



PENINSULA
WOMEN'S CHORUS

Martín Benvenuto, *Artistic Director*
Margaret Fondbertasse, *Accompanist*



Saturday, May 4 • 2:30 pm
& Sunday, May 5 • 4:00 pm

St. Mark's Episcopal Church
600 Colorado Avenue
Palo Alto, California

✧ Lifting As We Climb ✧

Rise Up* **Jake Runestad (b. 1986)**

My People Are Rising **Carol Barnett (b. 1949)**

*Jointly commissioned by Elektra, Canzona, and the Peninsula Women's Chorus
Elizabeth Ingber, violin; Don Baker, doumbek*

Four Songs for Women's Chorus, Two Horns and Harp, Op. 17.... Johannes Brahms (1833-1897)

1. Es tönt ein voller Harfenklang
2. Lied von Shakespeare
3. Der Gärtner
4. Gesang aus Fingal

Meredith Clark, harp; Leslie Hart & Armando Castellano, horns

INTERMISSION

Cantemus+ **Vic Nees (1936-2013)**

Shir LaShalom+ **Yair Rozenblum (1944-1996), arr. J. David Moore**

Kyle Sofman, Jennifer Katz, Petra Dierkes-Thrun, Cathleen Kalcic, and Sarah Kidd, soloists

Moon Goddess* **Jocelyn Hagen (b. 1980)**

*Margaret Fondbertasse and Elizabeth Ingber, four-hand piano
Don Baker and Deanne Tucker, percussion*

Child of Impossibles** **Julia Adolphe (b. 1988)**

When the Dust Settles** **Mari Esabel Valverde (b. 1987)**

World Premiere

No Time, traditional camp meeting song **arr. Susan Brumfield**

Martha Morgan and Beatrice Fanning, soloists

Msilale Wanawake **Paul Caldwell & Sean Ivory**

Don Baker, percussion

Will the Circle Be Unbroken, traditional Appalachian song **arr. J. David Moore**

*Kyle Sofman, Michelle Staley, Sarah Etheredge, Jennifer Song, Holly Liberatore, and Eithne Pardini, sextet
Elizabeth Ingber, violin*

*Commissioned by the Peninsula Women's Chorus through the ACDA Women's Consortium

**Commissioned by the Peninsula Women's Chorus as part of the Trailblazers Project

+Performed by Alla Breve

This concert is being professionally recorded. We ask that you turn off cell phones and refrain from the use of recording devices. Thank you.

✧ Texts & Program Notes ✧

Rise Up, Jake Runestad, text by Susan B. Anthony (1820-1906)

The text of "Rise up" was adapted from speeches and writings by U.S. suffrage leader Susan B. Anthony. The energetic drive of the music sets Anthony's rhetoric imploring women to "deepen your sympathy then convert it to action."

Rise up!

There shall never be another season of silence.
Deepen your sympathy then convert it to action.

Pray every single second of your life, not on your knees but with your work.

Think your best thoughts,
speak your best words,
do your best work.

There is so much yet to be done.
Rise up!

My People Are Rising, Carol Barnett, text by Mohja Kahf (b. 1967)

"My People Are Rising" was jointly commissioned by Elektra Women's Choir, Canzona Women's Ensemble, and the Peninsula Women's Chorus. Says composer Carol Barnett: "I first heard Mohja Kahf's poem 'My People Are Rising' on a 2016 BBC podcast. Kahf was born in Damascus and is now a professor of comparative literature at the University of Arkansas. What I had heard was a portion of a longer, unfinished poem begun in Spring 2011 for the Syrian uprising that began in March 2011, originally based on the principles of non-violence. Alas, these principles have been completely submerged in the ever-increasing violence and chaos that is Syria today. The poem spoke so viscerally of the tragic events in Syria that it was impossible for me to imagine setting it with Western harmonies. And so began an exploration of Arabic music, with its quarter-tone scales, its lack of vertical chordal structure, its abundantly ornamented heterophony. I opted to add a violin for pitch support, and a doumbek player who is highly encouraged to improvise."

My people are rising; my people are rising,
with olive branches and song, they are waking;
the earth underneath their marching is shaking.
My people are rising! They are no longer crouching;
they are no longer stooping;
and they are not hungry for bread alone.

My people are rising, they are shaking off
what has bound them, and their bonds scatter like moths.

My Sanameyn, my Jeezah, my Inkhel are rising, bless them;

My Banyas is rising and my Homs is rising; bless them.
My Duma is marching in the streets and my Latakia is marching;
bless them.

My Qamishlo,

My Idlib...my Hama is marching; bless them.

I see them mustering unarmed, Kurd and Assyrian and
Arab and Ghajar, bless them.

Christian and Alawite and Druze, bless them,
Sunni, and Shia, and Ismailia, bless them;
tribe and tent and house and clan, bless them.

My people are rising. A blessing on my people.
They stand before tanks unarmed and they fall
under bullets while calling,

"The earth is big enough for all of us!

Let us have a little of it too! The earth is big!"
And as they bleed out on the cement in the street
where they played as children,
their blood mixes with rain and runs off
into the big, big earth for which they longed.

And the young Horani said,

as he lay dying that March day in Daraa City,
in the pool of rain mixed with his blood,
"It's worth it to have lived these last moments free."

I hear his words, and his blood runs into the soil of my dark
dark heart like the rain of this springtime in Syria.

Four Songs for Women's Chorus, Two Horns and Harp, Op. 17, Johannes Brahms

A unique treasure among the well-loved choral legacy of Johannes Brahms, his set of *Four Songs* for women's chorus features the unusual sonority of two horns and harp. The Women's Chorus of Hamburg, founded and conducted by Brahms, first performed them in January 1861 at the invitation of Clara Schumann. A public performance by a women's chorus was unprecedented. The first song depicts the fiery yearning of lost love. The second sets Shakespeare's "Come away, death," a somewhat morbidly humorous poem from *Twelfth Night*. "Der Gärtner" addresses the eternal nature of true love through the story of a gardener in love with a woman who stands above him socially, while the final song is a heartfelt lament for the passing of Trenar of Inistore (of Celtic mythology).

I. Es tönt ein voller Harfenklang (*The Sounding of the Harp*), text by Friedrich Ruperti (1805-1867)

Es tönt ein voller Harfenklang
den Lieb' und Sehnsucht schwellen,
er dringt zum Herzen tief und bang
und läßt das Auge quellen.

O rinnet, Tränen, nur herab
o schlage Herz, mit Beben!
Es sanken Lieb' und Glück ins Grab,
verloren ist das Leben!

*Harp notes ring forth,
increasing love and longing;
they pull heavily and deeply on the heart
and call forth tears.*

*Oh run down, tears;
oh beat, trembling heart!
Love and happiness have sunk into the grave,
my life is lost!*

2. Lied von Shakespeare, text by William Shakespeare (1564-1616)

Komm herbei, komm herbei, Tod!
Und versenk in Cypressen den Leib.
Laß mich frei, laß mich frei, Not!
Mich erschlägt ein holdseliges Weib.
Mit Rosmarin mein Leichenhemd,
O bestellt es!
ob Lieb' ans Herz mir tödlich kommt,
Treu' hält es.

Keine Blum', keine Blum' süß
sei gestreut auf den schwärzlichen Sarg.
Keine Seel', keine Seel' grüß'
mien Gebein, wo die Erd' es verbarg.
Um Ach und Weh zu wenden ab',
bergt alleine
mich wo kein Treuer wall' ans Grab
und weine.

*Come away, come away, death,
And in sad cypress let me be laid.
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.*

*Not a flow'r, not a flow'r sweet,
On my black coffin let there be strewn;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!*

3. Der Gärtner (The Gardener), text by Josef von Eichendorff (1788-1857)

Wohin ich geh' und schaue,
in Feld und Wald und Tal,
vom Berg hinab in die Aue:
viel schöne, hohe Fraue,
grüß ich dich tausendmal.

In meinem Garten find' ich
viel Blumen schön und fein,
viel Kränze wohl draus wind' ich
und tausend Gedanken bind' ich
und Grüße mit darein.

Ihr darf ich keinen reichen,
sie ist zu hoch und schön,
die müssen alle verbleichen,
die Liebe nur ohne Gleichen
bleibt ewig im Herzen stehn.

Ich schein' wohl froher Dinge,
und schaffe auf und ab,
und ob das Herz zerspringe,
ich grabe fort und singe
und grab' mir bald mein Grab.

*Wherever I go forth and look,
in field and forest and valley
from the mountain to the meadow,
most lovely lady,
I greet you a thousand times.*

*In my garden I find
many beautiful and dainty flowers,
I weave many garlands from them,
binding a thousand thoughts
and greetings therein.*

*I can compare her to no other,
she is too noble and beautiful;
they must all pale in comparison,
for love without equal
will stay in my heart forever.*

*I look like I'm joyful,
and I labor bravely forth;
and although my heart might burst,
I dig away and sing,
and soon I will dig my grave.*

4. Gesang aus Fingal (Song from Fingal), Ossian/Macpherson

Wein' an den Felsen, der brausenden Winde,
weine o Mädchen von Inistore!
Beug' über die Wogen dein schönes Haupt,
lieblicher du als der Geist der Berge,
wenn er um Mittag in einem Sonnenstrahl
über das Schweigen von Morven fährt.

Er ist gefallen, dein Jüngling liegt darnieder,
bleich sank er unter Cuthullin's Schwert.
Nimmer wird Mut deinen Liebling mehr reizen,
das Blut von Königen zu vergießen.

Trenar, der liebliche Trenar starb,
O Mädchen von Inistore!
Seine grauen Hunde heulen daheim,
sie sehn seinen Geist vorüberziehn.

Sein Bogen hängt ungespannt in der Halle,
nichts regt sich auf der Haide der Rehe.

*Weep on the rocks where the storm winds are raging,
Weep, O maiden of Inistore!
Bend your lovely head over the waters;
You are more beautiful than the spirit of the mountain
When at midday in a sunbeam
He travels across the silence of Morven.*

*He is fallen, your young beloved lies below;
Pale, he fell under Cuthullin's sword.
Never again will his valor inspire your beloved
To let flow the blood of princes.*

*Trenar, the fair Trenar is dead!
Dead, O maiden of Inistore!
His greyhounds howl in his manor;
They see his ghost pass by.*

*His bow hangs unstrung in the hall;
Nothing stirs in the valley of the stag.*

Cantemus, Vic Nees

Belgian composer Vic Nees was born in 1936, the son of a carillon composer. Through courses taught in choral conducting, contributions to periodicals and radio programs, and his editions of both contemporary and historical choral music, he has achieved an important position in the movement for innovative choral music.

Cantemus	<i>Let us sing</i>	canticum constantiae	<i>a song of perseverance.</i>
tria illa imprimis	<i>above all of these three things</i>	ad illa nos perducite	<i>Guide us to these things!</i>
ex petenda	<i>which are to be sought:</i>	nobiscum illa petite	<i>Seek these with us.</i>
canticum amoris	<i>a song of love,</i>	imprimis petite	<i>Above all, seek!</i>
canticum concordiae	<i>a song of harmony,</i>		

Shir Lashalom (*Song of Peace*), Yair Rozenblum, arr. J. David Moore, text by Ya'akov Rotblit (b. 1945)

“Shir Lashalom” is a popular Israeli song written in 1969. Its anti-war message resonated with a majority of the Israeli public who really believed peace was possible and was willing to make concessions to end strife. The song was performed at the end of a large rally in 1995, after which Prime Minister Yitzhak Rabin was assassinated on his way to the car. His death derailed the peace process completely. While the song brings painful memories and dissonance to any Israeli who hears it, its message is universal and hopeful.

[English translation]

*Let the sunrise
light up the morning;
The purest of prayers
will not bring us back.*

*He whose candle was snuffed out
and was buried in the dust,
bitter crying won't wake him up,
and won't bring him back.*

*Nobody will bring us back
from the dead and darkened pit;
neither the victory cheer
nor songs of praise will help.*

*So just sing a song for peace!
don't whisper a prayer;
Just sing a song for peace
in a loud shout!*

*Allow the sun to penetrate
through the flowers.
Don't look back.
Let go of those departed.*

*Lift your eyes with hope,
not through the rifles' sights.
Sing a song for love
and not for wars.*

*Don't say the day will come;
bring on that day,
because it is not a dream—
and in all the city squares,
cheer only for peace!*

Moon Goddess, Jocelyn Hagen, text by Enheduanna (born ca. 2300 B.C.)

For “Moon Goddess,” Hagen adapted a poem by Enheduanna, a moon priestess born to King Sargon of Agade, whose reign signaled the dawn of recorded history. Enheduanna herself is the first writer, male or female, whose name and work have been preserved. In this powerful, vibrant poem, she addresses Inanna, the Sumerian goddess of love and war.

As part of PWC's Trailblazers Project, Jocelyn Hagen will be writing a new work honoring suffrage movement leader Alice Paul, to be premiered in 2020.

○ my lady, on hearing your sound,
hills and flatlands bow.

○ my lady, guardian of all the great essences,
you have picked them up and hung them
on your hand.

You are lofty like Heaven. Let the world know!
You are wide like the earth. Let the world know!

You strike everything down in battle.

○ my lady, on your wings
you hack away the land and charge
disguised

as a charging storm,
roar as a roaring storm,
thunder and keep thundering, and snort
with evil winds.

○ primary one,
moon goddess Inanna of heaven and earth!

On your harp of sighs
I hear your dirge.

○ my lady, this song has made you great
and exalted you.

○ my lady, wife of An, I have told your fury!

Child Of Impossibles, Julia Adolphe, text by Safiya Sinclair

Honoring Harriet Tubman, Adolphe sets a commissioned poem by Jamaican-born poet Safiya Sinclair. The music swirls through the array of evocative colors depicted in Sinclair's poem: the warm heat of Maryland, the transformation of a deep wound, and the arrival to a harmonious vision of sanctuary that does not yet exist, a home where all are welcomed.

Caught in a dark sleep I shelter the weight
of this long night inside me, great unfurling
knife of heaven on my back. How the hurt circles
like a famished bird. Don't look back, she tells me,
Don't look back. Child of impossibles, you are here,
dazzling. Still blooming wonder from the wound.
Don't you hear them? All my mothers in the chokecherry
tree—she a Green June beetle, she the last fruit gifted
to the weary. Feet in the fire, I am chasing what I cannot see;
future of our own lost dreaming, her thousand warm hands
washed in gold, home renaming me. And she always beckoning

*Welcome
Welcome
Welcome.*

When the Dust Settles, Mari Esabel Valverde, text by Amir Rabiya (b. 1978)

We look to the intersections between those in the margins for humanity’s nerve endings—our vastest source for empathy and nuanced outrage. There we find Miss Major Griffin-Gracy, holding the door open for “the forgotten ones, the discarded, and misunderstood,” asking us all to stay “strong and delicate.”

A former grass roots organizer and lifelong transgender and intersex rights activist from coast to coast, Miss Major is a “veteran” of the Stonewall Riots. Hearing her speak today, you would not perceive within her voice the years of surviving our historically transphobic, racist, and often violent systems of oppression. And, her fight to liberate her trans and queer descendants continues. At age 78, she has opened the House of GG, the Griffin-Gracy Educational Retreat and Historical Center for the transgender and gender non-conforming community, in Little Rock, Arkansas. For more information please visit: <https://HouseOfGG.org>.

“When the Dust Settles” is a culmination of trans stories brought to life through singing written in homage to Miss Major. Amir Rabiya’s original poem, created only for this song, synthesizes themes of intersectional identity, survival, and humanity, striving to share a bit of Miss Major’s perspective. They note, “Phrases such as ‘when the dust settles,’ and ‘we are still here,’ are direct quotes, while other statements and themes are paraphrased.” Their words furthermore point toward a trans woman’s right to life and to pleasure.

The choice of D♭ major, the key of the earth, hearkens back to “Our Phoenix,” my first collaboration with Rabiya, memorializing the lives of our trans siblings who are murdered across America every year. But now, we celebrate trans lives and mold the relative minor into its parallel major—B♭—carrying along tones of D♭ major as badges for what we have survived to get to our “honeied” days. — Mari Esabel Valverde

You opened your arms for the forgotten ones
the discarded & misunderstood
you showed them a mother’s love
enveloped them in a delicate
and powerful embrace, beautiful star
when the dust settles, we’ll always remember
how you showed us how to fight
even while the jagged blade of sorrow
pressed on us, to fight
ceaselessly, to tend to one another
You said, when the dust settles
I hope my girls will be okay
You cried out from the cells of Attica
and outside Stonewall’s battered streets
Do you hear me? Are you listening?
How many more have to die?

your heart bigger than any cage
even in the midst of so much loss
you remind us to dream
to hold tomorrow between our lips
we deserve to kiss without fear
to grow old
to sway our hips
to wear what we wish
to relish in the pleasure of our bodies
the seeds you planted continue to grow
into blooming song
when the dust settles, we will raise our voices
just as you have always done, in glorious proclamation
we will let everyone know—
We are still here!
We are still here!

No Time, traditional camp meeting songs, arr. Susan Brumfield

Arranger Susan Brumfield draws from the American frontier tradition of the early 19th century, and combines two camp meeting songs, “Rise, Oh Fathers” and “No Time.” At a camp meeting, itinerant preachers would gather in remote locations, and worshippers would listen to fiery sermons and sing and create songs. A congregant would take lines from a preacher’s text as a point of departure for a simple melody that could be transformed into an ecstatic full song. That spontaneity and joy is present in this uplifting arrangement.

Msilale Wanawake (*Women, Wake Up!*), Paul Caldwell and Sean Ivory

Paul Caldwell and Sean Ivory are among the choral field’s most popular composers. Together, they have produced such works as “Go Where I Send Thee” and “Hope for Resolution” which now hold a beloved place in the repertoires of choruses worldwide. “Msilale Wanawake” is a Swahili proverb encouraging women to rid themselves of societal shackles, and to walk away from servitude, gender bias, and oppression.

Will the Circle Be Unbroken, traditional Appalachian, arr. J. David Moore

The hymn “Will the Circle Be Unbroken” first appeared in a gospel song collection in 1908. It was reworked by A.P. Carter in 1935 and experienced a renaissance when released by The Nitty Gritty Dirt Band in 1973. The bright and joyful arrangement by Moore makes use of two traditional vocal ensemble styles—the bluegrass trio (unapologetically inspired by Dolly Parton) and the gospel quartet—and is a celebration of the power of song to create community.

CHORUS MEMBERS

Soprano I: Jennifer Katz*, Sarah Kidd*, Jennifer Davidson Kim, Danni Redding Lapuz, Andra Marynowski, Mercidita Navarro, Katie Sanwick*, Kyle Sofman*, Michelle Staley, Judy Sweet, Jane Walker

Soprano II: Sara Asher*, Vicki Brown, Christina Christiansen-Hedge, Jan Cummins, Petra Dierkes-Thrun*, Beatrice Fanning, Barbara Hennings, Aubrey Lawrence, Robin Mulgannon, Adina Olsen, Eithne Pardini*, Helen Yu

Alto I: Ann Crichton, Sarah Etheredge*, Cathleen Kalcic*, Betsy Landergren, Holly Liberatore*, Kathryn MacLaury*, Roselena Martinez, Jan Schonhaut, Jennifer Song, Hoai-Thu Truong, Deanne Tucker*

Alto II: Morgan Ames, Anne Anderson, Kate Andrade, Tricia Baldwin, Lisa Collart*, Lynne Haynes-Tucker*, Yiting Jin*, Martha Morgan, Susan Rooke, Barbara Saxton, Barbara Zoeller

* Alla Breve singers

✧ Meet the Artists ✧

DR. MARTÍN BENVENUTO Artistic Director



Martín Benvenuto is one of the leading choir conductors in the San Francisco Bay Area and beyond. A native of Buenos Aires, Argentina, he has been Artistic Director of the Peninsula Women's Chorus (PWC) since 2003. Active as a clinician, panelist, and guest conductor, Benvenuto has served as Artistic Director of WomenSing and the Contra Costa Children's Chorus, and has been on the faculty of the Piedmont East Bay Children's Choir.

Recognized for his exacting technique and his passion for drawing the finest choral tone, Benvenuto's repertoire is extensive. His choirs are dedicated to commissioning new works from upcoming and established composers from the U.S. and abroad, and have been selected to perform at Chorus America and American Choral Directors Association (ACDA) conferences.

His choirs have also earned honors and high marks in international competitions in Argentina, South Africa, Canada, Hungary, and Spain. Of particular note are the PWC's American Prize in Choral Performance (winner in 2015, second place in 2011), the 2010 Chorus America/ASCAP Alice Parker award, which recognized WomenSing for programming recently composed music that expanded the mission of the chorus, and the Third Prize awarded to the PWC at the 2006 Béla Bartók International Choir Competition, one of the most prestigious on the European circuit.

Benvenuto highly values artistic collaborations: his choirs have collaborated with Veljo Tormis, Joseph Jennings, Karmina Šilec and Carmina Slovenica, Charles Bruffy, Quinteto Latino, California Shakespeare Theater, the San Francisco Gay Men's Chorus, and the Golden Gate Men's Chorus, among others. Benvenuto has prepared choirs for organizations such as the San Francisco Opera, the Oakland East Bay Symphony, the Redwood Symphony, and the Kronos Quartet. He has also appeared as tenor soloist with leading Bay Area ensembles.

Benvenuto holds a D.M.A. in choral conducting from Boston University, where he studied with Ann Howard Jones and the late Robert Shaw. He earned his master's degree from Westminster Choir College, where he studied with Joseph Flummerfelt, majoring both in Choral Conducting and in Voice Performance and Pedagogy. His undergraduate degrees in choral conducting and composition are from the Universidad Católica Argentina.

MARGARET FONDBERTASSE PWC accompanist



Margaret Fondbertasse has devoted her adult years to finessing the art of accompanying, chamber music, and teaching. A former student of John McCarthy, Anne Crowden and Janet Guggenheim, she earned a Bachelor of Arts with Honors in Chamber Music from the University of California, Berkeley where she was the recipient of the Eisner Prize for piano performance. This was followed by an auspicious grant, the Hertz Fellowship, which enabled her to pursue postgraduate studies with John Wilson at the Royal College of Music in Manchester, United Kingdom.

Margaret made her solo orchestral debut playing Beethoven's Choral Fantasy with the Coastside Community Orchestra. Along with the PWC, she accompanies the Skyline College Concert Choir under the direction of Jude Navari. A former staff accompanist at SFCM, she currently serves as faculty accompanist at Skyline College, collaborates with mezzo-soprano Meghan Dibble as *Katzenduo*, and is the proud mother of her science nerd son, Zachary.

✧ PWC LEGACY SOCIETY ✧

Please join us in honoring PWC
in perpetuity by including us
in your estate planning.

Please visit

www.pwchorus.org/legacygiving

for more info.

Visit our website at
www.pwchorus.org



Visit us on
Facebook!



Be on our mailing list!

Please let us know if you would like to be included in our mailing list to receive season brochures, postcards, and other chorus news.

A sign-up list is available in the lobby, or you can give us your mailing information through our website at www.pwchorus.org.

ELIZABETH INGBER

Elizabeth Ingber is a pianist and violist, performing and teaching throughout the San Francisco Bay Area. She is currently on the faculty, and has been an accompanist, at Skyline College in San Bruno, California. She also works with musicians of all ages through her private teaching studio. She is currently performing as a violist in the Peninsula Symphony and Peninsula Scottish Fiddlers, and is active as a collaborative pianist. As both a pianist and violist Ms. Ingber has been a member of the Chesapeake Chamber Orchestra, Columbia Orchestra, and Howard County Ballet Orchestra. Her performances have included chamber and orchestral concerts during summer seasons in Italy.

Ms. Ingber received a Master of Music degree in piano accompanying from the San Francisco Conservatory of Music as a student of Timothy Bach. Prior to studying at the conservatory she attended St. Mary's College of Maryland from which she graduated *summa cum laude* with a Bachelor of Arts degree in music, studying piano and viola, as well as mathematics. After completing her graduate studies she joined the accompanying staff for the collegiate and preparatory divisions of the San Francisco Conservatory of Music. Since completing her formal education she has regularly attended summer programs for both performance and pedagogy, including courses at Aspen Music Festival, Interlochen, and Suzuki Institutes.

MEREDITH CLARK

Meredith Clark is a San Francisco based harpist, whose varied interests have taken her all over the world to perform as a soloist, chamber musician and orchestra member. This season, in addition to a busy orchestral schedule, Meredith has enjoyed playing concerts with chamber ensemble the Joshua Trio and gave a solo harp recital in April at Holy Innocents, Episcopal of San Francisco. Other recent performance highlights include performing as Guest Principal Harpist with the San Francisco Symphony at Carnegie Hall, joining the Buffalo Philharmonic Orchestra for a Naxos recording project, and participating in a residency at the Lou Harrison House for Music, Arts and Ecology. As a chamber musician, Meredith has been featured in the Other Minds Festival, with San Francisco new music group Earplay and for Festival Mozaic's Wintermezzo program in San Luis Obispo. Meredith is the Principal Harpist for the Oakland Symphony and plays frequently with other orchestras throughout the Bay Area. Meredith earned harp performance degrees at The Oberlin Conservatory and The Cleveland Institute of Music, studying under Yolanda Kondonassis.

THE PENINSULA WOMEN'S CHORUS

Since 1966, the Peninsula Women's Chorus (PWC) has become synonymous with artistic excellence in choral music. Known for its adventuresome programming and recognized as one of the leading women's choruses in the U.S. and beyond, the PWC is dedicated to commissioning new works, discovering rarely performed works, and keeping classical choral masterpieces for treble voices alive. Comprised of a diverse group of auditioned singers who share an enthusiasm for challenging repertoire, the PWC has commissioned 35 new works and released seven CD recordings over the last ten years.

Among PWC honors are: winner of The American Prize in Choral Performance in 2015, and second place winner in 2011; third prize in the 2006 Béla Bartók 22nd International Choir Competition in Debrecen, Hungary; two Chorus America/ASCAP Awards for Adventurous Programming (2003 and 1999); finalist in the 2000 Margaret Hillis Award for Choral Excellence; and second prize at the 1994 Tallinn International Choral Competition in Estonia. Other noted performances include four appearances (in 2016, 2001, 1993, and 1987) at American Choral Directors Association (ACDA) conferences. In addition to extensive performances throughout the San Francisco Bay Area, the chorus has been heard on National Public Radio, and has appeared on television both nationally and internationally.

With its commitment to exciting outreach programs PWC adds to its reputation as a dynamic force in music making and community building. Since 2007, the PWC has produced an annual New Music for Treble Voices (NMFTV) festival, bringing together diverse local and national choruses in the study and performance of innovative, contemporary works. The PWC also offers a Mentorship Program to provide outstanding local high school women singers an opportunity to study and rehearse challenging works, culminating in a performance in the NMFTV festival. The PWC celebrated its 50th anniversary season in 2016-17, and looks forward to another 50 years of enriching its community with vibrant music.

LESLIE HART

Leslie Hart is an active freelance horn player and music educator in the San Francisco Bay Area. She teaches on Horn Faculty at Santa Clara University and is the Co-Founder and Director of Noise Lab Creative Music Community. She completed a dual Doctor of Musical Arts Degree in Performance and Music Education from the Eastman School of Music in 2011. Leslie has written on cadenza improvisation (Horn Call May 2010 and May 2013) and her dissertation "Improvisation in the Collegiate Horn Studio" (University of Rochester 2011) describes college horn majors learning to improvise in orchestral horn excerpts.

She has presented clinics all over the world, including 2009 and 2011 International Horn Symposiums, Mid-South Horn Workshops, Northeast Horn Workshops, Northwest Horn Symposium, and South Bay Horn Days. Leslie is also a member of Emerald Brass Quintet.

ARMANDO CASTELLANO

Armando Castellano is a musician, bilingual teaching artist, and arts advocate living in Menlo Park, CA. As a French horn player he performs in orchestras and chamber ensembles regionally and internationally. In addition, he manages and performs in his chamber ensemble Quinteto Latino, an organization that advocates for classical music by Latin American and Latino composers through performance and education. As a bilingual music instructor and teaching artist he has taught in both English and Spanish. His advocacy work has him sitting on three boards, nationally, working as a mentor to young artists of color and presenting regularly at conferences on chamber music, advocacy, diversity, and teaching artistry.

DON R. BAKER

Don R. Baker has been a musician in the Bay Area for over 24 years, performing with symphony, ballet and opera orchestras, chamber music ensembles, and jazz groups. His other musical activities include writing, giving percussion clinics, composing for percussion and computer technology, and studying world music: mridangam and gamelan techniques in India and Bali, as well as drumming and dance in both Ghana and Cuba. Dr. Baker has a special interest in contemporary music and has recorded and performed with contemporary chamber ensembles throughout the United States. A DMA in Performance and Literature (University of Illinois), he has taught at Western Michigan University, Interlochen, UNC Greensboro, and Mount Tamalpais School, where he directed an African Drum Ensemble for young performers. He is an avid hiker and backpacker.

✧ Acknowledgments ✧

A sincere thank you to members of the Peninsula Women's Chorus Auxiliary, whose help is greatly appreciated:

Jose Arocha
Ellie Chambers
Andrea Cosmin
Alex Crichton

Monica Crichton
Ruthellen Dickinson
May Goodreau
Elizabeth Hannan

Emily Liberatore
Elena Melendez
Venicio Navarro
Joanne Hiratsuka Petersen

Éric Spérano
Stefanie Sylvester
Steve Tani
Paul Wolber

AUXILIARY VOLUNTEERS NEEDED

The PWC depends upon community volunteers to help at concerts by selling tickets and CDs, ushering, and assisting with concert setup. If you are interested in getting involved, please telephone (650)327-3095 or send an email to info@pwchorus.org.

Special thanks to the following for their in-kind contributions:

Audio Production Group; Jan Cummins; Ofer dal Lal; Foothill College; Foothills Congregational Church, Los Altos; Bob and Jan Fenwick; Got.net; Hogan Lovells; Salesforce; Mary Tusa; Jane Walker; Kevin Whitley; WomenSing

Board of Directors

Cathleen Kalcic
President
Amy Fickenscher
Vice President
Andra Marynowski
Treasurer
Judy Sweet
Secretary
Lisa Collart
Yiting Jin
Carol Sanders
Kathryn Sanwick
Luke Sanwick
Barbara Saxton
Jane Walker

Business Manager

Irene Litherland

Program Publication Staff

Martin Benvenuto, Robin Mulgannon – content
Elise Kent, Susan Rooke – editors
Lisa Collart – coordinator
Mary Tusa – program design and layout

Marketing Director

Jungmee Kim

Operations Committee

Martin Benvenuto, Amy Fickenscher
May Goodreau, Holly Liberatore
Roselena Martinez, Katie Sanwick

Concert Production

Ben Irwin, *Manager*
Eric Owens, *Assistant*

Advisory Council

Signe Boyer
Choral Conductor
Jan Cummins
Attorney at Law
Jan Fenwick
*Community School of Music
and Arts Board Member*
Kathy Fujikawa
*Former PWC Board Member
and Choral Conductor*
Mary Lorey
Former PWC Board President
Kirke Mechem
Composer
Amy Goodreau Williams
Professional Accountant

2019 GALA DONORS

Kate Andrade
Artisan Wine Depot
B Street and Vine
Chuck Bezell
Martin Benvenuto
BMI Fitness
Buck's of Woodside
Byington Vineyard & Winery
California Academy of Sciences
Janet Campbell
Children's Discovery Museum
Children's Musical Theatre
Kevin Christopher and Yiting Jin
City Lights Theatre Company
Classic Car Wash
Cooper-Garrod Estate Vineyards
Ann Crichton
Cuisinett
Curves
Meghan Dibble
Erika L. Kamayatsu-Peterson DDS

Beatrice Fanning
FastFrame of Los Altos
Margaret Fondbertasse
Frankie Johnnie & Luigi Too!
Corky Fulton
Golfland
Guittard Chocolate Company
Lynne Haynes-Tucker
Hidden Villa
J. Lohr Vineyard & Winery
Jody Bowen Norton -
Skin Makeup Body
Jennifer Katz
George and Janet Kelts
Kepler's
La Honda Winery
Elizabeth Landergren
Little River Inn Resort and Spa
Loma Prieta Winery
Mi Casa del Sol
Robin Mulgannon

No Limits Cryotherapy
Oregon Shakespeare Festival
Eithne Pardini
Physio Personal Training
Piano with Lindsey
Pier 39
Ann Raynor
Susan Rooke
Salon Rache
San Francisco Museum
of Modern Art
San Francisco Opera
San Jose Giants
Savannah-Chanelle Vineyards
Barbara Saxton
Jan Schonhaut
Sheraton Palo Alto
Kyle Sofman
Jennifer Song
Southwest Airlines
Steve Silver's Beach Blanket Babylon

Sundance The Steakhouse
Judy and Mike Sweet
Sweet55
Symphony Silicon Valley
Take Charge! Organize
The Cardinal Hotel
The Counter Custom Burgers
The Fish Market
The Kleid Design Group
TheatreWorks Silicon Valley
Trader Joe's
Deanne Tucker
Watercourse Way
Bath House Spa
Webb Ranch
West Valley Light Opera
Westin Palo Alto
Winter Lodge
Helen Yu
Zareen's Restaurant
Zola

❖ Thank You To Our Donors ❖

The Peninsula Women's Chorus gratefully acknowledges all donations and gala purchases made between March 26, 2018 and March 26, 2019. Donations received after the publication deadline will be acknowledged in the next program. PWC values all our donors and we try to be accurate on this listing. Please let us know if we have made any error regarding your support. Thank you!

Annual Sponsors

Union Bank

Supporting Sponsors

Jan Cummins, Attorney at Law
Take Charge! Organize
Werba Rubin Wealth Management, LLC

Program Sponsors

Vivi Chan, Coldwell Banker
State Farm – Amanda J. Martin, Agent

Cherubim Circle (\$5000+)

Todd and Lisa Collart
Petra Dierkes-Thrun
Al and Eithne Pardini*
Silicon Valley Creates
Jane Walker*

Conductor Circle (\$2,500 - \$4,999)

Anne Anderson
in memory of Carl Anderson
and Dorothea Evans
Allen Barr, Lynn Wellman Barr and Elizabeth Wellman
in honor of Nate Hennings family
Lynne Haynes-Tucker
Barbara and Barry Hennings
Marilyn Johnson
in memory of Deborah Holmes

Composer Circle (\$1,000 - \$2,499)

Kate Andrade
Anonymous
Chuck Beazell
Kathlyn and Bruce Fujikawa
Nathan Hennings
Dr. Lorraine Hultquist
Yiting Jin and Kevin Christopher
Frank and Cathleen Kalcic
Betsy Landergren
Andra Marynowski*
Kathryn Sanwick
Bonnie Senko
Zelda and Bob Thomas
in honor of Kyle Sofman
Hoi-Thu Truong and Kevin Whitley
Deanne Tucker
Union Bank Foundation

Concert Circle (\$500 - \$999)

Sara Asher and Wolff Dobson
Martín Benvenuto
Jan Cummins*
Janet and George Kelts
Mary Lorey
Esta Markin and David DeRosier
Jennifer and Mike Murrill
Kathy and Stew Plock
Susan Rooke and Brian Rutt
Salesforce.org
Charlie Schulz and Claire Taylor
Judy Sweet
Take Charge! Organize
Helen Yu

Chorus Circle (\$250 - \$499)

Tricia Baldwin
Penny, Pat and Meg Barrett
Bright Funds Foundation
Vicki and James Brown
Mark Cairns
Coldwell Banker
Ann Crichton
Paula and Jack Flower
May Goodreau
Andrew Heller
Carole and Leo Kalcic
Steven Kevin
Sarah and Andrew Kidd
Al and Deanna Knickerbocker
Robin Mulgannon
in honor of Martín Benvenuto
and in memory of Betsy Scroggs, Bob Houlihan,
Matthew Plock and Philip Chambers
Barbara and Owen Saxton
Jan Schonhaut
Marian and Dane Snow
Sue Michaels and Lane Sofman
Jennifer Song
VMWare Foundation
Paul Wolber
Barbara Zoeller and Johannes Schweizer

Contributors Circle (\$100 - \$249)

Linda Anderson
Cathy Anderson and David Goering
Silvia and Mario Benvenuto
Alejandro Benvenuto
Marie Bernard
in honor of Ann and Alex Crichton
Maureen Boland
Art and Cathy Brigida
in honor of Eithne Pardini, Ciara Owens
& Sarah Etheredge
Judith Bryant
Lauretta Cesario
Joanne Dale
in honor of Martín Benvenuto
Marie desJardins
Sarah Etheredge
Carol Farris
Lauri Feetham
Jodi Gandolfi
Diane Griffin
in honor of Martín Benvenuto
Brad Hanson
Sue and Joe Hnilo
Brian and Fenwicke Holmes
Valerie Hornstein
in honor of 30 years PWC member
Jay, John and Nancy Kidd
Shaula Kumaishi and Jeff Baker
Anna Lippi
Kathryn and Keith MacLaury
Gerry Marshall
Kim Mortyn
Mercedita Navarro
Charles Nelson
Dr. Stanley Portnow
Sandra Rich
Patricia Rohrs
Carol Saginaw
Lindsay Schmidt, Robyn Schrupf and Karl Schmidt
Jonathan Shultis and Deborah Baker

Deborah Sichel
Sigma Alpha Iota, SF Peninsula
Cherrill Spencer and Richard O. Leder
Elizabeth and Frank Tadman
Jerry and Kathie Underdal
in memory of Dorothea Evans
Paul Venezia
in honor of Barbara Zoeller
David Whitley
Deborah Williams
Dagmar Zimdahl
in honor of Anna Chase

Friends (\$1 - \$99)

Marilyn and Tom Arnett
Antal Berenyi
in memory of Laura Y. Tonesi
Signe Boyer
Anne Callahan
Donald Caspar
Cheryl Christopher
in honor of Yiting Jin
Andrienne Clark
Thomas Copeland
in honor of Kyle Sofman
Madeline Cornelli
Julie Cummins
Bob and Jan Fenwick
Robert Geary and Sue Bohlin
Harriet Halpern
in memory of Alan Halpern
Barbara and Joel Hanover
Andrea Julian
Sue Kelso
Una Langan
in memory of Maura, Carolyn and Liam Wait
Suzanne Maguire-Negus and Adrianna Negus
Mary and Chet Marynowski
Marcia McCafferty
Mr. and Mrs. Kirke Mechem
Matthew Newman and Beth Portnow
in honor of Kyle Sofman
Sharon O'Connor
in honor of Kyle Sofman
Teresa O'Neill
Holly Oboyle and Barbara Hill
Catherine Perga
Eva Pollack
in honor of Kyle Sofman
Gail Rogers
Alan Rogol
in honor of Kyle Sofman
Alison Rose
Maria Ruiz
in honor of Kyle Sofman
Meredith Ruland
Saralea Safir
Ms. Louise Schotz
Karen Skold
Peggy and Alan Spool
Katy Stella
in memory of Deborah Holmes
Noel and Carol Stevens
Jean and Charles Thompson
in memory of Patricia Hennings
Amanda Vlahakis
in memory of Donald Dunlap
Elizabeth Weiss
in honor of Jane Walker
Marsha Wells

*Legacy Society



A RUBY NECKLACE

Rubies, the traditional 40th anniversary stone, inspired this concert. Come celebrate our first four decades with some of our greatest hits, including works by Bach, Brahms, Dole, and Rachmaninoff, and newly acquired gems by Atonini, Trumbore, Svilainis, Elder, DiOrio, and Hogan.

Campbell • Friday, June 7 • 8:00 pm

Campbell United Methodist Church • 1675 Winchester Blvd.

Palo Alto • Saturday, June 8 • 4:30 pm

First Congregational Church • 1985 Louis Road

San Francisco • Sunday, June 9 • 4:30 pm

St. Gregory of Nyssa Episcopal Church • 500 De Haro St.

Tickets at baychoralguild.org or at the concert



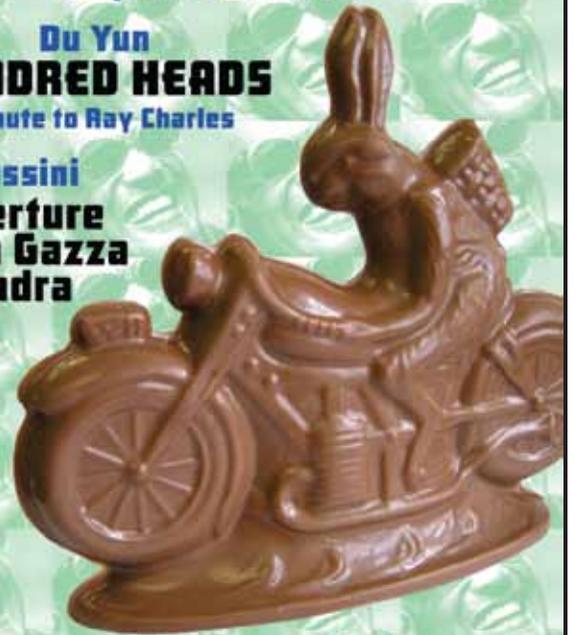
BAY CHORAL GUILD

Sharing the joy of choral music since 1979

Danny Elfman
RABBIT AND ROGUE
Bay Area Premiere

Du Yun
HUNDRED HEADS
Tribute to Ray Charles

Rossini
Overture
to *La Gazza Ladra*



June 1, 2019 • 8:00pm
Pre-concert lecture at 7 p.m.



Cañada College Main Theater
4200 Farm Hill Blvd., Redwood City

Eric K. Music Director
THIRTY-FOURTH SEASON

ORDER TICKETS AT REDWOODSYMPHONY.ORG

Saturday, June 1
7pm

Sunday, June 2
4pm

Las Américas Unidas

FEATURING

Misa Criolla BY Ariel Ramírez

Nocturnes BY Morten Lauridsen

Las Américas Unidas BY Kirke Mechem

La Llorona BY Héctor Armienta

Masterworks
chorale

Bryan Baker, Artistic Director

TICKETS:
www.masterworks.org
650.918.6225

Messiah Lutheran Church
1835 Valota Road
Redwood City

Anne Cover Anderson Distinguished Service Award

This award is given each spring to a member of the Peninsula Women's Chorus community whose long-term service to the chorus is deemed to have significantly furthered the organization's mission "to inspire and enrich its singers and audiences through the creation and performance of diverse, dynamic and adventurous music."

Past recipients:

2016-17 Anne Cover Anderson

2017-18 Andra Marynowski



WERBA RUBIN PAPIER



Trusts and Estates • Elder and Disability Law

PWC 2019-2020 SEASON

■ REINVENTING LOVE

...a fresh look at the season of yearning

Winter Concerts

Saturday, December 14, 2019 • 2:30 pm
Saint Mark's Episcopal Church
Palo Alto, CA

Friday, December 20, 2019 • 8:00 pm
Mission Santa Clara
Santa Clara, CA

■ HANDS UPON THE PLOW

Tenth New Music for Treble Voices Festival

Saturday, March 14, 2020 • 3:00 pm
Trianon Theatre
San Jose, CA

■ FOR CRYING OUT LOUD

...tears of joy, pain, and reconciliation

Spring Concerts

Sunday, May 4, 2020 • 4:00 pm
& Saturday, May 9, 2019 • 2:30 pm
Saint Mark's Episcopal Church
Palo Alto, CA



COME SING WITH US!

**Experienced singers are invited to audition
with the Peninsula Women's Chorus**

Auditions will take place in June and August
by appointment. Rehearsals are held
Monday evenings in Palo Alto.

For more information or to schedule an audition,
please call **(650)327-3095**,
email **auditions@pwchorus.org**,
or visit **www.pwchorus.org**.

Thank you!

PWC MENTORSHIP PROGRAM Spring 2020



*Are you a high school
sophomore or junior
looking for an
amazing choral
experience?
Each year a small
group of students is
selected to rehearse
and sing with the
PWC during our
Spring season.*

Past participants have given the program high praise,
including "My expectations were wonderfully exceeded,
as the musical level of the choir was quite impressive,
the conductor was incredibly efficient and clear, and the
other singers were very helpful and focused. I learned
so much, met many awesome women, and had a
wonderful experience."

*For more information about this exciting opportunity,
email **mentorship@pwchorus.org**.*



Funded in part
by grants from
Silicon Valley Creates,
in partnership with
the County of Santa Clara
and California Arts Council