Viva la Musica!

Choir • Orchestra
Shulamit Hoffmann, Conductor • Anna Khaydarova, Pianist
Lauren Haber, Soprano • Danni Carter, Mezzo-Soprano
Xiaoli Chen, Erhu

JUBILATE DEO
Dan Forrest

Dark Night of the Soul Ola Gjeilo

Sunday, May 21, 2017, 4:00 p.m.
Pre-concert talk 3:30 p.m.
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Program

Viva la Musica!  
David Brunner  
(contemp.)

Scored for choir
Duration: 2 minutes

Dark Night of the Soul  
Ola Gjeilo  
(contemp.)

Anna Khaydarova, piano; Lauren Haber, soprano

Scored for solo piano, choir, and strings
Duration: 12 minutes

Jubilate Deo  
Dan Forrest  
(contemp.)

1. Jubilate Deo (Shout for joy to the Lord)
2. Ve adthdor vador (From age to age)
3. Ta cao chang de yang (The sheep of his pasture)
4. Ngokujabula! (With great rejoicing!)
5. Bendecid su nombre (Bless his name)
6. Song of the Earth
7. Omnis Terra! (All the earth)

Lauren Haber, soprano; Danni Carter, mezzo-soprano
Xiaoli Chen, erhu
Matthew Reeve, baritone; Elyse Belanger & Jacqueline Goldgorin, sopranos

Scored for soloists, choir, and orchestra:
flute, oboe, clarinet, French horn, harp, organ, guitar, keyboard,
timpani & percussion
Duration: 45 minutes

Viva la Reception!
Gourmet treats, a drawing for a tour ticket, gift baskets for sale
Ola Gjeilo’s stirring *Dark Night of the Soul* showcases the solo piano, accompanied by 8-part choir and strings. The work combines a Neo-Romantic style with jazz elements. The text, *Dark Night of the Soul*, is a translation of an excerpt from a poem by the 16th-century Spanish poet and Carmelite mystic and priest, St. John of the Cross. It is likely the poem was written between 1577–79, and it has been suggested that it may have been composed while John was imprisoned in Toledo, although this fact is not historically substantiated.

St. John wrote two lengthy commentaries on his poem, explaining its meaning line by line. Of the text we sing, he says: “In this first verse, the soul tells the mode and manner in which it departs, as to its affection, from itself and from all things, dying through a true mortification to all of them and to itself, to arrive at a sweet and delicious life with God.”

The opening line “Dark night” (“*La noche oscura*”), perhaps represents both the journey toward God and the destination itself as unknowable. Some opine that the nights the soul experiences are necessary purgations on the path to Divine union: purgations both sensory and spiritual.

“The secret ladder” in the poem is said to refer to the ten steps on the ladder of mystical love, as previously described by both Aristotle and Saint Thomas Aquinas.

Although the poet does not title his poem, nor use the phrase “dark night of the soul,” the phrase is often cited, as in Gjeilo’s title to his piece.

Gjeilo sets the haunting text alternately in forward-driving, rhythmic, *moto perpetuo* (perpetual motion) passages, and in quiet, reflective, lusciously harmonized moments, when time almost seems to stand still. Listeners may find themselves both riveted by the drama of the *moto perpetuo* and moved by the still passages’ “sheer grace.”
Dark night,
one dark night fired with love’s urgent longings.
The sheer grace!
I went out unseen, my house being now all stilled.
In darkness and secure, by the secret ladder, disguised,
in darkness and concealment, my house being now all stilled.
On that glad night, in secret, for no one saw me,
nor did I look at anything,
with no other light or guide
than the one that burned in my heart.

**Jubilate Deo**

Dan Forrest’s *Jubilate Deo*, published in 2016, is the latest major cantata for choir, orchestra, and soloists by a composer whose vibrant music so eloquently touches and inspires. Premiered in February at Carnegie Hall, the work has received rave reviews, and performances are slated worldwide. Viva’s performance of this glorious, uplifting, exhilarating music is possibly the first in the Bay Area.

Scored for choir, soprano and mezzo-soprano soloists, and an orchestra of woodwinds, brass, strings, harp, guitar, percussion, piano, and organ. *Jubilate Deo* is a 45-minute work in 7 movements. The composer has set the traditional “O be joyful in the Lord, all ye lands” text from Psalm 100 in eight different languages. Each of the seven movements combines the composer’s own irresistible, Neo-Romantic style with the unique musical characteristics of several cultures. The work carries a message of universal unity and hope, as it richly displays a spectrum of sung languages and musical influences.

The opening, a fasten-your-seat-belt-and-enjoy-the-ride movement, sets the stage for a riveting experience: liturgical Latin is set in an American musical idiom: snazzy rhythms, luscious harmonies, and heraldic orchestration.

Hebrew and Arabic are intertwined in movement two, in a potent symbol for unity between two cultures whose enmity has tragically overridden
their peaceful coexistence. Two Biblical instruments evoke the languages’ ancient roots: the flute—here, the mellow and mysterious alto flute—and harp, and the two soloists sing in a haunting Eastern-chant manner.

Movement three is a *pastorale* (a song about a shepherd and his sheep). It features the plaintive voice of the *erhu*, a traditional Chinese 2-stringed violin, and soprano solo and choir singing in Mandarin, underscored by strings.

Following this dreamy Chinese meditation, movement four opens with a wake-up, percussive fanfare that heralds another far-flung country—South Africa. An ebullient Zulu praise song bursts forth, using traditional call and response. *Djembe* (drum) and *shekere* (shaker) lead a full-throated driving orchestra. The strings emphasize the rhythms *col legno* (with the wood of the bow). Zulus traditionally dance when they sing, and we expect this verve and energy of this music to get our audience dancing in their seats.

By contrast, movement five is serene, folk-like lullaby, sung in Spanish, and featuring the Spanish colors of guitar and harp. A soaring soprano solo floats sublimely over luscious choral and orchestral harmonies.

In the sixth movement, the Earth itself is heard to sing—wordlessly at first, as choir and orchestra blend together, and then in simple but evocative “alleluia”s.

The rousing finale unites themes from the previous movements, and the choir brings it home, singing in English!
1. **Jubilate Deo...**  
(Choir)  
Jubilate Deo, omnis terra; servite Domino in laetitia.  

O be joyful in the Lord, all ye lands: serve the Lord with gladness, and come before his presence with a song. Be ye sure that the Lord he is God; it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture. O go your way into his gates with thanksgiving, and into his courts with praise; be thankful unto him, and speak good of his name. For the Lord is gracious, his mercy is everlasting; and his truth endureth from generation to generation. (Psalm 100:1-3, Hebrew and Arabic)

2. **Ve adthdor vador**  
(From age to age)  
(Soloists and choir)

Bless his name. For the Lord is gracious, his mercy is everlasting, and his truth endureth from generation to generation. (Psalm 100:4-5, Hebrew and Arabic)

3. **Ta cao chang de yang**  
(The sheep of his pasture)  
(Solo and choir)

Shout for joy to the Lord, all the earth! Serve the Lord with joy, come before his presence with singing. Know that the Lord is God! (From Psalm 100:1-3, Zulu)

4. **Ngokubalwa!**  
(With great rejoicing!)  
(Choir)

Sing for joy, dance in gladness, shout for joy, all the earth! (Adapted from various English translations)

5. **Bendecid su nombre**  
(Bless his name)  
(Solo and choir)

Enter his gates with thanksgiving, his courts with praise. Be thankful, and bless his name. (Psalm 100:4, Spanish)

6. **Song of the Earth**  
(Choir)

Alleluia.

Praise Jehovah. (Nearly universal transliteration)

7. **Omnis Terra!**  
(Choir)

Sing for joy, dance in gladness, shout for joy, all the earth! (Adapted from various English translations)
Choir

**Soprano I**
- Hatsuko Arima
- Danni Carter, soloist
- Jacqueline Goldgorin
- Lauren Haber, soloist
- Elena Kozak
- Naoko Masuno
- Sara McNinch
- Lynda Silva

**Soprano II**
- Elyse Belanger
- Jan Grady
- Lucy Huntzinger
- Amy Jervis
- Pamela Nissley *

**Tenor I**
- Andy Kwan
- Alison Yuen Nyberg
- Michael Petit

**Tenor II**
- Howard Roberts *
- Karl Stanczak

**Alto I**
- Therese Curotto
- Chris Hunt
- Jean Kan
- Carol Meyer
- Lisa Reiche
- Ann Ritter
- Fran Sandwith

**Alto II**
- Cheryl Allen
- Terri Cook *
- Betsy Daly-Caffell
- Jane Goold-Caulfield
- Gayle Gelman
- Grace Huang
- Barbara Kelsey
- Beth Wiseman
- Joyce Wright

**Bass I**
- Elliot Franks
- Robert Kozak
- Matthew Reeve

**Bass II**
- Michel Conrad
- José Mendiola
- Dave Peters *

* Section Leader
Orchestra

Violin I
Virginia Smedberg, concertmaster
Xiaoli Chen, violin & erhu
Kathleen Thompson

Violin II
Lisa Zadek
Ilan Emily Lin

Viola
Galina André
Melinda Rayne

Violoncello
Kathy An
Nancy Zhang

Bass
David André

Flute
Vivian Boudreaux-Mikasa

Oboe
Alayne Gyetvai

Clarinet
Karen Sremac

French Horn
Randy Nickel

Harp
Anna Maria Mendieta

Organ
Angela Kraft Cross

Guitar
Ed Daranciang

Piano
Anna Khaydarova

Timpani & Percussion
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Kyle Baldwin

Djembe & Shekere
Dylan Damonte
Artistic Director

Shulamit Hoffmann founded Viva la Musica in 2001, and has since served as the organization’s artistic and executive director. She earned her doctorate in music education from Teachers College, Columbia University. Her dissertation, *Expression in Live Choral Performance: Meanings, Modalities, Processes, Synergies* is a product of her research into adult choral performance.

Dr. Hoffmann made her Carnegie Hall conducting debut in 2009. Previously, she was a recording artist for the South African Broadcasting Corporation. She has taught at the College of San Mateo since 2002, and at Idaho State University, Brigham Young University Extension, University of Cape Town, and the University of Witwatersrand. She is gratified that several of her former students are now college professors of music.

She has resumed the position of director of the illustrious Chancel Choir of Los Altos United Methodist Church, after serving there from 2002-2009.

She has received Congressional Recognition Awards for service to her community (2013 and 2002), and her biography is entered into the Congressional Record of the United States. She was the Foster City honoree for the San Mateo County Mayors’ Diversity Award in 2013.

Named Outstanding Graduate Student in the School of Music and Dance at San Jose State University, she is also the recipient of scholarships from Columbia University, San Jose State University, University of South Africa, and national scholarships from her native South Africa.

She holds degrees in choral conducting, piano performance, general music, and English literature, and licentiate teaching diplomas from the Royal Schools of Music, London, and from the University of South Africa.

She has served as program chair and as president for local chapters of the National Federation of Music Clubs and the California Music Teachers’ Association.

Dr. Hoffmann is particularly proud of Viva la Musica’s history of performances of major works for choir and orchestra, from Bach and Beethoven to Britten, Bernstein, and beyond, and especially of its twinned focus on traditional repertoire as well as the music of living composers.
**Soloists**

**Anna Khaydarova** has served as Viva la Musica’s collaborative pianist since 2005. She is a beloved and valued member of the ensemble. Ms. Khaydarova received her bachelor’s degree with honors from Tashkent University, Uzbekistan, and her master’s degree from Notre Dame de Namur University, California. She was a prizewinner in the Bartok-Prokofiev-Kabalevsky International Competition in Redford, Virginia, and in an NDNU Concert Competition, soloing with the Redwood Symphony. She is music director at Island United Church in Foster City, teaches in San Mateo, and accompanies at the Mozart School in Palo Alto. Ms. Khaydarova was the featured soloist in Beethoven’s *Choral Fantasy* in Viva la Musica’s December 2013 performances.

**Lauren Haber**, soprano, recently performed with Josh Groban as part of his Summer 2016 Tour. She made her international debut as the title role of *Suor Angelica* with the Sienna Music Festival. Other roles include Madame Lidoine from Poulenc’s *Dialogues des Carmélites*, La Ciesca from Puccini’s *Gianni Schicchi*, Mimi from Puccini’s *La Bohème*, and Ottavia from Monteverdi’s *L’incoronazione di Poppea*. Lauren was a recurring participant in the Martina Arroyo Foundation Role Performance Seminar, where she learned the roles of Donna Anna and Donna Elvira from Mozart’s *Don Giovanni*, Amelia from Verdi’s *Boccanegra*, the Countess from Mozart’s *Le Nozze di Figaro*, and Desdemona from Verdi’s *Otello*. Her scene performances include Woglinde from Wagner’s *Das Rheingold* with the Hellenic Music Foundation, Fiordiligi from Mozart’s *Cosi Fan Tutte*, the Countess from Mozart’s *Le Nozze di Figaro*, and Donna Elvira from Mozart’s *Don Giovanni*. She has collaborated with the Long Island Youth Symphony in the Mozart *Requiem* and *Carmina Burana*. Ms. Haber holds a Bachelor of Music in Vocal performance from Long Island University and a Master of Music in Vocal Performance from the Manhattan School of Music.
Viva la Musica!

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### Viva la Musica! Repertoire

**Baroque**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach</td>
<td>Easter Oratorio</td>
</tr>
<tr>
<td>Bach</td>
<td>Magnificat, BWV 243</td>
</tr>
<tr>
<td>Buxtehude</td>
<td>Magnificat</td>
</tr>
<tr>
<td>Charpentier</td>
<td>Te Deum</td>
</tr>
<tr>
<td>Corelli</td>
<td>Christmas Concerto Op. 6, no. 8*</td>
</tr>
<tr>
<td>Handel</td>
<td>Messiah, Parts 1, 2, 3</td>
</tr>
<tr>
<td>Ignacio de Jerusalem</td>
<td>Versos*</td>
</tr>
<tr>
<td>Pachelbel</td>
<td>Magnificat</td>
</tr>
<tr>
<td>Pergolesi</td>
<td>Fantasie: Imitation des Caractères de la danse*</td>
</tr>
<tr>
<td>Purcell</td>
<td>Funeral March for Queen Mary*</td>
</tr>
<tr>
<td>Ruggieri</td>
<td>Gloria</td>
</tr>
<tr>
<td>Corelli</td>
<td>Christmas Concerto Op. 8, no. 6*</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Concert for Orchestra, RV 151*</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Concert for Two Oboes, RV 535*</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Concert for Two Trumpets, RV 537*</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Dixit Dominus, RV 807</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Gloria RV</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Magnificat RV</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>The Four Seasons RV*</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Domine ad adjuvandum me festina, RV 593</td>
</tr>
</tbody>
</table>

**Classic**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abel</td>
<td>Sinfonia Op 7 No. 6*</td>
</tr>
<tr>
<td>J.C. Bach</td>
<td>Magnificat</td>
</tr>
<tr>
<td>Durante/Pergolesi</td>
<td>Magnificat</td>
</tr>
<tr>
<td>Pergolesi</td>
<td>Stabat Mater</td>
</tr>
<tr>
<td>Mozart</td>
<td>Ave Verum Corpus, KV 618</td>
</tr>
<tr>
<td>Mozart</td>
<td>Double Piano Concerto, K 365/316a*</td>
</tr>
<tr>
<td>Mozart</td>
<td>Triple Piano Concerto, KV 242*</td>
</tr>
<tr>
<td>Mozart</td>
<td>Coronation Mass, KV 317</td>
</tr>
<tr>
<td>Mozart</td>
<td>Church Sonata for Orchestra, KV 329*</td>
</tr>
<tr>
<td>Mozart</td>
<td>Credo Mass, KV 257</td>
</tr>
<tr>
<td>Mozart</td>
<td>Dixit and Magnificat, K 193</td>
</tr>
<tr>
<td>Mozart</td>
<td>Eine Kleine Nachtmusik, KV 525*</td>
</tr>
<tr>
<td>Mozart</td>
<td>“Per Pieta” Tenor aria with orchestra*</td>
</tr>
<tr>
<td>Mozart</td>
<td>Requiem, KV 626</td>
</tr>
<tr>
<td>Mozart</td>
<td>Serenata Notturno, KV 239*</td>
</tr>
<tr>
<td>Haydn</td>
<td>Mass in Time of War (Paukenmesse), Hb. XXII:9</td>
</tr>
<tr>
<td>Haydn</td>
<td>Missa in Angustiis (Lord Nelson Mass), Hb.XXII:11</td>
</tr>
<tr>
<td>Haydn</td>
<td>Te Deum for Empress Maria Theresa, Hb.XXIIIc:2</td>
</tr>
<tr>
<td>Haydn</td>
<td>Toy Symphony*</td>
</tr>
</tbody>
</table>

**Romantic**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beethoven</td>
<td>Choral Fantasy</td>
</tr>
<tr>
<td>Beethoven</td>
<td>Mass in C, Op. 86</td>
</tr>
<tr>
<td>Beethoven</td>
<td>Ninth Symphony choral movement</td>
</tr>
<tr>
<td>Beethoven</td>
<td>The Creatures of Prometheus Overture, Op. 43*</td>
</tr>
<tr>
<td>Composer</td>
<td>Work</td>
</tr>
<tr>
<td>---------------</td>
<td>--------------------------------------------------------</td>
</tr>
<tr>
<td>Brahms</td>
<td>A German Requiem</td>
</tr>
<tr>
<td>Fauré</td>
<td>Requiem</td>
</tr>
<tr>
<td>Holst</td>
<td>St. Paul's Suite*</td>
</tr>
<tr>
<td>Schubert</td>
<td>Magnificat in C, D. 486</td>
</tr>
<tr>
<td></td>
<td><strong>Contemporary</strong></td>
</tr>
<tr>
<td>LeRoy Anderson</td>
<td>Sleigh Ride*</td>
</tr>
<tr>
<td>Kim André Arnesen</td>
<td>Requiem</td>
</tr>
<tr>
<td>Carol Barnett</td>
<td>The World Beloved: A Bluegrass Mass</td>
</tr>
<tr>
<td>Randol Bass</td>
<td>A Feast of Carols</td>
</tr>
<tr>
<td>Randol Bass</td>
<td>A Savior is Born</td>
</tr>
<tr>
<td>Randol Bass</td>
<td>Gloria</td>
</tr>
<tr>
<td>Bernstein</td>
<td>Suite from West Side Story</td>
</tr>
<tr>
<td>Dwight Bigler (arr.)</td>
<td>The First Noël</td>
</tr>
<tr>
<td>Craig Bohmier</td>
<td>Joy to All the World</td>
</tr>
<tr>
<td>Benjamin Britten</td>
<td>A Ceremony of Carols</td>
</tr>
<tr>
<td>Craig Courtney</td>
<td>A Musicological Journey through the Twelve Days of Christmas</td>
</tr>
<tr>
<td>Richard Evans (arr.)</td>
<td>Wexford Carol</td>
</tr>
<tr>
<td>Dan Forrest</td>
<td>Requiem for the Living</td>
</tr>
<tr>
<td>Dan Forrest</td>
<td>Jubilate Deo</td>
</tr>
<tr>
<td>Ola Gjeilo</td>
<td>Sunrise Mass</td>
</tr>
<tr>
<td>Ola Gjeilo</td>
<td>Dark Night of the Soul &amp; Luminous Night of the Soul</td>
</tr>
<tr>
<td>Mark Hayes</td>
<td>Gloria</td>
</tr>
<tr>
<td>Ed Henderson (arr.)</td>
<td>El Cielo Canta</td>
</tr>
<tr>
<td>Stanley Hoffman</td>
<td>Three Hannukah Pieces</td>
</tr>
<tr>
<td>Lara Hoggard</td>
<td>Personent Hodie</td>
</tr>
<tr>
<td>Gustav Holst</td>
<td>Christmas Day</td>
</tr>
<tr>
<td>Hal Hopson</td>
<td>Carols</td>
</tr>
<tr>
<td>Karl Jenkins</td>
<td>Armed Man Mass Suite: A Mass for Peace</td>
</tr>
<tr>
<td>Karl Jenkins (arr.)</td>
<td>A Celebration of Christmas</td>
</tr>
<tr>
<td>Karl Jenkins</td>
<td>In These Stones Horizons Sing</td>
</tr>
<tr>
<td>Karl Jenkins</td>
<td>Stella Natalis</td>
</tr>
<tr>
<td>Kirke Mecham</td>
<td>Seven Joys of Christmas</td>
</tr>
<tr>
<td>Glen McClure</td>
<td>Kyrie (with steel drums)</td>
</tr>
<tr>
<td>Henry Mollicone</td>
<td>A Christmas Celebration</td>
</tr>
<tr>
<td>Richard Nance</td>
<td>A Child My Choice</td>
</tr>
<tr>
<td>René Carlos Ochoa</td>
<td>Misa del Pueblo</td>
</tr>
<tr>
<td>Daniel Pinkham</td>
<td>Christmas Cantata</td>
</tr>
<tr>
<td>Ariel Ramirez</td>
<td>Misa Criolla</td>
</tr>
<tr>
<td>Ariel Ramirez</td>
<td>Navidad Nuestra</td>
</tr>
<tr>
<td>Robert Ray</td>
<td>Gospel Magnificat</td>
</tr>
<tr>
<td>Ottorino Respighi</td>
<td>Ancient Airs and Dances, Suite 1*</td>
</tr>
<tr>
<td>John Rutter</td>
<td>Brother Heinrich’s Christmas</td>
</tr>
<tr>
<td>John Rutter</td>
<td>Gloria</td>
</tr>
<tr>
<td>John Rutter</td>
<td>Mass of the Children</td>
</tr>
<tr>
<td>John Rutter</td>
<td>Magnificat</td>
</tr>
<tr>
<td>Conrad Susa</td>
<td>Carols and Lullabies</td>
</tr>
<tr>
<td>Gwyneth Walker</td>
<td>Rejoice!</td>
</tr>
</tbody>
</table>

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* Work for orchestra
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