

Peninsula Cantare

40th Season

Janice Gunderson, Music Director



What Sweeter Music

Alex Bootzin, piano

Mary Hargrove, flute

Jennifer Miyahira-Townsend, cello

**Saturday December 4, 2010, 7:30 pm
First Baptist Church of Palo Alto**

**Sunday December 5, 2010, 3:00 pm
Cañada College Theater**



Program

Musica Dei Donum — Two musical settings

- I. Orlando di Lasso (c.1530-1594)
- II. John Rutter (b. 1945)

Music, Spread Thy Voice Around

George Frideric Handel (1685–1759)

- Sing Me a Song** Orazio Vecchi (1550–1605)
If Music Be the Food of Love Henry Purcell (1659–1695)
Words: Henry Heveningham (1651-1700)

- Sing Me to Heaven** Daniel E. Gawthrop (b. 1949)
O Music David L. Brunner (b. 1953)
Words: Kahlil Gibran (1883-1931)

Prelude from Suite No. 1 in G Major for Cello

Jennifer Miyahira-Townsend, cello J. S. Bach (1685-1750)

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- What Sweeter Music** John Rutter (b. 1945)
Words: Robert Herrick (1591-1674)

- Riu, Riu, Chiu
¡Dansaron!** Both anonymous 16th century Spanish
and arranged by Ben Allaway (b. 1958)

- There is no Rose** René Clausen (b. 1953)
-

International sing-along

- Christmas Goes Classical** arranged by David Maddux (b. 1954)
Selections from...

Also Sprach Zarathustra	Richard Strauss
Prelude to Act III of Lohengrin	Richard Wagner
In the Hall of the Mountain King (from Peer Gynt)	Edvard Grieg
Anvil Chorus (from Il Trovatore)	Giuseppe Verdi
Toreador Chorus (from Carmen)	Georges Bizet
Saber Dance (from Gayane)	Aram Khachaturian
Ride of the Valkyries (from Act III of Die Walküre)	Richard Wagner
1812 Overture	Pyotr Ilyich Tchaikovsky

Program Notes

In a season lively with music, we celebrate both the season and *music*. Following the suggestion “write about what you know,” composers have been writing songs about music since the beginning of time (or at least since the beginning of music).

Our celebration of music begins in the late Renaissance with a piece by Orlande de Lassus, who is said to have been kidnapped as a youth three times because of the singular beauty of his singing voice. Apparently, the experience did little to diminish his enthusiasm for music, as he became one of the leading composers of his time and wrote a tribute to “music, gift of the most gracious God” — *Musica, Dei Donum Optimi*.

Four centuries later, this simple canon inspired English composer John Rutter to create a new setting, *Musica Dei Donum*, for mixed choir and solo flute. The flute introduces and imitates the phrases sung by the choir.

The choir sings pieces by two other English composers, counting George Frederic Handel as a German Englishman. Handel’s “Music, Spread Thy Voice Around” is from his oratorio *Solomon*, where it is the first in a series of musical pieces devised by Solomon as a tribute to the visiting Queen of Sheba. As with much of Handel’s work, this piece turns fairly modest musical material into a thoroughly charming result — entertainment fit for the Queen of Sheba.

From Henry Purcell we have *If Music Be the Food of Love*. Originally a solo song, this arrangement is for women’s voices, piano and cello. In the lyrics by Colonel Henry Heveningham, music and love intermingle (so fierce the transports), “And all my senses feasted are / tho’ yet the treat is only sound.” The song begins with the famous line from Shakespeare’s *Twelfth Night*, but with a nod to the singer(s), the line is rendered as “...sing on.”

We sing on with a setting of Kahlil Gibran’s poem “Of Music” for chorus, cello and piano. Long-breathed phrases, broad melodic contours and an achingly beautiful cello solo characterize this setting that composer David Brunner titles *O Music*.

Our cellist, Jennifer Miyahira-Townsend, offers a different sort of singing in J. S. Bach’s Prelude to Suite # 1 in G Major. In the unaccompanied voice of the cello and the longing of pure

music-about-music, Bach sings of places we have surely visited at times in our lives, even if we only half remember where those places are.

A second piece by John Rutter provides the perfect transition from music-about-music to music-about-Christmas and the holiday season. Rutter's lovely *What Sweeter Music* opens with the question, "What sweeter music can we bring than a carol for to sing?"

We follow with *Riu, Riu, Chiu* and *Dansaron*, a pair of carols from the *villancico* tradition. The term is the diminutive form of *villano*, or "peasant," and was originally the label for a fifteenth century Spanish song-form that featured several stanzas linked by a refrain. At first a secular form based on medieval song and dance music, the *villancico* became standard in liturgical use for occasional anthems in vernacular language. Today, *villancico* means "Christmas carol." The original text here is Castilian Spanish, sung in our mostly modern pronunciation.

Another adaptation of lyrics from the fifteenth century is René Clausen's *There is no Rose*, combining the feel of an ancient carol with the shimmering harmonies of today. The lyrics consist of contemporary English, Latin and a couple of English words that may sound odd to modern ears. Cantare's resident Middle English scholar reports that Chaucer would have found these words perfectly familiar.

You'll find much that is familiar in our final seasonal offering, though you've never heard it like this until you've heard *Christmas Goes Classical*. This slightly over-the-top tribute to both music and the holidays sets seasonal lyrics to themes such as *Also Sprach Zarathustra*, *Lohengrin*, and Verdi's "Anvil Chorus." Can you name all these tunes?

—Robert Peterson

Join the Peninsula Cantare Email List.
Please leave your email address at the ticket table.

Due to Community College educational priorities, this is our last concert as part of the Music Department at Cañada College. We are again an independent choir with non-profit status.

Texts

Musica est Dei Donum Orlando di Lasso (c.1530-1594)

Musica est Dei donum optimi
[Music is the gift of the gracious God]

Musica Dei Donum

John Rutter (b. 1945)

Musica Dei donum optimi
trahit homines, trahit deos;
Musica truces mollit animos
tristesque mentes erigit.
Musica vel ipsas arbores
et horridas movet feras.

Music, the gift of the supreme God,
draws men, draws gods;
Music makes savage souls gentle
and uplifts sad minds.
Music moves the very trees
and wild beasts.

Music, Spread Thy Voice Around

George Frederic Handel (1685-1759)

Music, spread thy voice around.
Sweetly flow the lulling sound.

Sing Me a Song

Orazio Vecchi (1550–1605)

Sing me a song with not a note of sadness!
When all the pain of love drives me to madness.

Sing me to sleep with a sweet serenading,
Oh, so gently from sound to silence fading.

Love is a blessing rare beyond all measure;
Time is the thief of love who steals our pleasure.

Sweet are the joys that music can awaken.
Music can calm the pain of hearts forsaken.

Sing me a song to cool a lover's burning!
When to my heart the anguish keeps returning.

If Music Be the Food of Love

Henry Purcell (1659-1695)

Words: Henry Heveningham (1651-1700)

If music be the food of love,
Sing on till I am fill'd with joy;
For then my list'ning soul you move
To pleasures that can never cloy.
Your eyes, your mien, your tongue declare
That you are music ev'rywhere.

Pleasures invade both eye and ear,
So fierce the transports are, they wound,
And all my senses feasted are,
Tho' yet the treat is only sound,
Sure I must perish by your charms,
Unless you save me in your arms.

Sing Me to Heaven

Daniel E. Gawthrop (b. 1949)

Words: Jane Griner

In my heart's sequestered chambers lie truths
stripped of poets' gloss.
Words alone are vain and vacant, and my heart is mute.
In response to aching silence, memory summons
half-heard voices.
And my soul finds primal eloquence, and wraps me in song.

If you would comfort me, sing me a lullaby.
If you would win my heart, sing me a love song.
If you would mourn me and bring me to God,
Sing me a requiem, sing me to Heaven.

Touch in me all love and passion, pain and pleasure.
Touch in me grief and comfort, love and passion,
 pain and pleasure.
Sing me a lullaby, a love song, a requiem.
Love me, comfort me, bring me to God.

Sing me a love song, sing me to Heaven.

O Music

David L. Brunner (b. 1953)
Words: Kahlil Gibran (1883-1931)

O music,
In your depths we deposit our
hearts and souls.
Thou has taught us to see with our
ears and hear with our hearts.
O music.

What Sweeter Music

John Rutter (b. 1945)
Words: Robert Herrick (1591-1674)

What sweeter music can we bring,
Than a carol, for to sing
The birth of this our heavenly King?
Awake the voice! Awake the string!

Dark and dull night, fly hence away,
And give the honor to this day,
That sees December turned to May.

Why does the chilling Winter's morn
Smile, like a field beset with corn?
Or smell, like to a mead new-shorn,
Thus, on the sudden?

Come and see the cause,
Why things thus fragrant be:
'Tis He is born,
 whose quickening birth
Gives life and luster, public mirth,
To heaven, and the under-earth.

We see Him come,
 and know Him ours,
Who, with His sunshine,
 and His showers,
Turns all the patient
 ground to flowers.

The darling of the world is come,
And fit it is, we find a room
To welcome Him. The nobler part
Of all the house here, is the heart,

Which we will give Him;
 and bequeath
This holly, and this ivy wreath,
To do Him honor; who's our King,
And Lord of all this reveling.

What sweeter music can we bring,
Than a carol, for to sing
The birth of this our heavenly King?

Riu, Riu, Chiu

16th century Spanish
Arranged: Ben Allaway (b. 1958)

Riu riu chiu, la guarda ribera,
Dios guarde el lobo de nuestra cordera.

El lobo rabioso la quiso morder,
Mas Dios poderoso la supo defender;
Quízole hacer que no pudiesse pecar,
Ni aum original esta uirgen no tuuiera.

Este qu'es nasçido es el gran monarcha,
Christo patriarca, de carne uestido;
Hanos redimido con se hazer chiquito,
Aunque era infinito, finito se fiziera.

Muchas profecias lo han profetizado,
Y aun en nuestros dias, lo hemos alcantado
A Dios humanado vemos en el suelo,
Y al hombre en el cielo porque lo quistera.

Pues que ya tenemos lo que desseamos,
Todos juntos uamos, presentes lleuemos;
Todos le daremos nuestra voluntad,
Pues a se igualar con nosotros uiniera.

Yo vi mil Garzones que andavan cantando,
Por aqui bolando, haciendo mil sones,
Diziendo a gascones “Gloria sea en el cielo,
Y paz en el suelo qu'es Jesus nascieta.”

Riu riu chiu, la guarda ribera,
Dios guarde el lobo de nuestra cordera.

River, little river, guardian of the riverside,
God keep the wolf from our sheep.

The ranting wolf tried to bite her,
But God the all-powerful protected her,
He wished to keep her from sin,
Not even original sin should this virgin have.

He who was born the great monarch,
Christ the patriarch dressed in flesh
Has redeemed us by becoming small,
Although He was infinite, finite he made himself.

Many prophecies prophesied Him,
And even in our day, we have reached Him,
God in human form we have seen on Earth
And man in heaven because He so wished.

Since we now have what we desire,
Let's go all together bearing presents;
Our will we shall give Him,
Because He came to make Himself equal to us.

A thousand singing herons I saw passing,
Flying overhead, sounding a thousand voices,
Exulting, “Glory be in the heavens,
And peace on Earth, for Jesus has been born.”

River, little river, guardian of the riverside,
God keep the wolf from our sheep.

¡Dansaron!

16th century Spanish
Arranged: Ben Allaway (b. 1958)

¡Dansaron!

O garçons, aquesta nit
Una verges n'a parit,
Un fillo qu'es tro polit,
Que non aut au en lo mon.

E la don don, Verges Maria,
E la don don,
Peu cap desanque
Que nos dansaron.

Digas nos qui to l'a dit,
Que verges n'a ya parit,
Que nos may avem ausit
Lo que tu diu giran tom.

A ço dian los argeus,
Que cantave altas veus
La grolla n' exelsis Deus,
Qu'en Belem lo trobaron.

Ibe cantare sus dich,
Per Jesus mon bon amich,
Que nos sauvara la nit
De tot mal qu'an hom
se dorm.

Dance!

Good fellows, this night
A virgin has given birth
A son so perfect,
That there is no other like him
in the world.

O gift of gifts, Virgin Mary,
The gift of gifts,
Small pale head
For whom we danced.

Tell us who told you
The Virgin has already given
Because we have never heard
What you are telling us.

The angels told me,
Singing in loud voices
The glory in excelsis Deus
Because in Bethlehem they
found him.

You will sing his deeds,
For Jesus my good friend
Who will protect us in the night
From all evil which could
befall man.

There is no Rose

René Clausen (b. 1953)

There is no rose of such vertu
As is the rose that bare Jesu,
Alleluia.

For in this rose contained was
Heaven and earth in little space.
Res miranda!
[Wonderful thing!]

By that rose we may well see
There be one God in persons three,
Alleluia. Res miranda. Pares forma.
[Wonderful thing! Equal in their nature.]

The angels sangen the shepherds too:
Gloria in excelsis Deo. Gaudeamus
[Glory to God in the highest. Let us rejoice!]

Alleluia. Res miranda. Pares forma.

There is no rose of such vertu
As is the rose that bare Jesu,
Alleluia.

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Janice Gunderson, Music Director



Janice 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 and 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.

Alexander Bootzin, Accompanist

Alexander Bootzin holds a B.A. degree in piano performance and an M.A. degree in Musicology from U. C. Santa Barbara. He 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 runs the Spindrift School of Performing Arts in Pacifica.

Check out our website at www.peninsulacantare.org

Peninsula Cantare

**Janice Gunderson, Music Director
Alexander Bootzin, Accompanist**

Soprano

Rebecca Dashiell
Pamela Eaken
Shirley Fitzgerald
Roxanne Fornells
Toby Goldberg*
Debby Hamburger
Vicki Hanson
Sharon Rice
Gae Sares
Laurel Shimer*
Joanne Sun

Alto

Jennifer Buchanan
Jean Cole
Ellen Hill
Vicki Jayswal
Kay Johnson
Miriam Kaplan
Marilyn Michaelson
Kathy Nebel
Paula Ondricek
Laura Pearce
Robyn Peters**
Diane Reeve
Pamela Schwarz
Patricia Steuer***
Carol Vollen

Tenor

Max Capestan
Jamie Gaskin
Emery Gordon
Joseph Kresse
Paul Reeve
Nuwan Senaratna
Ruth Wilkins

Bass

John Friesen
Peter Gunderson
Ron Hodges
Gene Hogenauer
Robert Janssen*
Mark Loy*
Robert Peterson
Steve Pursell*
Paul Wendt
Charlie Zimmerman

* Soloist in *Riu, Riu, Chiu*

** Tambourine

*** Soloist in *Music, Spread Thy Voice Around*

Cantare Board of Directors

Janice Gunderson
Shirley Fitzgerald
Ellen Hill
Gene Hogenauer
Joseph Kresse
Robert Peterson

Acknowledgements

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Spring Concert, May 7, 2011 7:30 pm — Join us for our Spring Concert, “Aspects of Love” at Trinity Presbyterian Church, 1106 Alameda De Las Pulgas, San Carlos.