

42nd Season

Peninsula Cantare

William O'Neill, Music Director



Friday, November 30, 2012, 7:00 pm
Messiah Lutheran Church, Redwood City

Sunday, December 2, 2012, 2:00 pm
Trinity Presbyterian Church, San Carlos

Program

Lux Aeterna

Morten Lauridsen

I. Introitus

II. In Te, Domine, Speravi

III. O Nata Lux

IV. Veni, Sancte Spiritus

V. Agnus Dei — Lux Aeterna

◀ Intermission ▶

Break Forth, O Beauteous Heavenly Light

J.S. Bach

O Schöne Nacht

Johannes Brahms

Warum Opus 92, No. 4

Johannes Brahms

Lux Aurumque

Eric Whitacre

This Little Light of Mine

Moses Hogan

Nativity Carol

John Rutter

Shepherd's Pipe Carol

John Rutter

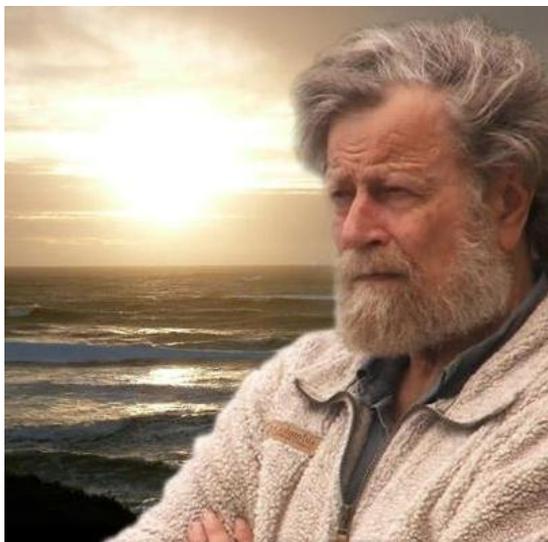
What Sweeter Music

John Rutter

'Twas the Night Before Christmas

Ken Malucelli

Program Notes



Morten Lauridsen

In this Festival of Light, Cantare celebrates both the lights that brighten the holidays and the eternal light that is “a universal symbol of hope, reassurance, goodness and illumination at all levels,” as described by composer Morten Lauridsen.

Lauridsen fashioned his *Lux Aeterna* (Eternal Light) using texts from the requiem mass and several other Latin sources, each containing a reference to light. Although the piece contains no overt reference to any historical

single-line chant, Lauridsen uses chant-like phrase structures throughout to create an intimate work of quiet serenity.

About the first movement (Introitus), Lauridsen says (from peermusicclassical.com):

The Introitus introduces a complex of themes that are used throughout the cycle. Many of the themes in the Introitus are constructed on the ecclesiastical modes found in Medieval and Renaissance music, especially the mixolydian and dorian.

The chordal vocabulary is primarily consonant, reflecting the purity and directness of Renaissance sacred music vocabulary as seen in the music of Palestrina and Victoria. A subsidiary theme on “Te decet hymnus” is reformulated to become the principal theme of the later Agnus Dei.

Program Notes continued

My esteem for Renaissance contrapuntal procedures is manifested in a four-part canon on “et lux perpetua,” a method of portraying musically, or painting, the textual meaning of perpetual light...

The closing movement combines the Agnus Dei and the Lux Aeterna, which reprises the opening section of the Introitus, creating a musical arch...

Most of the other pieces in this performance celebrate light in some way, beginning with JS Bach’s *Break Forth, O Beauteous Heavenly Light*, which the choir sings in English. Next on the program (and in historical order), we have two pieces by Brahms, *O Schöne Nacht* (Oh Shining Night) and *Warum* (Why?). Note that this *Warum* differs from the piece by the same name and composer that Cantare performed in the spring. The two pieces are related only by Brahms’ inclination to ask “Why?”

Eric Whitacre’s *Lux Aurumque* is a Christmas piece based on a poem in English by Edward Esch titled “Light and Gold.” For this setting, Whitacre asked the American poet Charles Anthony Silvestri to translate the poem into Latin. Listen for the shimmering effect created by the close harmonies between vocal parts.



The last piece on the program is a whirlwind of a world premiere. Composer Ken Malucelli has created a fine setting of the classic poem *'Twas the Night Before Christmas* to a wild variety of classic tunes. How many can you name?

— Robert Peterson

1896 book cover

Texts

Lux Aeterna — Morten Lauridsen

I. INTROITUS

Requiem aeternam dona eis,
Domine:
et lux perpetua luceat eis,
Te decet hymnus Deus in Zion,
et tibi redetur votum
in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis,
Domine:
et lux perpetua luceat eis.

Rest eternal grant them, O Lord:
and let perpetual light shine on
them.
To thee praise is due, O God, in
Zion,
and to thee vows are recited
in Jerusalem:
hear my prayer,
unto thee shall all flesh come.
Rest eternal grant them, O Lord:
and let perpetual light shine on
them.

II. IN TE, DOMINE, SPERAVI

Tu ad liberandum suscepturas
hominem
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus regna
coelorum.
Exortum est in tenebris lumen
rectis.
Miserere nostri, Domine,
miserere nostri.
Fiat misericordia tua, Domine,
super nos
quemadmodum speravimus in
te.
In te Domine, speravi:
non confundar in aeternum.

Thou, having delivered
mankind,
did not disdain the Virgin's
womb.
Thou overcame the sting of
death,
and opened to believers the
kingdom of heaven.
To the righteous a light is
risen up in darkness.
Have mercy on us, O Lord,
have mercy on us.
Let thy mercy be upon us, O
Lord,
for we have hoped in thee.
O Lord, in Thee have I hoped:
let me never be confounded.

III. O NATA LUX

O nata lux de lumine,
Jesu redemptor saeculi
dignare clemens supplicum
laudes preces que sumere.
Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.

O born light of light,
Jesu redeemer of the world,
mercifully deem worthy and
accept
praises and prayers from your
supplicants.
Who once was clothed in the
flesh
for those who are lost.
Allow us to become members of
your holy body.

IV. VENI, SANCTE SPIRITUS

Veni, Sancte Spiritus
Et emitte coelitus
Lucis tuae radium.
Veni, pater pauperum,
Veni, dator munerum,
Veni, lumen cordium
Consolator optime,
Dulcis hospes animae,
Dulce refrigerium.
In labore requies,
In aestu temperies,
In fletu solatium
O lux beatissima,
Reple cordis intima
Tuorum fidelium.
Sine tuo nomine,
Nihil est in homine,
Nihil est innoxium.
Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium.
Flecte quod est rigidum,
Fove quod est frigidum,
Rege quod est devium.

Come, Holy Spirit,
And send from heaven
Your ray of light.
Come, Father of the poor,
Come, giver of gifts,
Come, light of hearts.
The best of Consolers,
Sweet guest of the soul,
Sweet refreshment.
In labor, thou art rest,
In heat, thou art the tempering,
In grief, thou art the consolation.
O light most blessed,
Fill the inmost heart
Of all thy faithful.
Without your grace,
There is nothing in us,
Nothing that is not harmful.
Cleave what is dirty,
Moisten what is dry,
Heal what is hurt.
Flex what is rigid,
Heat what is frigid,
Correct what goes astray.

Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.
Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.

Grant to thy faithful,
Those that trust in thee,
Thy sacred seven-fold gifts.
Grant the reward of virtue,
Grant the deliverance of
salvation,
Grant joy everlasting.

V. AGNUS DEI — LUX AETERNA

Agnus Dei,
qui tollis peccata mundi
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi
dona eis requiem sempiternam.
Lux aeterna luceat eis, Domine:
cum sanctis tuis in aeternum:
quia pius es.
Requiem aeternum dona eis,
Domine,
et lux perpetua luceat eis.
Alleluia. Amen.

Lamb of God,
who takes away the sins of the
world,
grant them rest.
Lamb of God,
who takes away the sins of the
world,
grant them rest.
Lamb of God,
who takes away the sins of the
world,
grant them rest everlasting.
May eternal light shine on them,
O Lord:
with the company of thy saints
for ever and ever:
for thou art merciful.
Rest eternal grant them,
O Lord,
And let perpetual light shine on
them.
Alleluia. Amen.

O schöne Nacht

O schöne Nacht!
Am Himmel märchenhaft
erglänzt der Mond in seiner
ganzen Pracht;
Um ihn der kleinen Sterne
liebliche Genossenschaft.
O schöne Nacht!
Es schimmert hell der Tau am
grünen Halm;
Mit Macht im Fliederbusche
schlägt die Nachtigall.
Der Knabe schleicht zu seiner
Liebsten sacht.
O schöne Nacht!

Warum

Warum doch erschallen
himmelwärts die Lieder?
Zögen gerne nieder Sterne,
die droben blinken und wallen,
zögen sich Lunas lieblich
Umarmen,
zögen die warmen, wonnigen
Tage
seliger Götter gern uns herab!

Lux Aurumque

Lux,
calida gravisque pura velut
aurum
et canunt angeli molliter
modo natum.

Oh beautiful night!
The moon is fabulously shining
in its complete splendour in the
sky;
Around it, sweet company of
little stars.
Oh beautiful night!
The dew is shimmering brightly
on the green blades of grass;
The nightingale sings ardently in
the lilac bush, and
The boy steals softly to his
lover.
Oh beautiful night!

Why then do songs resonate
Ever up towards heaven?
They would draw down the stars
That twinkle and sparkle above;
Or Luna's lovely embrace;
Or the warm, blissful days
Of the blessed gods towards us

Light,
warm and heavy as pure gold
and the angels sing softly
to the new-born baby.

William O'Neill, Music Director



William O'Neill is a graduate of the San Francisco Conservatory of Music and an active performer/conductor/teacher throughout the Bay Area. As a young bass-baritone, William has performed a variety of opera and musical theatre roles. Some of his

favorite roles include Don Magnifico in *La Cenerentola*, Colline in *La Boheme*, Masetto in *Don Giovanni*, Bottom in *A Midsummer Night's Dream*, Bartolo in *le nozze di Figaro*, Sam in *Trouble in Tahiti*, Caldwell B. Cladwell in *Urinetown The Musical*, Neville Craven in *The Secret Garden*, Tony Esposito in *The Most Happy Fella*, Frederick Bhaer in *Little Women*, Mr. Gobineau in *The Medium*, and Frederick Eggerman in *A Little Night Music*.

William has performed for such ensembles as The San Francisco Opera Guild, The San Francisco Conservatory Opera Theatre, Opera Colorado, Boston Lyric Opera, Berkeley West Edge Opera, Cinnabar Theater, Goat Hall Opera, and Pocket Opera. He has achieved Outstanding Achievement Awards in both Opera and Voice from the Conservatory.

William has also been active as a concert soloist for the San Jose Symphonic Choir, St. Andrew Episcopal Church, Calvary Presbyterian Church, The Mission Chamber Orchestra, Symphony Parnassus, and St. Mary's Cathedral Choir of San Francisco.

In addition to his role as Music Director of Peninsula Cantare, William is currently Music Minister at Trinity Presbyterian Church in San Carlos, a Director for San Carlos Children's Theater, Director and Founder of Redwood City Community Youth Theater, and a private voice teacher.

Eric Weg, Accompanist



Eric Weg made his concert debut at age 15 with the Manhattan Chamber Symphony in New York City. He studied piano performance at the Oberlin Conservatory, where he was an Honors Competition Winner. Additional studies included collaborative piano at the Juilliard School.

Since then, Eric has accompanied singers and instrumentalists from the Metropolitan Opera, San Francisco Opera, Boston Symphony Orchestra, and Minnesota Orchestra, among many

others.

He currently teaches and performs as an accompanist in the San Francisco Bay Area.

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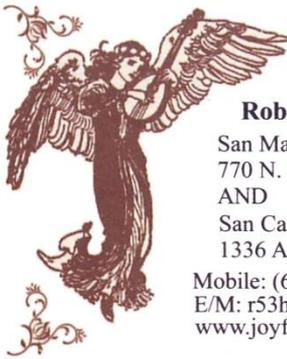
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Acknowledgements

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Paul Wendt

Cantare also acknowledges the financial support of choir members. Each member contributes more than \$200 annually toward the choir's operation.

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**Soloists in This Little Light of Mine*

***Soloist in Lux Aurumque*

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Peninsula Cantare circa 1980s (originally Peninsula Master Chorale)



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