and Conductor of the Conservatory Chorus, has received commissions from Chanticleer, the San Francisco Symphony Chorus, the Dayton, Oakland and Stockton Symphonies, the American Guild of Organists, Sonoma City Opera, and the Gerbode Foundation. Conte has composed songs for Barbara Bonney, Thomas Hampson, and Phyllis Bryn-Julson.

The composer of three operas--*The Dreamers*, *The Gift of the Magi*, and *Firebird Motel*--Conte has published over 40 works with E. C. Schirmer, and his work is represented on numerous recordings. His new chamber opera, *American Tropical*, is in production this month in San Francisco. A Fulbright Scholar in Paris with Nadia Boulanger, a Ralph Vaughan Williams Fellow, and an Aspen Music Festival Conducting Fellow, he earned a B.M. from Bowling Green with Wallace DePue and Ruth Inglefield, and an M.F.A. and D.M.A. from Cornell with Karel Husa, Robert Palmer, Steven Stucky, and Thomas Sokol.

In 1982 Conte worked with Aaron Copland preparing a study of the composer's sketches. He has taught at Cornell, Keuka College, Colgate University, and Interlochen. In collaboration with film composer Todd Boekelheide he wrote the score for the documentary *Ballets Russes*, shown at the Sundance Film Festival in 2005.

Sexton Songs (2005) - by David Conte (b. 1955)

Another work from 2005 opens today's program, the song cycle *Sexton Songs*. Conte set five poems by the American poet and playwright Anne Sexton (1928-1974) for soprano and piano, and also arranged the accompaniment for chamber ensemble. Our soloist, Shawnette Sulker, sang

the premiere of the cycle, and, as in that performance, we will have four of the songs.

Sexton had an uneasy relationship with her parents and a difficult time in general with her life. A beautiful woman, she began writing at boarding school and for a time was a fashion model. She married Alfred Sexton II and they had two children, but was in and out of therapy for depression during their long and troubled marriage. Several attempts at suicide led to intermittent institutionalization, and she focused more and more on writing. She won many honors for her poetry, including the Pulitzer Prize in 1966 for *Live or Die*.

The following are some quotes from the composer's notes about the cycle: "The central two poems, "Her Kind" and "Ringing the Bells" are...inspired by her stay in a mental institution; they are framed by two poems, "Rowing" and "Riding the Elevator to the Sky", published in 1973, one year before she committed suicide at the age of 46. "Us" is from her collection of love poems. ...In my musical settings I have tried to mirror Sexton's vernacular language and popular images with a style that evokes aspects of jazz and cabaret, and mixes sustained aria-type music with recitative passages...For me, Anne Sexton's painful journey is ultimately a very brave one. She dredges up her feelings and experiences and challenges us to look at them – and our own."

Her Kind

I have gone out, a possessed witch, haunting the black air, braver at night;
dreaming of evil, I have done my hitch over the plain houses, light by light: lonely
thing, twelve-fingered, out of mind. A woman like that is not a woman, quite. I
have been her kind.

I have found the warm caves in the woods, filled them with skillets, carvings,
shelves, closets, silks, innumerable good; fixed the suppers for the worms and the
elves: whining, rearranging the disaligned. A woman like that is misunderstood. I
have been her kind.

I have ridden in your cart, driver, waved my nude arms at villages going by,
learning the bright routes, survivor where your flames still bright my thigh and my
ribs crack where your wheels wind. A woman like that is not ashamed to die. I
have been her kind.

Program Notes cont.

Ringling the Bells

And this is the way they ring the bells in Bedlam and this is the bell-lady who comes each Tuesday morning to give us a music lesson and because the attendants make you go and because we mind by instinct, like bees caught in the wrong hive, we are the circle of the crazy ladies who sit in the lounge of the mental house, and smile at the smiling woman who passes us each a bell, who points at my hand that holds my bell, E flat, and this is the gray dress next to me who grumbles as if it were special to be old, to be old, and this is the small hunched squirrel girl on the other side of me who picks at the hairs over her lip, who picks at the hairs over her lip all day, and this is how the bells really sound, as untroubled and clean as a workable kitchen, and this is always my bell responding to my hand that responds to the lady who points at me, E flat; and although we are no better for it, they tell you to go. And you do.

Riding the Elevator into the Sky

As the fireman said, don't book a room over the fifth floor in any hotel in New York. They have ladders that will reach further but no one will climb them. As the New York Times said: the elevator always seeks out the floor of the fire and automatically opens and won't shut. These are the warnings that you must forget if you're climbing out of yourself. If you're going to smash into the sky.

Many times I've gone past the fifth floor, cranking upward, but only once have I gone all the way up. Sixtieth floor: small plants and swans bending into their grave. Floor two hundred: mountains with the patience of a cat, silence wearing its sneakers, floor five hundred: messages and letters centuries old, birds to drink, a kitchen of clouds, Floor six thousand: the stars, skeletons on fire, their arms singing, and a key, a very large key, that opens something – some useful door – somewhere – up there.

Us

I was wrapped in black fur and white fur and you undid me and then you placed me in gold light and then you crowned me, while snow fell outside the door in diagonal darts. While a ten-inch snow came down like stars in small calcium fragments, we were in our bodies (that room that will bury us) and you were in my body (that room that will outlive us) and at first I rubbed your feet dry with a towel because I was your slave and then you called me princess. Princess!

Oh then I stood up in my gold skin and I beat down the psalms and I beat down the clothes and you undid the bridle and you undid the reins and I undid the buttons, the bones, the confusions, the New England postcards, the January ten o'clock night, and we rose up like wheat, acre after acre of gold, and we harvested, we harvested.

Invocation and Dance was commissioned by the San Francisco Gay Men's Chorus and first performed in 1986. The SATB version, which will be performed in these concerts, was commissioned by the Whitman College Chorale. The instrumental part calls for two pianists and for two percussion players; strings and harp may be added. The text is taken from "*When Lilacs Last in the Dooryard Bloom'd*" (1865) by Walt Whitman (1819 – 1892), a poem written as an elegy for Abraham Lincoln shortly after his assassination. Although written for a specific event, the poem is timeless. The fact that **Invocation and Dance** was written at the height of the San Francisco AIDS epidemic lends a special poignancy to the text.

As the title indicates, the work is in two movements. The first, Invocation, moves slowly and gently through its three-part form (ABA). That sets four lines of Whitman's poem. Low D's in the piano ring out gently as a quiet death knell, over which delicately nuanced vocal lines rise. Conte's musical language here is firmly tonal and he emphasizes expressive lyricism. With Dance, the focus shifts to life. The tonal center moves up a step to E and from minor to major. This is rhythmically vital music, full of meter changes and energetic syncopation. Conte slightly adapts Whitman's words for the joyful, life affirming close.

Invocation:

"Come, lovely and soothing death,
Undulate round the world, serenely, arriving, arriving,
In the day, in the night, to all, to each,
Sooner or later, delicate death."

Program Notes cont.

Dance:

“Praised be the fathomless universe,
For life and joy, and for objects and knowledge curious,
And for love, sweet love – but praise! Praise! Praise!
For the sure enwinding arms of cool enfolding death.”

“Dark mother, always gliding near with soft feet,
Have none chanted for thee a chant of fullest welcome?
Then I chant it for thee, I glorify thee above,
I bring thee a song that when thou must indeed come, come unfalteringly”

“Approach strong deliv’ress,
When it is so, when you have taken them, I joyously sing the dead,
Laved in the flood of thy bliss, o death.”

“From me to thee, glad serenades,
Dances for thee I propose saluting thee,
And the sights of the open landscape and the high-spread sky are fitting
And life and the fields and the huge and thoughtful night.”

[Dance on, sing praises,
Praised be the fathomless universe,
For life, joy, love, sing praise,
Life!]

Carmina Burana (1935) - by Carl Orff (1895-1982)

The originality of Carl Orff's compositions had a forceful impact on the musical world of the mid 20th century. He was born and lived most of his life in Germany. Both a composer and a musical educator, he graduated from the Munich Academy of Music in 1914, and then served as chorus master in Munich and Darmstadt. In 1925 he co-founded the Gunther Schule for Music, and taught there for many years. Through his work in this school, and the influence of his book, *Schulwerk*, he greatly influenced how music is taught to young children. His approach included body movements, musical games and folk like songs that appealed to children.

In 1935, Orff radically changed his approach to composing. He disowned nearly everything he had written up to that point, and dedicated himself to works for the stage. His first large work in the new style was *Carmina Burana* and it won immediate and certain popularity. In it, and pieces that followed, Orff emphasized basic musical elements in a style often called primitivism strong rhythmic impulses, simple and often repetitive melodies and clear text declaration. The scholar Ernest Newman explained that “What Orff has done with astonishing success is to dispense with most of the harmonic and contrapuntal resources that music has worn for itself during the last thousand years, and convey his meaning to us by means of melodic phrases of a quite primitive kind... standing out against a well-defined though not elaborate rhythmic background.”

Carmina Burana (Songs of Bueron) is the first part of the trilogy of scenic cantatas titled *Trionfi*. The ‘carmina’ are medieval poems collected by a monk of Bueron Monastery in the late thirteenth century. The poems, written in Latin and German, give a wonderful eyewitness view of life in the middle ages. They deal with corrupt church practices and the delights of love and spring time. The Goliards who wrote the poems were street poets who lived on their wits, and went from town to town performing music or plays and begging for food. Many of the poets started life as monks or clerical students, but became disillusioned. They too often had heard sermons praising poverty and good works, but saw money buying indulgences and high positions in the church. Many of their poems reflect their disdain for such hypocrisy. The poems were often based on satirical modifications of standard Roman Catholic Mass and hymns.

Carmina Burana is divided into three parts: “Springtime”, “In the Tavern”, and “The Courts of Love”. A grand hymn to fates “Fortune, Empress of the World”, serves as both introduction and conclusion. The work has no plot, but depicts wonderfully varied scenes. In addition to cursing fate and mocking church rituals, the texts revel in the delights of drinking, gambling, and mating. Orff captures the spirit of these Goliard poems in marvelously pictorial settings. The piece is full of wonderfully entertaining choruses and solos .

Originally the piece was intended to be danced, but it is more often performed as a concert work for chorus, orchestra and soloists. San Francisco hosted the American premiere of *Carmina Burana* in 1954, and it was very successful. The great music critic and scholar Alfred Frankenstein

Program Notes cont.

described it as “one of the most vivid, picturesque, and richly tuneful choral pieces of modern times.”

Translations

Introduction, Fortune Empress of the World

1. Oh Fortune (O Fortuna)

Oh Fortune! Like the moon, ever changing, rising first, then declining;
Hateful life treats us badly, then with kindness making sport with our desires,
Causing power and poverty alike to melt like ice.

Dread destiny and empty fate, an ever turning wheel, who makes adversity
And fickle health alike turn to nothing, In the dark and secretly you work
against me; how through your trickery my naked back is turned to you
unarmed.

Good fortune and strength now are turned from me. Affection and defeat are
always on duty. Come now and pluck the strings without delay! And since by
fate the strong are overthrown, weep ye all with me.

2. I lament the wounds of Fortune (Fortune plango vulnera)

I lament the wounds that Fortune, with tear-filled eyes, for returning to the
attack,
She makes her gifts for me. It is true, as they say, the well thatched pate may
sooner lose its hair.

On the throne of Fortuna I sat elated, crowned with a wreath of prosperity's
flowers. But from my happy flower-decked paradise I was struck down and
stripped of all my glory.

The wheel of Fortune turns, dishonored I fall from grace and another is raised
on high. Raised to dizzy heights of power, the King sits in majesty, but let him
beware his downfall! For 'neath the axle of Fortune's wheel behold Queen
Hecuba.

Springtime

3. The Joyous face of Spring (Veris leta facies)

The joyous face of spring is presented to the world. Winter's army is conquered and put to flight. In colorful dress Flora is arrayed and the woods are sweet with birdsong in her praise. Reclining in Flora's lap, Phoebus again laughs merrily, covered with many colored flowers, Zephyr breathes around this scented fragrance; eagerly striving for the prize, let us compete in love.

Trilling her song sweet Philomel is heard and smiling with flowers the peaceful meadows lie, a flock of wild birds rises from the woods; the chorus of maidens brings us a thousand joys.

4. All things are tempered by the sun (Omni Sol temperat)

All things are tempered by the sun, so pure and fine. In a new world are revealed the beauties of April. To thoughts of love the mind of man is turned, and in pleasure's haunts the youthful God holds sway.

Nature's great renewal in solemn spring and spring's example bid us rejoice; they charge us keep to well worn, and in your springtime there is virtue and honesty in being constant to your lover.

Love me truly! Remember my constancy, and with all my heart and with all my mind, I am with you even when far away. Whoever knows such love also knows the torture of the wheel.

5. Behold the Welcome (Ecce gratum)

Behold the welcome, long-awaited spring which brings back pleasure and with crimson flowers adorns the fields. The sun brings peace all around; away with sadness! Summer returns, and now departs cruel winter.

Melt away and disappear, hail, ice, and snow. The mists flee and spring is fed at summer's breast.

Wretched is the man who neither lives nor lusts under summer's spell.

They taste delight and honeyed sweetness, who strive for and gain Cupid's reward.

Let us submit to Venus's rule and joyful and proud be equal to Paris.

On the Green

6. Dance (Tanz)

7. The noble forest (Floret silva)

The noble forest is decked with flowers and leaves, Where is my old, my long-lost lover? He rode away on his horse. Alas, who will love me now?

The forest all around is in flower, I long for my lover. The forest all around is in flower, whence is my lover gone? He rode away on his horse. Alas, who will love me now?

8. Merchant! Give me colored paint (Chramer, gip die varwe mir)

Merchant! Give me colored paint, to paint my cheeks so crimson red, that I may make these bold young men, whether they will or no, to love me. Look at me, young men all! Am I not well pleasing?

Hail to thee, o world that art in joy so rich and plenteous! I will ever be in thy debt,
Surely for thy goodness' sake. Look at me, young men all! Am I not well pleasing?

9. Dance (Reie)

They who here go dancing round are young maidens all who will go without a man

This whole summer long. Come, come, dear heart of mine.

Come, come, dear heart of mine, I so long have waited for thee, I so long have waited for thee. Come, come, dear heart of mine!

Sweetest rosy colored mouth, come and make me well again, come and make me well again, Sweetest rosy colored mouth. They who here go dancing round.

They who here go dancing round are young maidens all, who will go without a man this whole summer long.

10. If the whole world were but mine (Were diu werlt alle min)

If the whole world were but mine from the sea right to the Rhine, gladly I'd pass it by, if the Queen of England fair in my arms did lie.

In the Tavern

11. Seething inside (Estuans interius)

Seething inside with boiling rage in bitterness I talk to myself.
Made of matter, risen from dust, I am like a leaf tossed to play by the winds.

But whereas it fits a wise man to build his house on a rock,
I, poor fool, am like a meandering river, never keeping to the same path.

I drift along like a pilotless ship or like an aimless bird, carried at random through
the air. No chains hold me captive, no lock holds me fast, I am looking for those
like me, and I join the depraved.

The burdens of the heart seem to weigh me down; jesting is pleasant and sweeter
than the honeycomb. Whatever Venus commands is pleasant toil; she never
dwells in craven hearts.

On the broad path I wend my way as is youth's wont, I am caught up in vice and
forgetful of virtue. Caring more for voluptuous pleasure than for my health, dead
in spirit, I think only of my skin.

12. Once in lakes I made my home (Olim lacus colueram)

Once in lakes I made my home, once I dwelt in beauty; that was when I was a
swan. Alas, poor me! Now I am black and roasted to a turn!

On the spit I turn and turn; the fire roasts me through; now I am presented at
the feast. Alas, poor me! Now I am black and roasted to a turn!

Now in a serving dish I lie and can no longer fly; gnashing teeth confront me.
Alas, poor me! Now I am black and roasted to a turn!

13. I am the abbot of Cucany (Ego sum abbas)

I am the abbot of Cucany, and I like to drink with my friends. I belong from
choice to the sect of Decius. And whoever meets me in the morning at the
tavern by evening has lost his clothes, and thus stripped of his clothes cries out
Wafna! Wafna!

What has thy done, oh wicked fate? All the pleasures of this life thus to take
away!

Translations cont.

14. When we are in the tavern (In taberna quando sumus)

When we are in the tavern we spare no thought for the grave, but rush to the gaming tables where we always sweat and strain. What goes on in the tavern, where a coin gets you a drink, if this is what you would know, then listen to what I say.

Some men gamble, some men drink, some indulge in indiscretions, but those who stay to gamble some lose their clothes, some win new clothes, while others put on sack cloth, there no-one is afraid of death, but for Bacchus plays at games of chance.

First the dice are thrown for wine: this the libertines drink. Once they drink to prisoners, then three times to the living, four times to all Christians, five to the faithful departed, six times to the dissolute sisters, seven to the bush-rangers.

Eight times to delinquent brothers, nine to the dispersed monks, ten times to the navigators, eleven to those at war, twelve to the penitent, thirteen to the travelers,
they drink to the Pope and King alike, all drink without restraint.

The mistress drinks, the master drinks, the soldier drinks, the man of God, this man drinks, this woman drinks, the manservant with the serving maid, the quick man drinks, the white man and the black man drink, the steady man drinks, the wanderer drinks, the simpleton drinks, the wiseman drinks.

The poor man drinks, the sick man drinks, the exile drinks, and the unknown, the boy drinks, the old man drinks, the Bishop drinks, and the Deacon, sister drinks and brother drinks, the old crone drinks, the mother drinks, this one drinks, that one drinks, a hundred drink, a thousand drink.

Six hundred coins are not enough when all these drink too much,
And without restrain, although they drink cheerfully, many people censure us,
And we shall always be short of money, may our critics be confounded,
And never be numbered among the just.

The Courts of Love

15. Love flies everywhere (Amor volat undique)

Love flies everywhere and is seized by desire, young men and women are matched together. If a girl lacks a partner, she misses all the fun; in the depths of her heart is darkest night; it is a bitter fate.

16. Day, night, and all the world (Dies, nox et omnia)

Day, night, and all the world are against me; the sound of maidens' voices
Make me weep. I often hear sighing, and it makes me more afraid.

O friends, be merry, say what you will, but have mercy on me, a sad man,
For great is my sorrow, yet give me counsel for the sake of your honor.

Your lovely face makes me weep a thousand tears because your heart is of ice,
But I would be restored at once to life by one single kiss.

17. There stood a young girl (Stetit puella)

There stood a young girl in a red tunic; if anyone touched her the tunic rustled.
Heigho, there stood a girl fair as a rose, her face radiant, her mouth like a
flower.

18. My breast (Circa mea pectora)

My breast is filled with sighing for your loveliness and I suffer grievously.
Manda liet, manda liet, my sweetheart comes not. Your eyes shine like sunlight,
Like the splendor of lightning in the night. Manda liet, manda liet, my
sweetheart comes not. May God grant, may the Gods permit the plan I have in
mind, to undo the bonds of her virginity.

Manda liet, manda liet, my sweetheart comes not.

19. If a boy and a girl (Si puer cum puellula)

If a boy and a girl linger together, happy is their union. Increasing love leaves
good sense behind, an inexpressible pleasure fills their limbs, their arms, their
lips.

20. Come, come pray come (Veni, veni, venias)

Come, come pray come, do not let me die, hyrca, hyrca, nazzaza, Trillirivos...

Lovely is your face, the glance of your eyes, the braids of your hair, oh how
beautiful you are redder than the rose, whiter than the lily, comelier than all the
rest; always I shall glory in you.

21. In the scales (In trutina)

In the scales of my wavering indecision, physical love and chastity are weighed.
But I choose what I see, I bow my head in submission,
And take on the yoke which is after all sweet.

22. Pleasant is the season (Tempus est iocundum)

Pleasant is the season, o maidens, now rejoice together young men.

Oh, oh, I blossom, now with pure young love, I am on fire!
This love is new, is new, of which I perish.

My love brings me comfort, when she promises,
But makes me distraught with her refusal.

Oh, oh, I blossom, now with pure young love, I am on fire!
This love is new, is new, of which I perish.

In winter time the man is lazy, in spring he will get gayity.

Oh, oh, I blossom, now with pure young love, I am on fire!
This love is new, is new, of which I perish.

My chastity teases me, but my innocence holds me back.

Oh, oh, I blossom, now with pure young love, I am on fire!
This love is new, is new, of which I perish.

Come my darling, come with joy, come my beauty, for already I die!

Oh, oh, I blossom, now with pure young love, I am on fire!
This love is new, is new, of which I perish.

23. Sweetest Boy (Dulcissime)

Sweetest boy, I give my all to you!

24. Hail to thee most lovely (Ave formosissima)

Hail to thee most lovely, most precious jewel, hail, pride of virgins!
Most glorious virgin! Hail light of the world! Hail rose of the world!
Banziflor and Helena! Noble Venus, Hail.

25. Oh Fortune (O Fortuna)

Oh Fortune! Like the moon, ever changing, rising first, then declining;
Hateful life treats us badly, then with kindness making sport with our desires,
Causing power and poverty alike to melt like ice.

Dread destiny and empty fate, an ever turning wheel, who makes adversity
And fickle health alike turn to nothing, In the dark and secretly you work
against me; how through your trickery my naked back is turned to you
unarmed.

Good fortune and strength now are turned from me. Affection and defeat are
always on duty. Come now and pluck the strings without delay! And since by
fate the strong are overthrown, weep ye all with me.

Sandra McCabe

August 10, 1935—April 5, 2007

This spring Masterworks lost a singer and friend. Sandra McCabe died after a long illness on April 5, 2007. Sandy was a secondary teacher in the SF Unified School District for 38 years. 27 of these years were teaching music at Horace Mann Middle School and Abraham Lincoln High School. 11 years were at Independence High teaching all subjects. She sang alto with the Masterworks Chorale for 26 years and soloed flute at one of these concerts. Sandy had a great love of music and was active with the young singers in the Merola program. She was much beloved and will be sorely missed by all.



Masterworks Orchestra

Violin I

Roy Malan, concert master
Brian Lee
Alice Kennely
Laurien Jones
Betty Cormer

Violin II

Candace Guirao, principal
Mark Neyschloss
Andrew Davies

Viola

Marcel Gemperli, principal
Patrick Kroboth
Becky Gemmer

Cello

Nicole Welsh, principal
Wanda Warkentin
Marcie Brown

Bass

Michael Taddei, principal
David Schoenbrun

Oboe

Sarah Rathke, principal
Max Hollander

Clarinet

Tom Rose, principal

Bassoon

Carolyn Lockhart, principal
Shawn Jones

Flute

Deborah Schmidt, principal
Janet Woodhams
Debra Trevaskis

French Horn

Scott Hartman, principal
Suzanne Chasalow
Marc Warhaftig

Trumpet

Carole Klein, principal
Owen Miyoshi
Jim Rodseth

Trombone

Tom Hornig, principal
Sarah Cline
Jen Baker

Percussion

Ward Spangler, principal
Allen Biggs
Kevin Neuhoff
Victor Avdienko

Timpani

Peter Theilen, principal

Pianoforte

Alex Bootzin
Inara Margenstern

Masterworks Chorale

Artistic Staff

Dr. Bryan Baker, Music Director & Conductor
Inara Morgenstern, Accompanist

Administrative Staff

J. Peter Jensen, Executive Director
Ellen J. Peters, Executive Assistant

Soprano I

Xana Cook-Milligan
Connie Croker 8
Helene Freda 3
Bonnie Hiller Fullerton 35
Dina L. Hansen 8
Robin Hansen 8
Krista Hanson
Lory Kitamura-Tintor 2
Mary M. Metropulos 38
Christine M. Niccoli
Jennifer Randolph
Ann Rounds 7
Sue A. Scott 29
F. Anne Shissler 26
Jennifer Skurnick 4
Margaret Staphorsius 36
Louise Yarnell 4

Soprano II

Teri Boucher
Barbara Du Mond
Pamela Eaken 2
Rebecca Froh
Terri Homer 2
Johanna Newman 4
Hannah Miner Panger 5
Lynne Reuber 8
Katie Riggs
Jan Robertson
Renee Sheffield
Kiyomi Yamazaki 7

Bass I

Dave Barman 3
Ron Brown
David Bubenheim
David Carlisle 21
Nicholas Carozzi
Roger Dewes 9
John Grout 4
Sulpicio Mariano
Peter McNamee 2

Bass II

Eldon Ellis 14
Ed Firestone 6
Bruce Huston 3
Bob Peterson 2
Nate Quitoriano
H. Alton Schick 19
D. Bryant Spahn 15
Bill Welch 2

Alto I

Laura Brownlee 26
Rachel Dunham
Elizabeth Froh 2
Jan Hardy 35
Lynn Harman 17
Patricia Hobe 35
Rachael Hopper 29
Susan Kalman
Sue Korn
Ronnie Sue Leith 25
Pam Lewis 2
Yukie Ozawa 5
Elaine Quan 15
Debra Reiss-Bubenheim
Rachel Rubin
Kathryn Tempel
Minako Terihira 26
Karen Vitale 8
Karin Zalec 26
Delia Zavala

Alto II

Solveig Ayres 24
Barbara Caldwell 2
Jacquelyn Chang 4
Pat Forsyth 17
Phyllis Hechim 5
Jan Jensen 17
Andrea G. Julian 38
Judith Marsh 16
Tereza McNamee 2
Pina Royer 28

Tenor I

Malcom C. Catchatoorian 36
Norman DeVol
Allan Fisher
Denny Goetz 4
Peter Kim
Rod Lowe
Justin Schuster 2
J. Stephen Taylor 19
Bob Way 22

Tenor II

George Gardiner 9
John Hammett 5
John Martin 3
Paul Robles 2

Peninsula Cantare

Artistic Staff

Janice Gunderson, Music Director & Conductor
Alex Bootzin, Accompanist

Soprano

Susan Breuer
Shirley Fitzgerald
Debby Hamburger
Vicki Hanson
Linda Litz
Sharon Rice
Ruth Sitton
Judith Tauber- Lovik

Alto

Marge Cox
Katie Graham
Ellen Hill
Rachel Breed Janssen
Vicki Jayswal
Kay Johnson
Marilyn Michaelson
Paula Ondricek
Diane Reeve
Pamela Schwarz

Bass

Bernard Buice
Ron Clazie
John Friesen
Peter Gunderson
Ron Hodges
Gene Hogenauer
Robert Janssen
Steve Pursell
Jack Runte
Jay Siedenbug
Paul Wendt

Tenor

Larry Baer
Max Capestany
Emery Gordon
Peter Hartzell
Joseph Kresse
Paul Reeve

Ragazzi Boys Chorus

Joyce Keil, Artistic Director
Mr. Kent Jue, Ragazzi Premiere director

Allen, Ted
Ashbaugh, Billy Jake
Bekker-Dulmage, Aaron
Benn, Matthew
Buie, Stuart
Clancy, Liam
Cleveland, John
Du, Alex
Ferme, Tommaso
Halteh, Daniel
Halteh, Matthew
Hsiao, Jensen

Lee, Brian
Little, Scott
Mancebo, Oliver
Menche, Daniel
Montgomery, Alexander
Moore, Jordan
Smith, James
Story, Sean
Trost, Matthew
Vatikani, Ivan
Wilson, Grant
Young, Griffin