John Rutter *Magnificat*

Mark Hayes *Gloria*

Sunday, December 4, 2016, 4:00 p.m.
Pre-concert talk 3:30 p.m.
225 Tilton Avenue, San Mateo, California

Artwork by Therese Curotto
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Program

Magnificat

John Rutter
(contemp.)

1. Magnificat anima mea
2. Of a Rose, a lovely Rose
3. Quia fecit, mihi magna
4. Et misericorsida
5. Fecit potentiam
6. Esurientes
7. Gloria

Soloist
Solmaaz Adeli, Mezzo-Soprano

Scored for soloist, choir, and orchestra:
strings, woodwinds, French horn, timpani and percussion

Duration: 45 minutes.

Intermission

Viva la Holiday Boutique and Cookie Sale!
Gifts, gourmet treats & bottled water

Bear’s Head Carol

arr. Angela Kraft Cross
(contemp.)

Look to the Light
Meira M. Warshauer
(contemp.)

Gloria
Mark Hayes
(contemp.)

1. Gloria in excelsis Deo
2. Domine Deus, Rex coelestis
3. Quoniam tu solus sanctus

Soloists
Teressa Foss, Soprano
Solmaaz Adeli, Mezzo-Soprano
Michael Mendelsohn, Tenor
José Mendiola, Baritone

Scored for soloists, choir, and orchestra:
strings, woodwinds, French horn, trumpet, timpani and percussion

Duration: 22 minutes

El Cielo Canta
Ed Henderson
(contemp.)

Ed Daranciang, Guitar, and Ginger Rombach Adams, Flute

Scored for solo guitar, choir, and string orchestra
Magnificat

The composer writes:

The … Magnificat—a poetic outpouring of praise, joy and trust in God, ascribed by Luke to the Virgin Mary on learning that she was to give birth to Christ—has always been one of the most familiar and well-loved of scriptural texts, not least because of its inclusion as a canticle in the Catholic office of Vespers and in Anglican Evensong. Musical settings of it abound, though surprisingly few of them since J.S. Bach’s time give the text extended treatment. I had long wished to write an extended Magnificat, but was not sure how to approach it until I found my starting point in the association of the text with the Virgin Mary. In countries such as Spain, Mexico and Puerto Rico, feast days of the Virgin are joyous opportunities for people to take to the streets and celebrate with singing, dancing and processions. These images of outdoor celebration were, I think, somewhere in my mind as I wrote, though I was not fully conscious of the fact till afterwards. I was conscious of following Bach’s example in adding to the liturgical text— with the lovely old English poem *Of a Rose* (an anonymous 15th century English poem), *Of a Rose, a lovely Rose*. The poem portrays Jesus as a rose springing from Mary, who is symbolized as a rose bush. The bush has five branches, with a stanza dedicated to each: the Annunciation, the Star of Bethlehem, the three Kings, the fall of the devil’s power, and heaven. The last stanza takes a dramatic turn when it asks Mary to “shield us from the fiendes bond.” The poem is sung in a chant-like manner—“tranquil and flowing,” the composer instructs—in the antique Dorian mode, evocative of a distant time and place;.

The third movement, *Quia fecit mihi magna* (“For he that is mighty hath magnified”), opens in majestic French overture-style, with dotted rhythms and fanfares in the heraldic key of D major. Drama is built by voices entering sequentially from low to high. *Et sanctum nomen eius* (“And holy is his Name”) is delivered reverentially, and what had opened with such bravado closes with a contrasting quiet *Sanctus*.

The mezzo-soprano soloist is first heard in the fourth movement, *Et misericordia* (“And his mercy”). Motifs of undulating eighth-notes coming to rest on long notes are heard throughout solo and choral parts, and set a dulcet mood.

The fifth movement, *Fecit potentiam* (“He hath shewed strength”) begins with irregular energetic rhythms. The bass call dominates the movement. Voices join dramatically, as they did in the third movement. *Dispersit superbos* (“He hath scattered the proud”) is presented visually, in fast 3/8 movement, while *Deposuit potentes de sede* (“He hath put down the mighty from their seat”) is rendered on a steady monotone beat. By contrast, the soprano sings *et exaltavit humiles* (“and hath exalted the humble”), beginning softly and rising in a dramatic crescendo when joined by all other voices.

*Esurientes*, the sixth movement, has continuous eighth-notes, played by the orchestra and sung by chorus and soloist in lilting, reassuring 12/8 time.

The seventh movement hearkens back to the drama of the third, repeating the dotted rhythm and building from low to high voices. The liturgical doxology, *Gloria Patri*, is interrupted by the soloist singing a *Sancta Maria* prayer, asking for succor for those in need. The final *Sicut erat in principio* (“As it was in the beginning”) recalls motifs from the very opening *Magnificat* motif in the first movement, and ends optimistically on an upward mordent (main note, upper note, main note) on the final *Amen.*
1. Magnificat anima mea

_Magnificat anima mea Dominum:_
My soul doth magnify the Lord:
_Et exultavit spiritus meus in Deo salutari meo._
And my spirit hath rejoiced in God my Savior.

_Qvia respexit humiliatem ancillae suae:_
For he hath regarded the lowliness of his handmaiden:
_Ecce enim ex hoc beatam me dicent omnes generationes._
For behold, from henceforth all generations shall call me blessed.

2. Of a Rose, a lovely Rose

(Anonymous 15th century English poem)

Of a Rose, a lovely Rose,
Of a Rose is all my song.

Hearken to me, both old and young,
How this Rose began to spring;
A fairer rose to mine liking
In all this world ne know I none.

Five branches of that rose there been,
The which be both fair and sheen;
The rose is called Mary, heaven’s queen.
Out of her bosom a blossom sprang.

The first branch was of great honor:
The blest Marie should bear the flow’r;
There came an angel from, heaven’s tower
To break the devil’s bond.

The second branch was great of might,
That sprang upon Christmas night;
The star shone over Bethlem bright,
That man should see it both day and night.

The third branch did spring and spread;
Three kings then the branch gan led
Unto Our Lady in her child-bed;
Into Bethlem that branch sprang right.

The fourth branch it sprang to hell,
The devil’s power for to fell:
That no soul therein should dwell,
The branch so blessedfully sprang.

The fifth branch it was so sweet,
It sprang to heav’n both crop and root,
Therein to dwell and be our bote (salvation):
So blessedly it sprang.

Pray we to her with great honor,
She that bare the blessed flow’r;
To be our help and our succor,
And shield us from the fiends bond.

3. Quia fecit mihi magna

_Qvia fecit mihi magna qui potens est:_
For he that is mighty hath magnified me:
_Et sanctum nomen eius._
And holy is his Name.

_Sanctus, Sanctus, Sanctus_
_Holy, Holy, Holy_
_Dominus Deus Sabaoth._
_Lord God of hosts._
_Pleni sunt caeli et terra gloria tua._
_Heaven and earth are filled with thy glory._
_Hosanna in excelsis._
_Hosanna in the highest._

4. Et Misericordia

_Et misericordia eis a progenie in progenies timentibus eum._
And his mercy is on them that fear him through all generations.
5. Fecit Potentiam

Fecit potentiam in brachio suo:  He hath shewed strength with his arm:
Dispersit superbos mente cordis sui.  He hath scattered the proud in the
imagination of their hearts.
Deposuit potentes de sede,  He hath put down the mighty from their seat,
Et exaltavit humiles.  And hath exalted the humble and meek.

6. Esurientes

Esurientes implevit bonis:  He hath filled the hungry with good things
et deditis dimisit inanes.  and the rich he hath sent empty away.
Suscepit Israel puerum suum,  He remembering his mercy hath
Recordatus misericordiae suae.  holpen his servant Israel,
Sicut locutus est ad patres nostros,  As he promised to our forefathers,
Abraham et semini eius in saecula.  Abraham and his seed forever.

7. Gloria

Gloria Patri, et Filio,  Glory be to the Father, and to the Son,
et Spiritui Sancto.  and to the Holy Ghost.

(Soloist: Antiphon at Feasts of the Blessed Virgin Mary)
Sancta Maria, succurre miseris,  Holy Mary, succor those in need,
iva pusillanimis,  help the faint-hearted,
refoe flebiles;  console the tearful:
ora pro populo,  pray for the laity,
interveni pro clero,  assist the clergy,
tercede pro devoto femino sexu:  intercede for all devout women:
sentiant omnes tuam iuvament,  may all feel the power of your help,
quicunque tuum sanctum  whoever prays for your holy aid.
implorant auxilium. Alleluia.

Sicut erat in principio, in principio et nunc  As it was in the beginning, is now,
Et semper et in saecula saeculorum.  And ever shall be, world without end.
Amen.

(English translation of the Magnificat from the 1662 Book of Common Prayer)

Boar’s Head Carol

The boar’s head in hand bear I,
Bedecked with bays and rosemary.
And I pray you, my master be merry
Quot estis in concivio (as many as are at the feast).

Caput apri defero (I bring in the boar’s head)
Reddens laudes domino (Giving thanks to the lord).

The boar’s head as I understand
Is the chiefest dish in all the land.
And I pray you wherever it be found
Servitium in cantio (serve it with a song).

Our steward hath provided this,
In honor of the King of Bliss,
Which on this day to be served is,
In Regimensi atrio (In Queen’s Hall).

O Come All Ye Faithful

O come all ye faithful
Joyful and triumphant,
O come ye, O come ye to Bethlehem.
Come and behold Him,
Born the King of Angels;
O come, let us adore Him, O come, let us adore Him,
Christ the Lord.

Sing, choirs of angels,
Sing in exultation,
Sing all ye citizens of heaven above.
Glory to God,
Glory in the Highest;
O come, let us adore Him,O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.
Look to the Light  

Text by Rabbi Daniel Grossman

This Hanukah piece recounts several centuries of events: In 164 B.C.E., the Jews reclaim their sovereignty and rededicate their Temple in Jerusalem. Fast-forward to 1777, as George Washington’s army is bedding down after a meager Christmas Eve meal. Washington finds a soldier has lit a Menorah. He sobbs and Washington comforts him and assures him they will be victorious (The selfsame Menorah is on display in today’s White House). Fast-forward once more, to 1993, Billings, Montana: anti-Semitic skinheads throw rocks through the windows of Jewish homes where menorahs are displayed. The Billings Gazette prints paper menorahs, and a minister of the First Congregational Church organizes a campaign for townsfolk of all denominations to display the paper menorah cut-outs in solidarity with the Jews.

Look to the light, the light in the window,
The simple lit candles that shimmer and shine.
The message is clear as simple lit candles.
The passion for freedom is yours and is mine.

For two thousand years their glow sends a message:
The struggle of peoples who yearn to be free.
Not by might and not by power
By faith and by will our freedom shall be.

The menorah glowed in the Jerusalem’s Temple,
Washington’s campsite and Billings, Montana.
If each of us lights just one little candle
The light of freedom will also shine here.

Look to the light, the light in the window,
The simple lit candles that shimmer and shine.
The house is as bright as the light of each candle
That glows in our hearts and shines for all time.

Look to the light, the light in the window,
The simple lit candles that shimmer and shine.
The message is clear as simple lit candles.
The passion for freedom is yours and is mine.

For two thousand years their glow sends a message:
The struggle of peoples who yearn to be free.
Not by might and not by power
By faith and by will our freedom shall be.

The menorah glowed in the Jerusalem’s Temple,
Washington’s campsite and Billings, Montana.
If each of us lights just one little candle
The light of freedom will also shine here.

A bleak winter’s night at Washington’s campsite,
The snow was falling and spirits were cold.
When Washington looked to the lights of the candles,
Like Maccabee soldiers they grew brave and bold.

For two thousand years their glow sends a message:
The struggle of peoples who yearn to be free.
Not by might and not by power
By faith and by will our freedom shall be.

Hate had twisted Hanukah’s vision.
A windowpane shattered, one family alone.
A minister’s faith in the soul of the city
Brought lights to each window, to each Billings home.

Gloria Hayes

The composer has said, “I love writing music that is dramatic, music that grabs you and takes your breath away, that keeps you on the edge of your seat, music that you experience deep in your soul.” This music does just that. Scored for choir, orchestra, and four vocal soloists, it has a cinematic quality that vividly captures the awe and wonder of the sacred text. Effective orchestration and well-crafted vocal lines make the music easily accessible to the listener. Irregular meters seem an obvious choice to emphasize the prosody of the text. The composer’s juxtaposition of Latin and English readily makes the message more relevant to a wider audience than the Latin alone might do. Bold, declamatory musical sweeps contrast with tender, intimate moments. Special effects in the second movement include duets among the soloists against hummed choral “oo”s. Then, in stage whispers, the choir declaims Qui tollis peccata mundi, miserere nobis (“Thou who takest away the sins of the world, have mercy on us”) against glissandi (“slides”) in the strings. The last movement ends in quiet, hushed
contemplation, with reverential “amens,” giving us a chance to savor the deeply moving mystery of the Christmas season.

1. Gloria in excelsis Deo

_Gloria in excelsis Deo._
Glory to God in the highest.

_Et in terra pax._
And on earth

_hominibus bonae voluntatis._
peace to people of good will.

_Laudamus te. Benedicimus te._
We praise Thee. We bless Thee.

_Adamus te. Gregoritemus te._
We worship Thee. We glorify Thee.

_We give thanks to Thee according to Thy great glory._

2. Domine Deus, Rex coelestis

_Domine Deus, Rex coelestis._
Lord God, Heavenly King,

_Deus Pater omnipotens._
God the Father almighty.

_Domine Fili unigenite,_
The Only-begotten Son,

_Jesu Christe._
Lord Jesus Christ,

_Lord sovereign of heaven,_

_God creator almighty,_

_Lord, Jesus Christ,_
The only begotten Son.

_Domine Deus, Agnus Dei,_
Lord God, Lamb of God,

_Filius Patris._
Son of the Creator.

_Qui tollis peccata mundi,_
Thou who takest away the sins of the world,

_miserere nobis._
have mercy upon us.

_Qui tollis peccata mundi,_
Thou who takest away the sins of the world,

_suscipe deprecationem nostram._
receive our prayer.

_Qui sedes ad dexteram Patris,_
Thou who sittest at the right hand of the Creator,

_miserere nobis._
have mercy upon us.

3. Quoniam tu solus sanctus

_Quoniam tu solus Sanctus._
For Thou alone are holy.

_To solus Dominus,_
Thou are the Lord,

_Tu solus Altissimus,_
Thou alone are the Most High,

_Jesu Christe._
Jesus Christ.

Joy to the World

_Joy to the World, the Lord is come!_ Let earth receive her King;

_Let every heart prepare Him room,_
And Heaven and nature sing,

_And Heaven and nature sing,_
And Heaven, and Heaven, and nature sing.

_He rules the world with truth and grace,_
And makes the nations prove The glories of His righteousness,

_And wonders of His love,_
And wonders of His love,

_And wonders, wonders, of His love._

El Cielo Canta

This effervescent Argentine carol bursts forth: A flamenco-style guitar riff leads strings and flute in an extended instrumental introduction before the choir enters. The momentum carries all the way through to a spirited ending.

_The heavens sing “Alleluia,” Alleluia!_ Because in your life and in mine shines the glory of God.

_The heavens sing “Alleluia,” Alleluia!_ For the love of God unites your life and mine. Alleluia!
Choir

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Naolo Masuno
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Pamela Nissley *
Lynda Silva

Alto
Therese Curotto
Jane Goold Caulfield
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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.

Solmaaz Adeli, Mezzo-Soprano, has performed for the Special Olympics World Games Los Angeles, Asheville Lyric Opera, the U.S. Embassy of Vienna The Sound of Music 50th Anniversary and 9/11 Commemoration, and Austria’s Licht ins Dunkel campaign with members of the Vienna Philharmonic Orchestra, broadcast in Austria. Concert appearances include the Palais Belvedere, British Embassy of Vienna, Brahms-Saal at the Wiener Musikverein, Vienna State Opera’s Marmorsaal, and New York Metropolitan Museum of Art, and as soloist with the Santa Cruz Chorale. Her European debut was with the Vienna Chamber Opera as Flora in Albinoni’s Il Nascimento dell’Aurora and she debuted the title role in François Pierre Descamp’s Zumurrud and Subaida in Rene Clemencic’s opera Harun und Djafar in Vienna. She recently debuted a work by Grammy award-winning Barry Phillips with the Santa Cruz Chamber Players. She studied at the Konservatorium für Musik und Dramatische Kunst Wien.
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