

MUSICAL ARTS OF SANTA CRUZ
PRESENTS

THE Santa Cruz Chorale
GIOVANNI PIERLUIGI DA PALESTRINA
MISSA PAPAE MARCELLI

Christian Grube, Conductor & Artistic Director

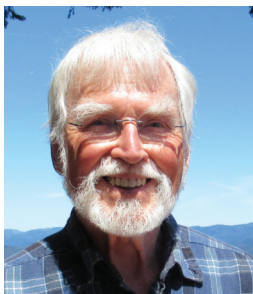


♥ Saturday, May 17, 2025, 8:00pm

♥ Sunday, May 18, 2025, 4:00pm

Holy Cross Church
123 High Street, Santa Cruz

The Santa Cruz Chorale SEASON 42 ♥ 2024-2025



ARTISTIC DIRECTOR

Christian Grube, Artistic Director and Conductor of the Santa Cruz Chorale since July 2006, is emeritus professor of choral conducting at the University of Arts,

Berlin. As director of the Berlin State and Cathedral Boys' Choir and the Chamber Choir of the University of Arts, Professor Grube has conducted and toured with his choirs throughout the world. In 1995, because of the diplomatic influence of his work, he was awarded the National Medal for Distinguished Service, the highest civilian honor given by the German government, and in 2010 he was also awarded the "Felix & Fanny Mendelssohn Medal" for "outstanding contributions to the choral life of Berlin." In April, 2022 he received a United States Certificate of Special Congressional Recognition, honoring him and the Santa Cruz Chorale for their benefit concert on behalf of Ukrainian children. Prof. Grube spends part of the year in Europe, holding workshops and serving as guest conductor with various choral groups.

THE SANTA CRUZ CHORALE

Founded in 1983, the Santa Cruz Chorale dedicates itself to two goals: presenting its audiences with distinctive, exciting concerts of choral works from diverse periods, and giving its singers the chance to experience the delight and artistic growth that come from making music at the highest level. The Chorale has recorded five CDs under maestro Grube and has toured in Italy, Croatia, and Spain.

The Chorale's 40-some members, who live throughout Santa Cruz County and beyond, join the ensemble by audition. Although several are professional musicians, all volunteer their time, and all are amateurs in the original sense of that word—people who seriously pursue an art for the love of it.

Christian Grube has been our conductor and artistic director since 2006.

MEMBERS OF THE SANTA CRUZ CHORALE

Sopranos

Crista Berryessa
Nancy Brookie-Connor
Catharine Eastman
Margie Erickson
Alexandra Florimonte
Meghan French
Barbara Gaskell
Karen Gordon-Grube
Nell Griscom
Kayce Hobson
Ruth Kaspar
Laurie Knox
Nancy Norris
Alissa Roedig
Tammy Sager
*Gabrielle Stocker
Teresa Thomae
Julia van der Wyk
Lydia Werthen
April Zilber

Tenors

Kevin Crews
Ron Goodman
Paul Lawton
David Ley
Robert Ley
Tom Pennello
Kyle Robertson
Richard Roullard

* soprano emerita

Altos

Anne Bueltemann
Alison Carrillo
Rosella Crawford-
Bathurst
Mary Crawford
Kūlani Kamaha'o
Alisa Klaus
Eliza Linley
Sharon Nelson
Meri Pezzoni
Deana Slater
Rachael Tibbetts
Nancy T. Voogd
Christina Waters
Mary Ann Wieland
Edith Wuestenhagen
Wendy Wyckoff

Basses

Roger Chaffin
Alan Chase
Daniel Gaskell
Lars Johannesson
Jean Laroche
Michael Logue
Rich Parker
Luiz Razera
Michael Tierra
Michael Vojvoda
Niel Warren
Stafford Warren

REMINDERS

🔔 Please turn off cell phones, watch alarms, and other devices that might disrupt the concert.

🔔 Please refrain from taking photos or making audio or video recordings of performances. No such activities are allowed without advance written permission.

🔔 Due to the nature of live performance, all programs are subject to change.

SANTA CRUZ CHORALE AUDITIONS

Singers with choral experience who read music at an intermediate or advanced level are invited to audition for the Chorale. Call 831-427-8023 or check our website to receive materials that describe the audition and the responsibilities that go along with membership in the ensemble.

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PRESENTS

THE Santa Cruz Chorale

GIOVANNI PIERLUIGI DA PALESTRINA MISSA PAPAE MARCELLI

Christian Grube, Conductor & Artistic Director

PROGRAM

Cantate Domino, canticum novum HEINRICH SCHÜTZ

Missa Papae Marcelli: Kyrie, Gloria GIOVANNI PIERLUIGI DA PALESTRINA

Glory to God in the Highest RANDALL THOMPSON

Trivium, Part I ARVO PÄRT
Vlada Moran, organ

Missa Papae Marcelli: Credo GIOVANNI PIERLUIGI DA PALESTRINA

Trivium, Part II ARVO PÄRT
Vlada Moran, organ

Beati quorum via CHARLES VILLIERS STANFORD

Missa Papae Marcelli: Sanctus-Benedictus . GIOVANNI PIERLUIGI DA PALESTRINA

Alleluia RANDALL THOMPSON

Trivium, Part III. ARVO PÄRT
Vlada Moran, organ

Missa Papae Marcelli: Agnus Dei GIOVANNI PIERLUIGI DA PALESTRINA

Da pacem, Domine, in diebus nostris GREGORIAN CHANT

Da pacem Domine ARVO PÄRT

Calicem salutaris accipiam HEINRICH SCHÜTZ

PROGRAM NOTES, TEXTS AND TRANSLATIONS

In celebration of Palestrina's 500th birthday

Giovanni Pierluigi da Palestrina is considered the leading composer of late 16th-century Europe, and five hundred years after his birth we pay tribute to him with our presentation of the most famous of his over 105 masses, the “Missa Papae Marcelli.” This beloved mass (honoring Pope Marcellus II, who died in 1555) was sung at the papal coronation masses, the last of which was of Paul VI in 1963.

“Missa Papae Marcelli” was composed around the year 1692, at a time when the musical liturgy of the Church was becoming more and more secularized. Sacred texts were set to the tunes and in the styles of certain motets, madrigals and chansons, and such music, said the Church fathers, was mere entertainment that distracted attention from the words. They demanded that the sense of sacredness be restored to the Church and to what was appropriate for the mass, whereby the clarity of texts was of foremost importance.

Palestrina knew the human voice and choral singing from early childhood, having been first a choirboy at the basilica of Santa Maria Maggiore in Rome (where Pope Francis has now been laid to rest). As a young adult he became musical director of the Julian Chapel choir, and several years later he was promoted to singer in the Pontifical Choir. One hears how intimately he knew and revered the texts he set to music, and what care he took not only that the words were understandable, but that the music carrying them created an atmosphere that intensified their spiritual meaning.

The “Missa Papae Marcelli” is composed in a combination of polyphony and homophony—polyphony being reserved mainly for the “Kyrie” and “Agnus Dei” (and to some extent for the “Sanctus-Benedictus”), which, despite the staggered entrances of the voices and overlapping texts in polyphony, have few enough words that they will always be understood. The “wordiest” parts of the mass—the “Gloria” and “Credo”—are set mainly in homophony, with all voices singing the same words at the same time. These texts thus remain clear, despite minor overlaps and decorations that stress certain words. Please listen to how the flow of Palestrina’s music always perfectly follows the cadences of the spoken word, while musical emphases underline key theological passages.

In the centuries that have passed since the Mass was composed, traditions involving such music have obviously changed greatly. Masses composed in Palestrina’s day were intended only for use in the divine service and not for performance in concert; in addition, the singers were all male, with boys singing the higher lines. Further, in an actual service the parts of the mass were not sung one after the other, but were interrupted by prayers and psalms, etc. (the same is true in services today, whether the mass text is sung or spoken). Thus in our performance, each part of Palestrina’s Mass will be followed by a composition that serves as a quasi commentary on the preceding text. These works, chosen from more modern times, demonstrate both the timelessness of the texts and how differently they have been approached through the centuries—but it is not coincidence that “peace on earth” is a recurrent theme in these interspersed pieces. We like to believe that Palestrina would have approved!

Cantate Domino canticum novum (SWV 81)

Heinrich Schütz (1585-1672). Text: Psalm 149:1-3

Our program opens with a joyous Psalm setting by one the most important composers of the early Baroque period, who was also a great admirer of Palestrina—German composer Heinrich Schütz. The Psalmist says that we are to praise Him with song and “in the dance,” and with its jubilantly dancing 3/2 rhythm Schütz’s setting does just that!

Cantate Domino canticum novum,
Laus eius in ecclesia sanctorum.
Laetetur Israel in eo qui fecit eum,
Et filiae Sion exultant in rege suo.
Laudent nomen eius in tympano et choro,
In psalterio psallant ei.

Sing unto the Lord a new song,
And His praise in the congregation of saints.
Let Israel rejoice in Him that made him;
Let the children of Zion be joyful in their King.
Let them praise His name in the dance,
Let them sing praises unto Him with the timbrel and harp.

(Transl. KJV)

Missa Papae Marcelli: Kyrie

Giovanni Pierluigi da Palestrina (1525-1594). (Translations of the mass texts are traditional.)

One could go through the entire Mass, observing the countless ways in which Palestrina’s music underlines the meaning of the text, but this would be beyond the scope of program notes. Only one thought will be mentioned at the very beginning though, which immediately comes to mind when listening to the “Kyrie.” As noted, Palestrina knew that the few words of the “Kyrie” would remain understandable in a polyphonic setting, despite the continuous word overlap in the countless melodic variations sung by all voices. But is this the only reason he chose to set the “Kyrie” in polyphony? Did he perhaps also see the potential in this style to underline the meaning of the words? Did he use the many variations of the calls for mercy—calls that continuously interrupt each other in their eagerness to be heard—as a way of representing the many individual voices of the multitudes calling upon Him?

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Missa Papae Marcelli: Gloria

(Please notice Palestrina’s particular emphasis of the words in bold font.)

Gloria in excelsis Deo,
[Traditional Gregorian intonation from the Liber Usualis.]
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.

Glory to God in the highest,

And on earth peace to men of good will.
We praise thee. We bless thee.
We adore thee. We glorify thee.
We give thee thanks for thy great glory.
Lord God, heavenly King,
Almighty God, Father.
Lord Jesus Christ, only begotten Son of the Father.
Lord God, Lamb of God, Son of the Father,
Thou who takest away the sins of the world,
Have mercy on us.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus.

Tu solus Dominus,

Tu solus altissimus, Jesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

Thou who takest away the sins of the world,

Receive our prayer.

Thou who sittest at the right hand of the Father,

Have mercy on us.

For thou alone art holy.

Thou alone art the Lord,

Thou alone art the Most High, Jesus Christ.

With the Holy Spirit, in the glory of God the Father.

Amen.

 Glory to God in the Highest

Randall Thompson (1899-1984). Text: Luke 2:14

In this 20th century setting by American composer Randall Thompson, the words “glory to God in the highest” hop and skip with an almost uncontainable joy that reaches a grand climax when the sopranos reach their highest note, singing “highest!” But the tone suddenly changes, as peace gradually envelops all. The phrase “and on earth peace, peace...” is sung with slowly descending, ever quieter notes in a lower range, and with unexpected intervals that invite the listener to envision that peace. But the very thought of peace on earth calls for a repetition of the joyous beginning, and thus the setting ends: “Glory to God in the highest!”.

Glory to God in the highest,

And on earth peace, peace,

Good will t’ward men.

Glory to God in the highest.

 Trivium, Part I

Arvo Pärt (b. 1935)

Vlada Moran, organ

Pärt is an Estonian composer of contemporary classical music. From 2011 to 2018, and again in 2022, he was the most performed living composer in the world.

 Missa Papae Marcelli: Credo

(Again, please notice Palestrina’s particular emphasis of the words in bold font.)

Credo in unum Deum,

[Traditional Gregorian intonation from the Liber Usualis.]

Patrem omnipotentem,

Factorem caeli et terrae,

Visibilem omnium et invisibilem.

Et in unum Dominum Jesum Christum,

Filium Dei unigenitum.

Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,

Deum verum de Deo vero;

Genitum, non factum, consubstantialem Patri,

I believe in one God,

The Father almighty,

Maker of heaven and earth,

And of all things visible and invisible.

And in one Lord, Jesus Christ,

The only begotten Son of God.

Born of the Father before all ages.

God of God, light of light,

True God of true God;

Begotten, not made: of one being with the Father,

Per quem omnia facta sunt.
Qui propter nos homines, et propter nostram salutem
Descendit de caelis.

Et incarnatus est

De Spiritu Sancto ex Maria Virgine:

Et homo factus est.

Crucifixus etiam pro nobis:

Sub Pontio Pilato passus, et sepultus est.

Et resurrexit tertia die,

Secundum scripturas.

Et ascendit in caelum:

Sedet ad dexteram Patris.

Et iterum venturus est cum gloria

Judicare vivos et mortuos:

Cujus regni non erit finis.

Et in Spiritum sanctum,

Dominum et vivificantem:

Qui ex Patre, Filioque procedit.

Qui cum Patre et Filio

Simul adoratur et conglorificatur:

Qui locutus est per Prophetas.

Et unam sanctam catholicam

Et apostolicam Ecclesiam.

Confiteor unum baptisma

In remissionem peccatorum.

Et expecto resurrectionem mortuorum,

Et vitam venturi saeculi. Amen

By whom all things were made.

For us men, and for our salvation,

He came down from heaven;

And became incarnate

By the Holy Spirit of the Virgin Mary:

And was made man.

For our sake He was crucified:

Under Pontius Pilatus He died and was buried.

On the third day He rose again,

According to the Scriptures.

And He ascended into heaven:

And is seated at the right hand of the Father.

He will come again in glory,

To judge the living and the dead:

And His kingdom will have no end.

I believe in the Holy Spirit,

The Lord, the giver of life:

Who proceeds from the Father and the Son.

Together with the Father and the Son

He is worshipped and glorified:

Who spoke through the prophets.

I believe in one holy, catholic

And apostolic Church.

I acknowledge one baptism

For the forgiveness of sins.

I await the resurrection of the dead,

And the life of the world to come. Amen

Trivium, Part II

Arvo Pärt

Vlada Moran, organ

Beati quorum via

Charles Villiers Stanford (1852-1924). Text: Psalm 119:3

The Psalm says that those “who walk in the law of the Lord” are “blessed/beati,” which Irish composer Stanford, an Anglican, interprets as referring to those who live according to Christian beliefs (as set forth, e.g., in the Credo). All is blissful in Stanford’s setting, as “beati quorum via integra est,” is sung—always *piano*—in a calmly striding tempo and with serenely wandering melodic lines that seem to imitate the carefree pace of the “blessed/beati” ones that walk through life following His laws. But after His name, “Domini,” is called out in *forte* (the first of only two *fortes* in the entire composition), the mood abruptly changes for a short moment of reflection: the word “beati” is sung (reverently *piano*) with long drawn out notes, first in major, and then—surprisingly—in a sad and painful minor (*pianissimo*). Is this meant as a quiet reminder that the path of the “blessed” will not always be easy? Or does the pain on the word “beati” allude to the pain of His sacrifice, through

which humanity is redeemed and enters the “blessed” state? In any event, after this interlude, the quietly blissful atmosphere of the beginning returns. But as each voice then sings “beati” for the final time, a gradual crescendo begins, which reaches its climax when the sopranos sing “beati” in a beautiful *forte* on their highest note. In a tone of reverent thanks for being “beati/blessed,” the piece ends *pianissimo*, as “Domini” is sung with a heavenward-drifting chord.

Beati quorum via integra est,
Qui ambulant in lege Domini.

Blessed are the undefiled in the way,
Who walk in the law of the Lord.

(Transl. KJV)

Missa Papae Marcelli: Sanctus-Benedictus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit
In nomine Domini.
Osanna in excelsis

Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he who comes
In the name of the Lord.
Hosanna in the highest.

Alleluia

Randall Thompson

Randall Thompson’s “Alleluia,” consisting of only that one word and a final “amen,” is by far his most popular choral work. In June of 1940 he had been asked to compose a piece for the opening of the new Berkshire Music Center, but instead of a joyous, celebratory work he created this quiet and introspective “Alleluia.” In later years Thompson said he was always getting letters about the “Alleluia,” with people wanting to know

“what it means...how to conduct it...how fast it should go and why it doesn’t work if you sing it loud and fast. It simply doesn’t. The reason is it isn’t the kind of Hallelujah...that Handel had in mind. There are various ways of saying ‘Blessed be the name of the Lord’... : you can say it on your knees or you can say it shouting. You can say it quietly to yourself. This piece was written at the time of the fall of France. I think that Dr. Koussevitzky [who commissioned the work] wanted a rather sensational kind of fanfare, a gesture that really booms and I just didn’t feel like writing it. It was too, too sad.... I mention this to explain why this is not a shouting kind of Alleluia.”

[France fell on June 22, 1940, and Thompson composed his piece in the few days between July 1st and July 5th.]

Trivium, Part III

Arvo Pärt

Vlada Moran, organ

Missa Papae Marcelli: Agnus Dei

Agnus Dei, qui tollis peccata mundi,
Miserere nobis.
Agnus Dei, qui tollis peccata mundi,
Miserere nobis.

Lamb of God, thou who bearest the sins of the world,
Have mercy on us.
Lamb of God, thou who bearest the sins of the world,
Have mercy on us.

Agnus Dei, qui tollis peccata mundi,
Dona nobis pacem.

Lamb of God, thou who bearest the sins of the world,
Grant us peace.

 Da pacem, Domine, in diebus nostris

Text: 6th or 7th-century hymn, based on 2 Kings 20:19, 2 Chronicles 20:12,15 and Psalm 72:6-7

Continuing the Mass’s prayer for peace, we first sing the 9th century Gregorian chant, which is the basis of Arvo Pärt’s 20th century setting that follows.

Da pacem, Domine, in diebus nostris
Quia non est alius
Qui pugnet pro nobis
Nisi tu Deus noster.

Give peace in our time, O Lord
Because there is none other
That fighteth for us
But only thou, O God.

(Transl. Book of Common Prayer, 1549, and onward)

 Da pacem Domine

Arvo Pärt

In Pärt’s composition, the Gregorian chant is sung by the altos—a style that harks back to older polyphonic traditions, in which a Gregorian chant is sung as a *cantus firmus* by a lower voice (usually the tenors). The words are sung extremely slowly by all voices, with a meditative pause after each individual syllable of each word (“Da—pa—cem—Do—mi--ne....”). As the sounds echo from all directions, a timeless space gradually opens, and one enters a realm of peace “which passeth all understanding.”

Da pacem, Domine, in diebus nostris
Quia non est alius
Qui pugnet pro nobis
Nisi tu Deus noster.

Give peace in our time, O Lord
Because there is none other
That fighteth for us
But only thou, O God.

 Calicem salutaris accipiam, SWV 60 (from Cantiones Sacrae)

Heinrich Schütz. Text: Psalm 116:13-14; Psalm 89:1

We end our program as we began—with a jubilant setting of the Psalmist’s words by Heinrich Schütz: “I will...sing of the mercies of the Lord forever.”

[Psalm 116:13-14]
Calicem salutaris accipiam,
Et nomen Domini invocabo.
Vota mea reddam tibi, Domine
Coram omni populo tuo.
[Psalm 89:1]
Et misericordias tuas in aeternum cantabo.

I will take the cup of salvation,
And call upon the name of the Lord.
I will pay my vows unto the Lord
Now in the presence of all His people.

And sing of the mercies of the Lord forever.

(Transl. KJV)

Program notes by Karen Gordon ©2025

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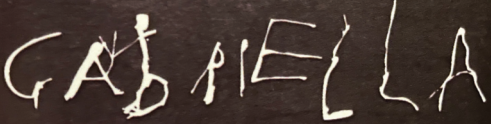
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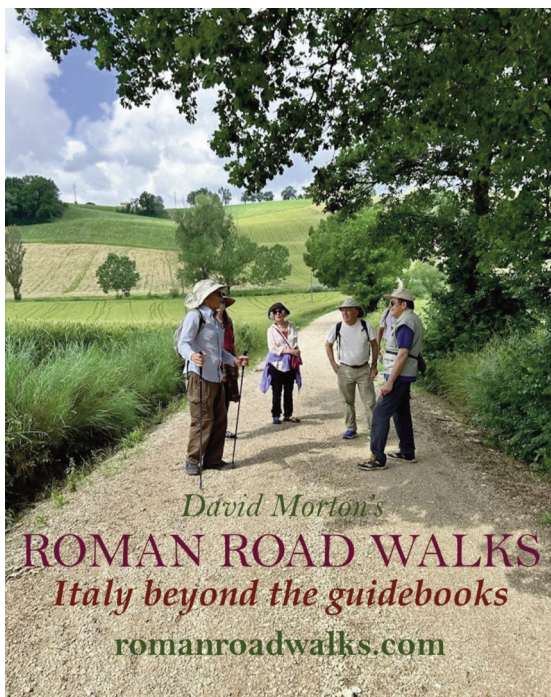
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There are many ways to stay in touch with us.

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You may also leave your email address at the box office and we do the signup for you.

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Mr. Ron McLain, Holy Cross Church, for his absolutely invaluable assistance with the production of our concerts

Doug Erickson, Executive Director of Santa Cruz Works, for providing amplification equipment that makes rehearsals with masks possible.

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