

Viva la Musica!

Choir • Orchestra
Shulamit Hoffmann, Conductor
Anna Khaydarova, Pianist

Antonio Vivaldi
Magnificat

Kim André Arnesen
Magnificat



Guest appearance
Crowden
Chamber Singers
& Children's Chorus
Betsy Marvit,
Conductor

Soloists
**Lauren Haber &
Jacqueline Goldgorin,**
Sopranos

Sunday, December 17, 2017, 4:00 p.m.

Pre-concert talk 3:30 p.m.

225 Tilton Avenue, San Mateo, California 94401

Program



O Come All Ye Faithful

Sing along

Magnificat _____ Antonio Vivaldi (1678-1741)

Scored for choir, soloists, strings, organ, harpsichord
12 movements, 13 minutes
Lauren Haber & Jacqueline Goldgorin, soloists

Crowden Chamber Singers

- Hodie Christus Natus Est** _____ Sweelink, arr. Morgan
White Winter Hymnal _____ Pentatonix cover
Arany Szárnyú Angya _____ arr. Lajos Bárdos, trans. Needleman
12 Days After Christmas _____ Frederick Silver
Will the Circle Be Unbroken _____ arr. J. David Moore

Intermission

Treats for sale! Viva la Cookie!

The Boar's Head Carol _____ arr. Angela Kraft Cross

Joy to the World _____ Sing along

Magnificat _____ Kim André Arnesen (b. 1980)

Scored for soloists, choir, strings, organ, piano
7 movements, 42 minutes
Lauren Haber, Jacqueline Goldgorin,
& Crowden Chamber singers, soloists

Ale Brider _____ Traditional arr. Joshua Jacobson

Notes, Texts, Translations

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,
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.

Magnificat

Vivaldi & Arnesen

The text used by Vivaldi and Arnesen for their Magnificats is based on the biblical Canticle (Song) of the Blessed Virgin Mary (Luke 1:46-55). It is entirely fitting to have the Magnificat text set to music because, as biblical scholars impute, these are the words the Blessed Virgin herself probably sang, while she was visiting at the home of her cousin, Elizabeth, during what is known as the Visitation.

The text conveys both Mary's personal expression of joy and also all Israel's hope and thanksgiving, that the coming Incarnation will fulfill God's promise of redemption for His people. We hear Mary's words of astonishment and wonder at being told of the holy child she is carrying in her womb. And we hear her praises to God, her recollection of God's mercies shown to Israel, and the hope of the fulfillment of His ancient promise to Abraham.

The *Gloria Patria*, the traditional doxology (from Greek: *doxologia*: *doxa*="glory" and *logia*,="saying"), is a short hymn of praise, appended at the end of the Canticle.

Magnificat

Magnificat anima mea Dominum;

My soul magnifies the Lord,

Et exultavit spiritus meus in Deo salutari meo,

And my spirit rejoices in God my Savior.

Quia respexit humilitatem ancillae suae.

For He has regarded the low estate of His handmaiden.

Ecce enim ex hoc beatam me dicent omnes generationes.

For behold, henceforth all generations shall call me blessed.

Quia fecit mihi magna qui potens est,

For He who is mighty has done great things for me,

et sanctum nomen eius,

and holy is His name.

Sicut locutus est, ad Patres nostros.

In accordance with what He said to our Fathers.

Et misericordia eius a progenie in progenies timentibus eum.

And His mercy is on those who fear Him from generation to generation.

Fecit potentiam in brachio suo;

He has shown strength with His arm:

Dispersit superbos mente cordis sui.

He has scattered the proud in the imagination of their hearts.

Deposuit potentes de sede,

He has put down the mighty from their thrones,

et exaltavit humiles.

and exalted those of low degree.

Esurientes implevit bonis,

He has filled the hungry with good things,

et divites dimisit inanes.

and the rich He has sent empty away.

Suscepit Israel, puerum suum,

He has helped His servant Israel,

recordatus misericordiae suae,

in remembrance of His mercy.

Sicut locutus est ad patres nostros,

As He spoke to our fathers,

Abraham et semeni eius in saecula.

To Abraham and to his posterity forever.

Gloria Patri, et Filio, et Spiritui Sancto.

Glory be to the Father and to the Son and to the Holy Spirit.

Sicut erat in principio,

As it was in the beginning,

et nunc, et semper, et in saecula saeculorum. Amen.

is now and ever shall be, world without end. Amen.

The Boar's Head Carol

The boar's head in hand bear I

Bedeck'd with bays and rosemary.

And I pray you, my masters, be merry

Quot estis in convivio (As many as are in the feast)

Caput apri defero (The boar's head I bear)

Reddens laudes Domino (Giving praises to the Lord)

The boar's head, as I understand,

Is the chiefest dish in all the land,

And I pray you where ever it be found

serviticum in cantico (Let us serve with a song).

Our steward hath provided this

In honour of the King of Bliss,

Which on this day shall be served is

In Reginensi atrio (In the hall of Queen's [College, Oxford]).

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.

Ale Brider

Un mir zainen ale brider, oy yoy, ale brider!
We are all brothers, oy, oy, all brothers!

Un mir zingen freylikhe lider, oy yoy yoy.
And we sing happy songs,
Un mire haltn zich in eynem
And we we all stick together,
Azelkhes iz nito bei keynem
Like nobody else does.

Un mir zainen ale eynik
And we are all united,
Tsi mir zainen filtsi veynik, oy yoy yoy.
Whether we are many or few,
un mir libn zikh dokh ale
And we love each other,
Vi a khosn mit a kale.
Like a bridegroom and a bride.

Un mir zainen freylekh munter, oy yoy, freylekh munter,
And we are all happy, oy, oy, all happy
Zingen lider, tansn unter, oy yoy yoy.
Singing songs and dancing,
Un mir zainen ale shvester
And we are all sisters,
Azoy vi Rukhel, Rus, und Ester.
Like Rachel, Ruth, and Esther.

Choir & Orchestra

Soprano I

Hatsuko Arima-Stenzel
Jacqueline Goldgorin
Lauren Haber *
Elena Kozak
Sara McNinch

Soprano II

Elyse Belanger *
Jan Grady
Lucy Huntzinger

Alto I

Christine Hunt
Carol Meyer
Lisa Reiche
Ann Ritter

Alto II

Terri Cook *
Jane Goold-Caulfield
Barbara Kelsey
Joyce Wright

Tenor

William Betts
Alison Yuen Nyberg *
James Pintner
Howard Roberts

Bass I

Michel Conrad
Robert Kozak
Matthew Reeve
Dave Peters *
Bill Treddway

*** Section Leader**

Violin I

Xiaoli Chen,
concertmaster
Alexander Makarenko

Violin II

Jennifer Ho
Kay Wang

Viola

Galina André
Wilber Wong

Violoncello

Kathy An

Bass

David André

Organ

Angela Kraft Cross

Piano

Anna Khaydarova

Crowden Children's Choirs

Betsy Marvit, Artistic Director

Chamber Singers

Eli Silverman
Anna Littlejohn
Ellie Baldwin
Noa Josephine Marvit
Leda Knowles
Hope Hsu
Carolyn Booth
Morna Mandic
Amelia Muniz
Lachlan Marvit
Julian Chen
Ursa Kaiser
Kyle Swenson
Kaja Arusha
Aya Brantley
Nathan Booth

Children's Chorus

Sophia Garduno
Lydia Christoff
Elizabeth Haase
Hannah Ibsen
Eva Senakarn
Sam Shimoguchi
Emma Tripier
Sophia Vorobyeva
Fan Zhang
Inez Wolf
Emma Chu
Ailsa Collier
Jaden Jones
Constance Lebofsky
Gabrielle Lebofsky
Parley Marvit
Beibei Tian
Iris Le LiBoux
Eve Le LiBoux

Viva la Musica Artistic Director



Shulamit Hoffmann founded Viva la Musica in 2001, and has since served as the organization's artistic and executive director. She 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.

Dr. Hoffmann made her Carnegie Hall conducting debut in 2009. She earned her doctorate in music education from Teachers College, Columbia University in 2016. Her dissertation, *Expression in Live Choral Performance: Meanings, Modalities, Processes, Synergies* is a product of her research into adult choral performance.

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. Several of her former students are now college professors of music.

Dr. Hoffmann is once more the director of the Chancel Choir of Los Altos United Methodist Church, having served 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 has been a recording artist for the South African Broadcasting Corporation.

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 is a festival adjudicator for the California Music Educators Association, and she has served as program chair and president for local chapters of the National Federation of Music Clubs and the California Music Teachers' Association.

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, made her international debut as the title role of *Suor Angelica* with the Sienna Music Festival. Performances include Madame Lidoine from *Dialogues des Carmélites* with the Aaron Copland Opera Studio, Mimì from *La Bohème* with The CoOPERative Program, Ottavia from *L'incoronazione di Poppea* with the Aaron Copland Opera Studio, La Ciesca from *Gianni Schicchi* with the Queens Symphony Orchestra, and *Suor Angelica* with the New York Lyric Opera Theatre. As Artist in Residence with the New York Lyric Opera Theatre, Ms. Haber made her Weill Hall debut as Il Paggio in *Rigoletto*. She has performed Mimì from *La Bohème* with the International Vocal Arts Institute in Canada, Donna Anna from *Don Giovanni* at the Westchester Summer Vocal Institute, Fiordiligi from *Così Fan Tutte* with the New York Opera Exchange, and Woglinde from *Das Rheingold* with the Hellenic Music Foundation; *Elijah* with the Queens College Symphony Orchestra, and Mozart's *Requiem* and *Carmina Burana* with the Long Island Youth Symphony. She holds Master's Degree in Vocal Performance from Manhattan School of Music, and was a participant in the Martina Arroyo Foundation Role Performance Seminar.



Jacqueline Goldgorin, soprano, began her career in Los Angeles. Ms. Goldgorin has performed with Gateway Classical Orchestra, Chelsea Opera, Opera of the Hamptons, Opera on the Hudson, Connecticut Grand Opera, New York Metro Vocal Arts Ensemble, West Bay Opera and Opera San Jose. In concert, she has performed the Mozart *Requiem* as Soloist in Argentina, Uruguay and Brazil with Pacific Chorale and soloist in the Verdi *Requiem* with Gateway Classical Music Society. She made her San Francisco debut singing Paula in a concert of highlights from *Rio de Mujeres* by Hector Armienta, and has enjoyed singing roles with Golden Gate Opera, Opera San Jose, West Bay Opera and Verismo Opera in the bay area. Recent engagements include Fiora in *L'amore dei tre Re* with Empire Opera, the premiere of a new work by Brent Miller with Magik*Magik Orchestra, a recital series of Spanish and Argentinian music in NYC and California, and soloist in Mozart Requiem.

Viva la Musica!

Viva la Musica was founded in the San Francisco Bay Area in 2001 by Shulamit Hoffmann, as a non-profit, public benefit performing arts organization. Viva's mission is to provide enriching artistic experiences for performers and audiences, by inspiring, educating, and entertaining with quality performances of noteworthy music from diverse eras and cultures.

Viva performs two concert seasons annually, spring and Christmas, collaborates in performances with other arts organizations in the Bay Area, and gives concerts for children.

Performance tours include Vilnius, Riga, Tallinn, St Petersburg, Helsinki (2017), Prague and Dresden (2011), Carnegie Hall, New York (2008 & 2009), Vienna and Salzburg (2006), and Vermont International Choral Festival (2005). Viva specializes in repertoire both classical and contemporary, major works and miniatures, and multi-cultural and multi-media performances.

Viva la Musica!

Founded 2001

A non-profit public benefit corporation

*Viva's mission is to provide enriching artistic experiences
by inspiring, educating, and entertaining with quality performances
of noteworthy music from diverse eras and cultures*

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in collaboration with other performing arts organizations

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- Lithuania, Latvia, Estonia, Helsinki, St. Petersburg (2017)
- Prague and Dresden (2011)
- Carnegie Hall, New York (2008 & 2009)
- Vienna and Salzburg (2006)
- Vermont International Choral Festival (2005)

Contact Viva

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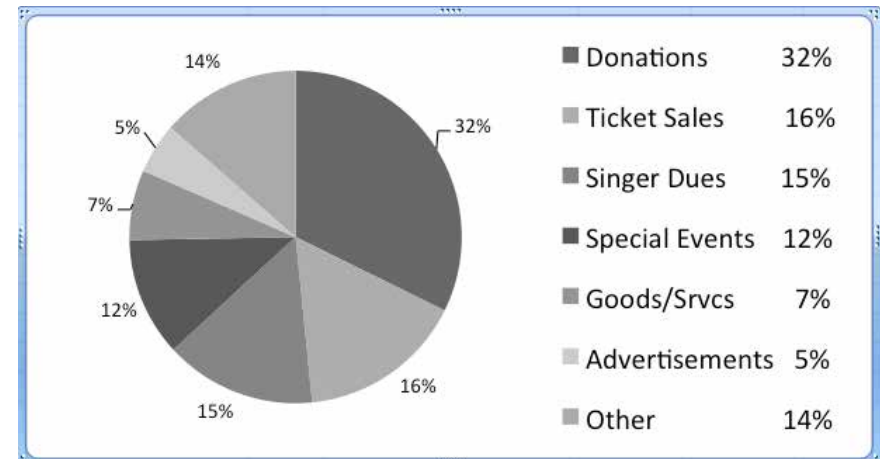
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