

*Skyline Concert Choir*

Jude Navari, Music Director

*Peninsula Cantare*

Janice Gunderson, Music Director

**Stravinsky's  
*Symphony of Psalms***

and

**Russian Choral Treasures**

Saturday, December 1  
7:30 P.M. Skyline  
College Theatre  
3300 College Drive  
San Bruno

Sunday, December 9  
3:00 P.M. Canada  
College Main Theatre  
4200 Farm Hill Blvd.  
Redwood City



# Program

Praise to God (Christmas Song)	Trad. Russian Carol Arr. Martin Shaw
Ave Maria	Igor Stravinsky (1882-1971) <i>Peninsula Cantare</i>
Bogoroditse Devo (Rejoice O Virgin)	Sergei Rachmaninoff (1873-1943)
Communion Hymn (Praise Ye The Lord)	P. I. Tchaikovsky (1840-1893)
Symphony of Psalms	Igor Stravinsky
I.	Two piano accompaniment arr. Galen Babcock
II.	
III.	

## ***Intermission (15 minutes)***

Carol of the Russian Children	Trad. Russian Carol Arr. Audrey Synder <i>Skyline Concert Choir</i>
Coronation Scene from <i>Boris Godonov</i>	Modest Mussorgsky (1839-1881) Two piano accompaniment arr. Galen Babcock
Kalinka	Russian Folk Song Ivan Petrovich Larionov (1830-1889) Arr. Vadim Prokhorov
Carol of the Bells	Mykola Leontovich (1877-1921)
Rondo in C Major	Friedrich Smetana (1824-1884)
Polovetsian Dances (excerpts)	Alexander Borodin (1833-1887)
1. Dance of the Young Girls	
2. General Dance	
3. Dance of the Men	
4. General Dance	

## About Stravinsky's **Symphony of Psalms**...

*Commissioned by Serge Koussevitzky for the Boston Symphony Orchestra's fiftieth anniversary, the Symphony of Psalms was composed in 1930. The title page reads (in French): "This symphony, composed to the glory of GOD is dedicated to the 'Boston Symphony Orchestra' on the occasion of the fiftieth anniversary of its existence." Instead of the orchestral accompaniment, today's performance of this work features a two-piano accompaniment arranged by Galen Babcock.*

*The following is excerpted from the Redwood Symphony's November 18, 2007 concert program notes by Stephen Ruppenthal.*

Stravinsky exercises a mastery of simplicity in formal design, melodic patterns, and startling contrapuntal structure [in the *Symphony of Psalms*]. Rather than imitating the conventional nineteenth century symphony, consisting of four distinct movements, the symphonic form he would use for ... *Symphony of Psalms* contained a number of periodic episodes, interlocked in a single movement. As Stravinsky would state later, he decided "to create an organic whole without conforming to the various models adopted by custom, but still retaining the periodic order by which the symphony is distinguished from the suite." *Symphony of Psalms* is divisible into three movements, but there is no break between the movements.

The composer chose the title, as he wrote in a letter, "...which would seize the special character of my Symphony. In short, this is not a symphony into which I put some psalms which are sung, but on the contrary, it is the singing of the psalms which I symphonize." As an aside, in response to his critics taking him to task for his 'word-splitting' in sections of the text, he replied, "One hopes to worship God with a little art, if one has any, and if one hasn't and cannot recognize it in others, then one can burn a little incense."

In his copious conversations with Robert Craft, Stravinsky discussed wanting his Symphony to feature extensive contrapuntal development, and in order to increase the means at his disposal he decided to choose "a choral and instrumental ensemble in which the two elements should be on an equal footing, neither of them outweighing the other."

Looking to write "something universally admired," Stravinsky felt the psalms were "poems of exaltation, but also of anger, judgment, and even curses." "The words of the Psalms are those of the Vulgate and should be sung in Latin." Stravinsky wanted the language for its effect as well as its religious associations, "caring above all for the sounds of the syllables."

Stravinsky chose three of David's Psalms. Stravinsky's reminiscences with Robert Craft have borne out that *Psalms* represented Stravinsky's projections of his faith and homage to God.

The first movement (Hear My Prayer, O Lord) asks God to hear human supplication, over a bass ostinato... This, the shortest movement of the Symphony, is a prelude formed by a juxtaposition of recurring and flowing arabesque-like patterns and punctuations of block chords in the orchestra [pianos] where motion seems to stop.

The chorus enters with "Exaudi orationem meam Domine" on two adjacent notes, resembling an impassioned prayer. The woodwind accompanies with an ostinato bass in four-note cells, consisting of the pair of rising minor thirds, B-D A-C sharp. This motif is the basis for themes in the later movements such as the Fugue in the second movement, or the thematic design of the *Alleluia*. The altos' minor second theme takes turns with the full chorus to bring the music to the climax with "Ne sileas."

To reinforce the sacred quality of the piece, Stravinsky uses F-dorian and E-phrygian church modes. This as well as the octatonic scale contribute to both the ritual feel of the piece and the plaintive setting of the text.

The second movement is a double fugue and uses a partial text from Psalm 39, (Waiting Patiently for the Lord.) ... Stravinsky describes the form as an upside-down pyramid of fugues "of limited compass, employing only solo instruments." The subject, first heard in the oboe [piano two], was developed from the sequence of thirds used as an ostinato in the first movement.

A *stretto* "Expectans expectavi Dominum" from the second fugue leads into a passage for choir *a cappella*, which is followed by the *stretto* from the first fugue, in the orchestra [pianos]. The "act of hope," "Et immisit in os meum canticum novum," stated by full choir and orchestra [pianos], the so-called third stage, the upside-down foundation of the pyramid, unites the two fugues, and is

followed by a sudden hush with a unison "Et sperabunt in Domino" leading to a final Alleluia going into the third movement.

The third movement, *Allegro symphonique*, uses the text from Psalm 150. Of the third movement, Stravinsky has remarked that Psalm 40 is a prayer that a new canticle may be put in our mouths. The "Alleluia" (of this movement) is that canticle. This movement is bitonal, the singers being in E-flat major for much of the piece, while the orchestra [pianos] is in C major.

The movement begins in the chorus with an exquisite, sighing "Alleluia," followed by the "Laudate" moving slowly in a repeating D-E flat-B flat figure...The chorus frees itself from its chains and rises, being joined eventually by the whole orchestra [pianos] and stopping on a major chord. The chorus then begins a prayerful chant of "Dominum." A fanfare ... then erupts, with brilliance and immediacy. The fanfare carries scales and glissandos and numerous rhythmic figures, especially the ... triplet figure which suddenly appears and just as quickly subsides. The "Laudate Eum in sono tubae" again takes up the initial motif on two adjacent notes as in the first movement, but now in major seconds. The motif narrows to a single, repeated note.

The sighing "Alleluia" is again repeated in a short passage, followed by a dramatic pause in the music...truly a crystalline moment of sublime awe and reverence within the fury.

The triplet motif then re-appears with arpeggios ... in the allegro section; in Stravinsky's words, inspired "by a vision of Elijah's chariot climbing the Heavens. Never before had I written anything quite so literal as the triplets ... to suggest the horses and chariot."

The allegro is followed by one of the most exquisitely beautiful undulating vocal ensemble melodic lines in the twentieth-century symphonic literature. Voices float, hover and finally lift to a crescendo, the music becoming *molto meno mosso* and *piano subito* going into the "Laudate Eum in cymbalis bene sonantibus" ... This section then slowly spirals into the last echoes of the opening "Alleluia" leading to the unison final "Laudate;" the noblest of all Stravinsky's so-called "apotheosis" endings, ending the work as it began, a timeless "Alleluia" from out of time and space. The final hymn of praise issues as if from the skies; a serenity of praise, metaphysical splendor and peace.

# TEXTS and TRANSLATIONS

## Praise to God

Praise to God in the highest! Bless us, O Father! Praise to thee.  
Guide and prosper the nations, rulers and people: Praise to thee.  
May the truth in its beauty flourish triumphant: Praise to thee.  
May the mills bring us bread, for food and for giving; Praise to thee.  
May the good be obeyed, and evil be conquered: Praise to thee.  
Give us laughter, and set us gaily rejoicing: Praise to thee.  
Peace on earth, and goodwill, be ever amongst us: Praise to thee.

## Bogoroditse Devo (sung in Church Slavonic)

Rejoice, O virgin mother of God, Mary full of grace,  
The Lord is with thee: blessed art thou among women,  
And blessed is the fruit of thy womb,  
For thou hast borne the savior of our souls.

## The Communion Hymn

Praise ye the Lord from the heavens.  
Praise Him in the highest.  
Alleluia.

## Symphony of Psalms

### I. Psalm 39, verses 13 and 14

*Exaudi orationem meam, Domine, et  
deprecationem meam. Auribus  
percipe lacrimas meas. Ne sileas, ne  
sileas.*

*Quoniam advena ego sum apud te et  
peregrinus, sicut omnes patres mei.  
Remitte mihi, prius quam abeam et  
amplius non ero.*

Hear my prayer, O Lord, and with  
Thine ears consider my calling:  
hold not Thy peace at my tears.  
For I am a stranger with Thee:  
and a sojourner, as all my fathers  
were.

O spare me a little that I may recover  
my strength: before I go hence and be  
no more seen.

II. Psalm 40, verses 2, 3 and 4

*Expectans expectavi Dominum, et  
intendit mihi.  
Et exaudivit preces meas; et exudit me  
da lacu miseriae, et de lato faecis.  
Et statuit super petram pedes meos:  
et direxis gressus meos.  
Et immisit in os meum canticum  
novrum, carmen Deo nostro.*

*Videbunt multi, videbunt et timabunt:  
et aperabunt in Domino.*

I waited patiently for the Lord:  
and He inclined unto me, and heard my  
calling.  
He brought me also out of the horrible  
pit, out of the mire and clay:  
and set my feet upon the rock, and  
ordered my goings.  
And He hath put a new song in my  
mouth: even a thanksgiving unto our  
God.  
Many shall see it and fear: and shall  
put their trust in the Lord.

III. Psalm 150

*Alleluia.  
Laudate Dominum in sanctis Ejus.  
Laudate Dominum.  
Laudate Eum in virtutibus Ejus.  
Laudate Eum secundum multitudinem  
magnitudinis Ejus.  
Laudate Eum in sono tubae.  
Laudate Eum. Alleluia. Laudate  
Dominum. Laudate Eum.  
Laudate Eum in timpano et choro,  
Laudate Eum in cordis et organo;  
Laudate Eum in cymbalis bene  
jubilantionibus.  
Laudate Eum, omnis spiritus laudate  
Dominum.  
Alleluia.*

Alleluia.  
O praise God in His holiness:  
praise Him in the firmament of His  
power.  
Praise Him in His noble acts:  
praise Him according to His excellent  
greatness.  
Praise Him in the sound of the  
trumpet:  
Alleluia. O praise God in His holiness:  
Praise Him upon the lute and harp.  
Praise Him upon the strings and pipe.  
Praise Him upon the well-tuned  
cymbals.  
Let everything that hath breath praise  
the Lord.  
Alleluia.

**Carol of the Russian Children**

Snowbound mountains, snowbound valleys,  
Snowbound plateaus clad in white,  
Furrobed moujiks, furrobed nobles, furrobed children see the light.

Shaggy pony, shaggy oxen,  
Gentle shepherds wait the light;  
Little Jesu, little Mother,  
Good Saint Joseph come this night.

Furrobed moujiks, furrobed nobles, furrobed children wait the light.

## **Coronation Chorus from "Boris Godunov"**

Long life to thee, Tsar Boris Feodorovich!  
Long life and health, O Tsar of Russia!  
To the sun in all splendor risen in glory, slava.  
Sing the glory of the Tsar Boris in Russia, slava!  
Tsar, our father, long life and glory!  
Sing, rejoice ye Russian people. Slava!

### **Polovetsian Dances**

#### **1. Dance of the young girls**

Fly away on gentle breezes,  
fly swiftly songs of love to greet our homeland,  
where once we lived in hope and knew no sorrow;  
where once we sang rejoicing in our freedom.  
There beneath the burning sky languid breezes cooled us,  
There the cloud-capped mountains dream above the silver sea;  
There our days were long and carefree  
amid the sunlit hills and shady meadows,  
And there the scent of roses in the valleys  
Once filled the sultry air with sweetest perfume.  
Fly away our songs of freedom.

#### **2. General Dance**

Glory, honor, praises to our Khan!  
Fearless mighty ruthless warrior, Slav!  
Sing his praise, great Konchak! Praise him!  
Fiercer than the scorching midday sun!  
None can equal him in splendor, none!  
Slaves and captives all acclaim him,  
Look at those slaves of ours, aren't they beautiful?  
Captives he took from the tribes of the Caspian.  
They can make you forget all your loneliness,  
Choose any one who attends you and she shall be yours.

#### **3. Dance of the men**

Braver far than all before you! Great Konchak!

#### **4. General dance**

Dance and sing for Konchak's pleasure,  
Let all people praise him singing!  
Let all people please him dancing!  
Offer songs of homage to our glorious Khan Konchak!

## Carol of the Bells

Hark how the bells sweet silver bells  
All seem to say throw cares away,  
Christmas is here bringing good cheer  
To young and old, meek and the bold.  
Ding dong ding dong, that is their song,  
With joyful ring all caroling.  
One seems to hear words of good cheer  
From ev'ry where filling the air.  
Oh, how they pound raising the sound  
O'er hill and dale telling their tale.  
Gaily they ring while people sing  
Songs of good cheer, Christmas is here.  
Merry Christmas.  
On, on they send, on without end,  
Their joyful tone to ev'ry home.

## Kalinka (The Snow-Ball Tree) (sung in Russian)

**Refrain:** *Kalinka, kalinka, kalinka, my sweet,*  
Beauty-berry, in the garden, malinka, my sweet. (2)  
Ah!

1. 'Neath a pine tree, 'neath an evergreen tree,  
Lay me down, so I can sleep.  
Liuli, liuli, liuli, liuli,  
Lay me down, so I can sleep.

**Refrain**

2. Ah, you pine tree, ah, you evergreen tree,  
Do not rustle o'er my head.  
Liuli, liuli, liuli, liuli,  
Do not rustle o'er my head.

**Refrain**

3. Ah, my darling, my darling maiden,  
Will you give your live to me?  
Liuli, liuli, liuli, liuli,  
Will you give your love to me?

**Refrain**

# Peninsula Cantare

Janice Gunderson, Conductor  
Alexander Bootzin, Accompanist

## Soprano

Pam Eaken  
Debby Hamburger  
Vicki Hanson  
Linda Litz  
Sharon Rice  
Ruth Sitton  
Judith Tauber-Lovik  
Kora Vakil

## Tenor

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

## Alto

Kathy Bond  
Marge Cox  
Ellen Hill  
Vicki Jayswal  
Kay Johnson  
Marilyn Michaelson  
Paula Ondricek  
Laura Pearce  
Diane Reeve  
Pamela Schwarz

## Bass

Bernard Buice  
Ron Clazie  
John Friesen  
Peter Gunderson  
Ron Hodges  
Gene Hogenauer  
Robert Janssen  
Robert Peterson  
Steve Pursell  
Jay Siedenbug  
Paul Wendt  
Charlie Zimmerman

# Skyline Concert Choir

Jude Navari, Conductor  
Elizabeth Ingber, Accompanist  
Debbie Kiest, Choir Coordinator

## Soprano

Barbara Daley  
Molly Grabowski  
Kerry Hansell  
Deborah Marion  
Elena Lim  
Lisa McKean  
Marilou Moscardon  
Heather Pynn  
Teresita Stevens  
Rachel Vasquez  
Saundra Warner

## Alto

Kari Alexander  
Christina Alva  
Trulise Crayton  
Jeanne George  
Susan Hall  
Debbie Kiest  
Deborah Meckler  
Amanda Williford

## Tenor

Yvonna Fields  
Barbara Graham  
Al Miller  
Bryan Ross  
Carol Wilson

## Bass

Rick Hough  
Jay Kreuzer  
David McKean

## **Acknowledgments**

Emery Gordon, Publicity flyers  
Debbie Kiest, Publicity posters  
Michael Walsh, Cañada College Theatre Events Coordinator  
Rich Tidd, Skyline College Theater Technician

# Bios

**Janice Gunderson** has enjoyed a richly varied musical life in the San Francisco Bay Area working as a professional accompanist, choral director and teacher. Named Director of Peninsula Cantare in 1997, the choir has since become known for its innovative repertoire and exciting singing. "Gunderson is an example of how outstanding conductors are able to infuse their musical spirits into receptive performers." -San Mateo County Times. As an accompanist, Janice has performed with singers, instrumentalists, and in theatrical productions, and has been on the staff of College of San Mateo, Cañada College, and Notre Dame de Namur University. Before becoming Director of Peninsula Cantare she was the Assistant Conductor of Masterworks Chorale (College of San Mateo). Janice also directs the Peninsula Choraliers, a women's ensemble, and is the Organist and Choir Director at the Palo Alto First Baptist Church. Originally from Oregon, Janice studied at Lewis & Clark College in Portland and holds a Music degree from the University of Oregon in Eugene, with continuing studies at Cal State Hayward and San Jose State University.

Skyline Concert Choir Conductor **Jude Navari** is active throughout the Bay Area as conductor and composer. In 1998, he received his Ph.D. in Composition from the University of California at Berkeley, where he studied conducting with Marika Kuzma and Jung Ho Pak. A member of the music faculty at Skyline College, Jude has taught piano and music theory at U.C. Berkeley and currently teaches theory, musicianship, music appreciation and class voice at Skyline. He has worked with numerous local ensembles such as Berkeley Opera, Westwind Voices, the Sacramento Men's Chorus, and the Berkeley New Music Project. In summer of 2001, Jude prepared the vocal ensemble for Cabrillo Music Festival's production of Philip Glass's multi-media work *The Photographer*. In addition to Skyline Concert Choir, Jude directs the East Bay-based Voci Women's Vocal Ensemble.

**Alex Bootzin** is active throughout the bay area as a pianist, music director, educator, and vocal coach. He holds BA and MA degrees in Piano Performance and Musicology from the University of California, Santa Barbara. In addition to being the accompanist for Peninsula Cantare, at Canada College, he has been the Director of Music Ministry at Hope Lutheran Church in San Mateo for the past 13 years. Along with his wife, Martha, he co-founded the Spindrift School of Performing Arts in Pacifica, and currently teaches piano and voice there, as well as being the music director for the school's upcoming holiday production of *Oliver!* He was the music director for several years at Max's Opera Café in Burlingame, and has been involved in over 100 musical theater productions. His jazz quartet, Nucleus, will be releasing a Christmas CD, entitled *Yuletide Jazz*, any day now.

**Elizabeth Ingber** received a Master of Music degree in piano accompanying from the San Francisco Conservatory of Music as a student of Timothy Bach. Prior to studying at the conservatory she attended St. Mary's College of Maryland from which she graduated summa cum laude with a Bachelor of Arts degree in music and mathematics. At St. Mary's she studied piano with Brian Ganz and viola with Jennifer Rende. Since completing her undergraduate studies, Ms. Ingber has taught piano and performed as a pianist and accompanist. This past summer she was the resident accompanist for the River Concert Series School held at St. Mary's. She is currently on the accompanying staff for the collegiate and preparatory divisions of the San Francisco Conservatory of Music. She is also an accompanist and adjunct faculty member at Skyline College in San Bruno, California. As both a violist and pianist she has been a member of the Chesapeake Chamber Orchestra, Columbia Orchestra, and Howard County Ballet Orchestra.

## About ***Peninsula Cantare***

***Peninsula Cantare*** has made an important contribution to choral music in the Bay Area since it was founded in 1968 at Cañada College. The choir draws its experienced choral singers from throughout the Peninsula. Cantare's mission is dedicated to keeping alive choral masterpieces and exploring new music for the education and enjoyment of our audience. Program repertoire ranges from the Renaissance to the Twenty-First century; from a cappella literature to major works with orchestra. In addition to Bay Area performances, the choir has enjoyed six international tours, the most recent to Brazil last summer with members of Masterworks Chorale (College of San Mateo). Peninsula Cantare rehearses Tuesday evenings from 7:15 to 9:45. All voice parts welcome. [www.peninsulacantare.org](http://www.peninsulacantare.org)

## **Upcoming concerts**

Saturday, April 12, 2008 7:30 PM Cañada College Theatre

Brahms: *Gypsy Songs*, Schubert: *Part Songs*, Randall Thompson: *Frostiana*

## **Cantare Board of Directors**

Shirley Fitzgerald  
John Friesen  
Joe Kresse  
Steve Pursell  
Judy Tauber-Lovik  
Janice Gunderson

## About ***Skyline Concert Choir***

The ***Skyline Concert Choir*** draws its members from the surrounding communities, the student population at the college, and the college staff, faculty, and administration. It has performed programs showcasing the art of a cappella singing as well as programs featuring major works for choir and orchestra. In addition to performing at Skyline College, the choir regularly performs at the Sanchez Art Center in Pacifica, CA under the auspices of Pacifica Performances. We strive to provide a fun and welcoming environment for both advanced and beginning choristers to explore great choral literature while pursuing musical excellence. For further information, call Jude Navari at 650-738-4384 or email [navarij@smccd.edu](mailto:navarij@smccd.edu) . Choir rehearsals are Tuesday evenings in Rm. 1111 at Skyline College, 7:15 to 9:45 p.m. All voice parts welcome. [www.skylineconcertchoir.com](http://www.skylineconcertchoir.com)

New member orientation: Tuesday, January 22, 2008.  
First rehearsal: Tuesday, January, 29, 2008.

## **Upcoming concerts**

Saturday, April 26, 2008 7:30 PM Skyline Main Theater  
Sunday, April 27, 2008 3 PM Sanchez Art Center

Gabriel Fauré: *Requiem*