

P·E·N·I·N·S·U·L·A *Women's* C·H·O·R·U·S

*Patricia Hennings, Artistic Director  
Josephine Gandolfi, Pianist*



# On Yoolis Night

*Holiday Concerts 2000*

Saturday, December 9, 8:00 p.m. &  
Sunday, December 10, 4:00 p.m.  
Saint Patrick's Seminary  
320 Middlefield Road  
Menlo Park

Saturday, December 16, 8:00 p.m.  
Mission Santa Clara  
Santa Clara University



Sponsored by Foothill College



# PROGRAM



## I Introit

Ave Maria

Jaakko Mäntyjarvi  
b. 1963

Ave Maria, gratia plena, Dominus tecum.  
Benedicta tu in mulieribus,  
et benedictus fructus ventris tui,  
Jesus Christus. Sancta Maria, ora pro nobis  
nunc et in hora mortis. Amen.

*Hail Mary, full of grace, the Lord is with thee.  
Blessed are you among women,  
and blessed is the fruit of your womb,  
Jesus Christ. Holy Mary, pray for us  
now and at the moment of death. Amen.*

## II On Yoolis Night

Three medieval carols and motets from the repertoire of Anonymous 4  
on their CD *On Yoolis Night* (harmonia mundi usa, hmu 907099)

During the high Middle Ages (the twelfth through fourteenth centuries), poets and musicians of the British Isles produced a vast array of songs, ballads, carols, and liturgical works on the topics of incarnation and the virgin birth. In comparison to continental Europe, the number of these pieces is so large that it sometimes seems as if the British invented the celebration of Christmas.

**Antiphon: Hodie Christus natus est, British, 13th century**

**Source: Worcester Antiphoner**

This plainchant magnificat Antiphon for Second Vespers of Christmas Day is taken from a British collection of chants for the Divine Office (the daily round of eight services of psalms and prayers). It is familiar to modern ears as the opening of Benjamin Britten's *A Ceremony of Carols*, and thanks to this association, still "sounds like Christmas" to us, as it did in the Middle Ages.

Plainchant, which looks easy on paper, can be the most challenging and rewarding of choral styles. Chant originated as heightened speech, and text expression is of the greatest importance.

Hodie Christus natus est.  
Hodie salvator apparuit.  
Hodie in terra canunt angeli,  
letantur archangeli.  
Hodie exultant iusti, dicentes  
gloria in excelsis Deo. Alleluia!

*Today Christ is born;  
today the savior has appeared;  
today the angels sing on earth,  
the archangels rejoice;  
today good people exult, saying,  
"Glory to God in the Highest." Alleluia!*

**Carol: Alleluia: A nywe werk, British, 15th century**

**Source: MS. Seldon B. 26, f. 22**

This joyful carol has a double *burden*, or refrain, (the first in two-voice texture, the second in three-voice texture), which is to be sung consecutively as a unit at the beginning of the carol. The second, three-voice burden is sung between the verses and at the end of the carol. The verses themselves are written in "call-and-response" style.

Although carols all follow a basic structure of burden alternating with a number of verses, fifteenth-century English carols show a wide variety of style and expression. They probably functioned as "para-liturgical" music, amplifying the set liturgical forms of the Mass and Divine Office on important feast days, and perhaps accompanying festive processions. The term *carol* descended from the French *carole*—a type of medieval dancing song. Carols were not just for Christmas: they were written and sung for many feasts of the church year (including the passion and death of Jesus), in honor of Mary and the saints, or even to teach a moral lesson. But the Christmas carols—rollickingly jolly or lullaby tender—speak most clearly to modern sensibilities.

1. A nywe werk is come on hond  
thorw mycht & grace of Godys sonde:  
To save the lost of euery londe,  
(alleluya, alleluya)  
for now is fre that erst was bonde;  
we mowe wel synge alleluya.  
2. By Gabriel by-gunne hit was;  
rycht as the sunne shone thorwe the glas,  
Ihesu Cryst conceyued was  
(alleluya, alleluya)  
of Mary moder ful of grace.  
nowe synge we here, alleluya.

*1. A new work has come on hand,  
through the might and grace of God's messenger,  
to save the lost of every land.  
(alleluia, alleluia)  
For he is now free who was once in bondage;  
we may well sing alleluia!  
2. By Gabriel it was begun;  
just as the sun shone through the glass,  
Jesus Christ was conceived  
(alleluia, alleluia)  
of Mary, mother, full of grace.  
Now let us sing alleluia!*

3. Nowe is fulfilled the prophecie  
of Daud and of Jeremie  
and al-so of Ysaie. (alleluya, alleluya)  
Synge we ther-fore bothe loude & hye,  
alleluya, alleluya.

4. Alleluya, this swete songe,  
oute of a grene branche hit spronge.  
God sende us the lyf that lasteth longe;  
(alleluya, alleluya)  
nowe ioye & blysse be hem a-monge  
that thus cunne synge, alleluya.

3. Nowe are fulfilled the prophecies  
of David and Jeremiah,  
and also of Isaiah. (alleluya, alleluya)  
Let us therefore sing both loud and high,  
alleluia, alleluia.

4. Alleluia, this sweet song  
has sprung out of a green branch.  
God send us longlasting life.  
(alleluia, alleluia)  
Now joy and bliss be among those  
who can sing alleluia!

**Carol: Nowel: Owt of your slepe aryse, British, 15th century**      **Source: MS Selden B. 26, f14v**

This jolly carol inspired Anonymous 4 to elaborate on the burden, which is sung at the beginning of this piece. The alternate burden, in three voices, is their own invention. It is based on the original monophonic burden, but expands it into a voice-exchange canon, with an added line of harmony.

1. Owt of your slepe aryse & wake  
for God mankynd nowe hath ytake  
al of a maide without eny make,  
of al women she bereth the belle. Nowel.  
2. And thorwe a maide faire & wyse  
now man is made of ful grete pris.  
Now angelys knelen to mannys seruys  
& at this tyme al this byfel. Nowel.  
3. That euer was thralle now ys he fre,  
that euer was smalle now grete is she.  
Now shal God deme bothe the & me  
vnto his blysse, yf we do wel. Nowel.  
4. Now blessyd brother graunte vs grace  
a domesday to se thy face,  
and in thy courte to haue a place  
that we mow ther synge nowel. Nowel.

1. Out of your sleep arise and awaken,  
for God has taken human form  
from a maid without any equal:  
of all women she is best.. Nowell!  
2. And through a fair and wise maiden  
humankind is now brought to its full worth;  
now the angels kneel in the service of humanity;  
and at Christmas time, all this took place. Nowell!  
3. He who was once in bondage is now free;  
she who was once humble is now great;  
now God shall receive both you and me  
into His bliss, if we are virtuous. Nowell!  
Now blessed brother [Jesus], grant us the grace,  
on Judgment Day, to come into your presence,  
and give us a place in your kingdom,  
that we may sing there, nowell. Nowell!

### III

#### O magnum mysterium

O magnum mysterium et admirabile sacramentum  
ut animalia viderent Dominum natum,  
iacentem in praesepeio.  
O beata Virgo, cuius viscera meruerunt  
portare Dominum Jesum Christum. Alleluia.

#### Tomás Luis de Victoria

1540-1613

O great mystery and wonderful sacrament,  
that beasts should see the new-born Lord  
lying in a manger.  
O blessed Virgin, whose womb was deemed worthy  
to carry our Lord Jesus Christ. Alleluia.

### IV

#### Mary Mother, Queen of Heaven

**Ave Maria, opus 12 (see text above)**

**Johannes Brahms**

1833-1897

**Regina coeli, from Drei lateinische Hymnen, opus 96, No. 1**

**Josef Gabriel Rheinberger**

1839-1901

Regina coeli laetare,  
quia quem meruisti portare resurrexit.  
Alleluia.

Rejoice, Queen of Heaven,  
for He whom you were worthy to bear has arisen.  
Alleluia!

*Soloists - Kyle Sofman, soprano; Michele Nigh, mezzo-soprano; Cathleen Kalcic, alto*

**Ave Maria**

**Gustav Holst**

1874-1934

## V

## Magnificat

Nicola Porpora

1686-1768

During the period from 1726 to 1739 Nicola Porpora was engaged as a teacher of music by the *Ospedali degli Incurabili*, one of four famous Venetian orphanages renowned for their high level of musical performance. The orchestras and choirs of these asylums were composed of girl inmates. The *Magnificat* was composed for the aforementioned orphanage and received its first performance there.

1. Magnificat amina mea  
Magnificat anima mea Dominum. *My soul magnifies the Lord.*
2. Et exsultavit  
Et exsultavit spiritus meus in Deo salutari meo.  
Quia respexit humilitatem ancillae suae.  
Ecce enim ex hoc beatam me dicent  
omnes generationes.  
Quia fecit mihi magna, qui potens est,  
et sanctum nomen eius. *And my spirit has rejoiced in God, my Savior.  
For He has regarded the lowliness of His handmaiden.  
For behold from henceforth I shall be called blessed  
by all generations.  
For He that is mighty has magnified me,  
and holy is His name.*
3. Et misericordia  
Et misericordia eius a progenie  
in progenies timentibus eum. *And His mercy is on them that fear Him  
throughout all generations.*
4. Fecit potentiam  
Fecit potentiam in brachio suo:  
dispersit superbos mente  
cordis sui.  
Deposuit potentes de sede,  
et exaltavit humiles.  
Esurientes implevit bonis  
et divites dimisit in anes.  
Suscepit Israel puerum suum,  
recordatus misericordiae suae.  
Sicut locutus est ad patres nostros  
Abraham et semini eius in saecula. *He has showed strength in His arm:  
He has scattered the proud in the imagination of  
their hearts.  
He has put down the mighty from their throne,  
and has exalted the humble.  
He has filled the hungry with good things,  
and the rich he has sent away empty.  
He has raised up His servant Israel,  
remembering His mercy.  
As He promised to our forefathers,  
Abraham and his seed, for all time.*
5. Gloria Patri  
Gloria Patri et Filio et  
Spiritui Sancto. *Glory be to the Father, and to the Son, and  
to the Holy Spirit.*
6. Sicut erat  
Sicut erat in principio et nunc et semper  
et in saecula saeculorum. Amen. *As it was in the beginning, is now, and ever shall be,  
forever and ever. Amen.*

*Soloists - Tricia Tani, soprano; Cathleen Kalcic, alto*

❁ INTERMISSION ❁

## VI

## Deo Gracias

Jim Leininger

b. 1942

Deo gracias.  
Adam lay ibounden, bounden in a bond;  
Four thousand winter thought he not too long.  
And all was for an appil that he tok,  
as clerkès finden written in their book.  
Ne had the appil takè ben,  
Ne haddè never our lady a ben hevenè quene.  
Blessèd be the time that appil takè was.  
Therefore we moun singen, Deo gracias!

*Drum - Deanne Tucker*

## Adam Lay Ybounden

Matthew Larkin

b. 1963

*Soloists - Deanna Knickerbocker, soprano; Emily Jiang, alto*

## VII

## Suo-gân, an old Welsh slumber-song

arr. Brian Trant

English words by H. Idris Bell, Welsh words by Robert Bryan

1. Huna blentyn ar fy mynwes,  
Clyd a chynnes ydyw hon;  
Breichiau mam sy'n dyn am danat,  
Cariad mam sy dan fy mron,  
Ni chaiff dim amhary'th gyntun  
Ni wna undyn â thi gam;  
Huna'n dawel, annwyl blentyn,  
Huna'n fwyn ar fron dy fam.

2. Huna'n dawel heno, huna,  
Huna'n fwyn, y tlws ei lun;  
Pam yr wyt yn awr yn gwenu,  
Gwenu'n dirion yn dy hûn?  
Ai angyllion fry sy'n gwenu  
Arnat ti yn gwenu'n llon,  
Tithau'n gwenu'n ôl dan huno,  
Huno'n dawel ar fy mron?

3. Paid ag ofni, dim ond deilen  
Gura, gura ar y ddôr;  
Paid ag ofni ton fach unig  
Sua, sua ar lan y môr;  
Huna blentyn, nid oes yma  
Ddim i rod-di i ti fraw;  
Gwena'n dawel yn fy mynwes  
Ar yr engyl gwynion draw.

1. Sleep, my baby, on my bosom,  
Closely nestle safe and warm;  
Mother, wakeful, watches o'er you,  
Round you folded mother's arm.  
Sweet, there's nothing near can hurt you,  
Nothing threatens here your rest;  
Sleep, my baby, sleep and fear not,  
Sleep you sweetly on my breast.

Lulla, lulla, sweetly slumber,  
Mother's treasure, slumber deep;  
Lulla, lulla, now you're smiling,  
Smiling, dear one, through your sleep.  
Say, are angels bending o'er you,  
Smiling down from heav'n above?  
Is that heav'nly smile your answer,  
Love from dreamland answer'ing love?

Hush, my treasure, 'tis a leaflet  
Beating, beating on the door;  
Hush, my pretty, 'tis the ripple  
Lapping, lapping on the shore.  
Mother watches, nought can harm you,  
Angel warders gather nigh;  
Blessed angels, bending o'er you,  
Sing your lulla, lullaby.

Soloist - Mercidita Navarero (Dec. 9 &amp; 16); Tricia Tani (Dec. 10)

Nowel, from *The Nativity according to Saint Luke*

Randall Thompson

1899-1984

## VIII

## Shirei Shabbat, ("Sabbath Songs")

Theodore Morrison

b. 1938

These four texts from the Sabbath Evening service reflect powerful components of the Jewish liturgy.

"Yom Zeh M'chubad" and "Yism'chu" are but two of many texts which describe the Sabbath Day, a day of great importance in Jewish life. The Sabbath is the "Queen of Days," a day of freedom and peace, a day of celebration and reflection, reverence, and prayer.

"Yih'yu l'ratson" is one of the prayers most often set to music in its Hebrew form as well as in the English translation, "May the Words." It concludes a meditative section of the service with a simple request for acceptance.

"Adon Olam" is one of the great cornerstones of Jewish prayer, a statement of the majesty of God. Each of the five stanzas presents a different aspect of God. We see that God precedes and outlasts all eternity. We see that God is One, and beyond compare, without beginning or end. God is personal, always there for us individually. God is to be trusted completely, eliminating all our fears.

## Yom Zeh M'chubad

Yom zeh m'chubad mikol yamim, ki vo shavat tsur olamim. Sheishet yamim aseï m'lachtecha, v'yom hash'vii leilohecha, shabat lo taaseh vo m'lacha, kichol asa sheishet yamim. Hashamayim m'sap'rim k'vodo, v'gam haarets mal'a chasdo, r'u kol eileh as'ta yado, ki hu hatsur p'olo tamim.

*This day is the most blessed of all days, the day of the Creator's rest. Six days are for your labor; the seventh devote to your God. On the Sabbath you should not work for gain, but rather, celebrate the work of creation.*

## Yism'chu

Yism'chu b'malchut'cha shom'rei Shabat v'kor'ei oneg. Am m'kad'shei sh'vii kulam yish'u v'yitan'gu mituvecha. V'hash'vii ratsita bo v'kidashito, chemdat yamim oto karata zeicher l'maaseï v'reishit.

*There will be great rejoicing in Your kingdom for those who keep the Sabbath and call it a delight. All people who keep the seventh day holy will be made glad by Your goodness. The seventh day is the festival of the spirit, made holy and blessed by You. It is the most precious of days, a symbol of the joy of creation. The heavens declare His glory, and all the earth is full of His love. See all His handiwork, for He is the rock whose work is pure.*

Soloists - Beatrice Fanning, soprano; Cathleen Kalcic, alto



## Yih'yu l'ratson

Yih'yu l'ratson imrei fi v'hegyon libi l'fanecha, Adonai tsuri v'goali.

*May the words of my mouth and the meditations of my heart be acceptable to You, Lord, my rock and my redeemer.*

*Soloist - Beatrice Fanning*

## Adon Olam

1. Adon olam, asher malach b'terem kol y'tsir nivra, l'eit naasa v'cheftso kol, azai melech sh'mo nikra.

2. B'yado afkid ruchi b'eit ishan v'aira, v'im ruchi g'viyati: Adonai li, v'lo ira.

3. V'hu ehad v'ein sheini l'hamshillo, l'hachbira, b'li reishit, b'li tachlit, v'lo haoz v'hamisra.

1. *He is the Lord eternal, who reigned before all creation. When all was done according to His will, His name already was King.*

2. *Into His hands I commit my spirit when I sleep and when I wake. With my spirit and also my body, the Lord is with me. I will not fear.*

3. *And He is One. None can compare to Him or be joined to Him. He is without beginning and without end. To Him belong power and dominion.*

## IX

### Seven Joys of Christmas

**Kirke Mechem**

b. 1925

A San Francisco composer of more than two hundred published works, Kirke Mechem has been a friend and long-time supporter of the Peninsula Women's Chorus. He was born and raised in Kansas and educated at Stanford and Harvard Universities. Although he has written in almost every form, vocal music is at the heart of Mechem's work. He has been called the "dean of American choral composers." According to the *Choral Journal*, the following elements comprise "characteristic Mechem styling": singing lines, imaginative and varied use of rhythm, and texture for expressive ends. PWC recorded *The Music of Kirke Mechem*, a vinyl record (before the days of digital recording), to showcase his compositions for women's chorus.

### I

#### The Joy of Love

This is the truth

1. This is the truth sent from above,  
The truth of God, the God of love,  
Therefore don't turn me from your door,  
But hearken all both rich and poor.
2. The first thing which I do relate  
is that God did man create;  
The next thing which to you I'll tell:  
Woman was made with man to dwell.
3. And we were heirs to endless woes,  
Till God the Lord did interpose;  
And so a promise soon did run  
That He would redeem us by His Son.
4. And at that season of the year  
Our blest Redeemer did appear;  
He here did live, and preach,  
And many thousands He did teach.
5. Thus He in love to us behaved,  
To show us how we must be saved;  
And if you want to know the way,  
Be pleased to hear what He did say.

*Soloist - Beatrice Fanning*

### II

#### The Joy of Bells

Din don! merrily on high

*Din don don don*

1. Din don! merrily on high  
In heav'n the bells are ringing;  
Din don! verily the sky  
Is riv'n with angel singing.  
*Gloria, Hosanna in excelsis!*
2. E'en so here below, below,  
Let steeple bells be swungen,  
And *io, io, io,*  
By priest and people sungen.
3. Pray you dutifully prime  
Your matin chime, ye ringers.  
May you beautifully rime  
Your evetime song, ye singers.

### III

#### The Joy of Mary

Joseph dearest, Joseph mine

1. Joseph dearest, Joseph mine,  
Help me, Joseph;

God reward thee in Paradise,  
So prays the Mother Mary.

*Refrain:* He came on Christmas day,  
In Bethlehem; *Christus natus hodie in  
Bethlehem;* Jesus, Jesus, Lo He comes  
to love and save and free us!

2. Mary dearest, Mary mild,  
I shall rock thy Child;

God will surely reward us then in Paradise,  
So prays the Mother Mary. (*refrain*)

3. Now is born Emmanuel,  
Promised Mary by Gabriel, rejoice and sing  
Alleluia, Maria. (*refrain*)

### IV

#### The Joy of Children

Patapan

Willie, take your little drum  
With your whistle, Robin, come!  
When we hear the fife and drum,  
Christmas should be frolicsome.  
Thus the men of olden days  
Loved the King of kings to praise:  
When they hear the fife and drum,  
Sure our children won't be dumb!  
God and man are now become  
More at one than fife and drum.  
When you hear the fife and drum,  
Dance and make the village hum!

### VI

#### The Joy of Dance

Fum, fum, fum!

On December twenty-fifth,  
Sing fum, fum, fum!  
He is born of God's pure love,  
The Son of God;  
He is born of Virgin Mary  
In this night so cold and dreary.  
Fum, fum, fum!  
Birds who live in ev'ry forest,  
You must leave your fledglings on the bough,  
You must leave your fledglings now;  
For to make a downy nest,  
So the newborn Babe may rest.  
Fum, fum, fum!  
All the brilliant stars in heaven,  
All the little stars in heaven,  
Send away the darkness lightly,  
Shine your light upon us brightly,  
Fum, fum, fum!

### V

#### The Joy of the New Year

New Year Song

When night's shadows fly  
New Year's dawn floods all the sky;  
And joyful voices sound.  
Branches of the fragrant pine  
Hang ev'rywhere around.  
Leaves so dainty fine  
Freshly gathered, dewy shine,  
And glitter in the light.  
From Kadusa's lofty pinetree  
Waving on the height.

### VII

#### The Joy of Song

God bless the master of this house  
God bless the master of this house,  
And all that are therein-a,  
And to begin this Christmas-tide  
With mirth now let us sing-a!  
The Saviour of all people  
Upon this time was born-a,  
Who did from death deliver us,  
When we were left forlorn-a.  
Then let us all most merry be,  
And sing with cheerful voice-a,  
For we have good occasion now  
This time for to rejoice-a.  
Then sing with voices cheerfully,  
With mirth now let us sing-a!



Visit our Web page!  
<http://www.pwchorus.org>

## ❁ THE PENINSULA WOMEN'S CHORUS ❁

The Peninsula Women's Chorus, established in 1966, has been under the artistic direction of Dr. Patricia Hennings since 1975. The Chorus, the leader in a resurgence in women's choirs specializing in choral masterpieces, is known for its adventurous programming, seeking out music written specifically for women, and frequently commissioning new works. The singers are selected by audition and share an enthusiasm for challenging repertoire sung in original languages and from memory. Among PWC honors are the 1999 ASCAP Award for Adventurous Programming and being named one of five finalists for the 2000 Margaret Hillis Award for Choral Excellence, as well as second prize at the 1994 Tallinn International Choral Competition in Estonia. In March 1987 and 1993, PWC was highlighted at the National Convention of the American Choral Directors Association, and has again been chosen from among many applicants to sing at the upcoming ACDA National Convention in San Antonio next March. In addition, the Chorus was named a Continental Founding Choir of the AmericaFest International Singing Festival for Women in Seattle, July 10-14, 2001. The Chorus has released four CDs: *Treasures* (1995) showcases innovative and challenging music written for women's choirs; *Alleluia Psallat* (1997) highlights music for the holiday season; *Songs of the Spirit*, (1998) features selections from the vocal orchestra music in the film *Song of Survival*; and the newest release, *Carols and Lullabies*, which features Conrad Susa's *Carols and Lullabies, Christmas in the Southwest*. In addition to extensive performing throughout the San Francisco Bay Area, the Chorus has competed in international competitions, has performed on National Public Radio, and has appeared on television both nationally and internationally.

## ❁ PATRICIA HENNINGS, ARTISTIC DIRECTOR ❁

Patricia Hennings, Director of the Peninsula Women's Chorus since 1975, enjoys a richly varied musical life as a conductor, educator, and performer in the San Francisco Bay Area. She has conducted the PWC in three appearances at ACDA regional and national conventions and is active as a clinician, adjudicator, and guest conductor. She holds a Bachelor of Arts degree from Pomona College, and Master's and Doctor of Musical Arts degrees from Stanford University. She is a member of Sigma Alpha Iota and has received the Sword of Honor and the Rose of Honor from this professional women's music organization. As Director of Choral Activities at Skyline College, she has conducted the Skyline College Choir and the Skyline Chorus and has taught world music and a humanities course in art and music. She served as National Chairperson of women's choirs from 1990 to 1993 for the American Choral Directors Association. In 1996, she was the guest conductor for the GALA Choruses' Festival V in Tampa, Florida, and in February 1998, she conducted the first women's honor choir for the ACDA Western Division conference. In March of 1999, she served as guest conductor for the ACDA Women's Chorus Festival at the Stanislaus campus of California State University.

## ❁ JOSEPHINE GANDOLFI, PIANIST ❁

Pianist Josephine Gandolfi performs as soloist, chamber musician, and vocal accompanist, and has appeared in concert and on radio in many parts of the United States, as well as Germany, France, and Israel. In California, she has appeared under the auspices of the San Francisco Chamber Music Society, the Cabrillo Music Festival, and on numerous university, museum, and community concert series. She has taught piano at Stanford University and the University of California at Santa Cruz, and has held the position of coach-accompanist at the San Francisco Conservatory of Music. Since 1992, she has been accompanist to the Peninsula Women's Chorus. She has recorded for CRI, New Albion, Koch International, and German National Radio in Berlin and Bremen. In February of 1999, she served as the pianist for the ACDA national women's honor choir in Chicago.



## ✻ CHORUS MEMBERS ✻

*First Soprano:* Liz Bellock, Jeanne Benioff, Mardie Daul, Sue Inilo, Lydia Hwang, Deanna Knickerbocker, Shaula Kumaishi, MaryLouise Meckler, Jill Mueller, Meridita Navarro, Orit Parnafes, Kyle Sofman, Judy Sweet, Tricia Tani, Mary Tusa

*Mezzo Soprano:* Sara Asher, Juanda Benson, Marie des Jardins, Beatrice Fanning, Robin Khodair, Gisele LaLonde, Andra Marynowski, Michele Nigh, Barbara Pforzheimer, Gail Schwettman, Paula Sebring, Bonnie Senko, Carol Stevens, Eithne Wait-Karski, Cindy Welker

*First Alto:* Helen Bailey, Priscilla Bates, Ruthellen Dickinson, Sue Irvine, Emily Jiang, Cathleen Kalcie, Betsy Landergren, Suzanne Mills, Mimi Patterson, Kathy Plock, Karen Linford Robinson, Julia Shelby, Claire Taylor, Deanne Tucker, Kathie Underdal, Marsha Wells

*Second Alto:* Mary Ager, Anne Anderson, Alice Bauder, Lisa Collart, Beverly Colquhoun, May Goodreau, Lynne Haynes-Tucker, Valerie Hornstein, Karen Lindenberg, Kathy MacLaury, Kim Mortyn, Gerri Roe, Barbara Saxton, Mary Shaw

## ✻ ACKNOWLEDGEMENTS ✻

*A special thanks to members of the Peninsula Women's Chorus Auxiliary who help with the production of our concerts:* Carl Anderson; Jim Bauder; Kelly Bowman; Sue Casey; Ellie and Phil Chambers; John Daul; Jan and Robert Fenwick; Gil Gross; Gie Hübilla; Greg Kimura; Al Knickerbocker; Rob McCool; David Meekler; Venicio Navarro; Harry and Lucas Pforzheimer; Stew Plock; Kristina Rockhold; Carolyn and Bob Rutherford; Owen Saxton; Bill Schmielt; Charles G. Schulz; Bob Shaw; Noel Stevens; Steven Tani; Jerry Underdal; and Ciara Wait-Karski.

*Thanks to the following for their generous donations:* Mary Ager; Jeffrey Daily; Ragene and Marjorie Farris; Hewlett Packard\*; Marie Brase Hotz; Margaret Langsdorf; Mary Larner; Linda Lingane; Eric Lutkin; Frederick and Francis Martin; Donald L. and Amalie A. Meyer; Harriet J. Palmer; Rev. Penny V. Smith and Gregor Weitze; Marti Puff; Claudia L. Smith; Lola Stephens; Jean M. Thompson; Charlotte B. Turner; Janis Walker

\*Matching funds

*Check with your employer about matching funds donations.*

**Thanks to Babylon Printing, Inc. of Milpitas for its \$1000 donation toward general operating expenses.**

*Thanks to the following for their generous donations which financed the commissioning of "Psalm 121" by Libby Larsen, as premiered by the Peninsula Women's Chorus May 20, 2000:*

*Commission Circle (\$1,000 and above):* Barry, Kristin, and Nathan Hennings; Lorraine Hultquist

*Conductor's Circle (\$500-\$999):* Mary Lorey, Marjorie T. Rawlins

*Chorus Circle (\$100-\$499):* Alice Bauder; Mardie Daul; Dr. and Mrs. A. McChesney Evans; Carol A. Farris; Dr. and Mrs. Ragene A. Farris; Ann Hennings; Jerrold and Valerie Hornstein; Barbara Kaplan; Signe Boyer and Ed Laak; Robert Lee; Jacques Littlefield; Gwen Peterson; Linda J. Randall; Randolph and Vonna Reynolds; Bob and Carolyn Rutherford; Barbaranne and Roger Shepard; Barbara (Bobbie) Sproat; Elizabeth Taft; Liz Thompson Taylor; Dorothy and Thomas To; Margaret and Robert Wesley; Susana Wessling

*Contributor's Circle (under \$100):* John and Nancy Baum; Lynne Carol Bradley; Jan Cummins; May Goodreau; Ralph and Annette Howitt; Linda Lingane; Anne Cunyngnam Russell; Irene Stratton; Kathie and Jerry Underdal; Marjorie Zellner

*We wish to acknowledge and thank  
Deanna and Al Knickerbocker  
for their generous contributions to the  
Peninsula Women's Chorus*

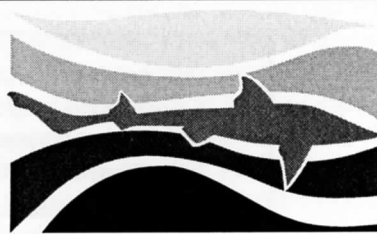
*Thanks also to the following for their contributions:* Andrew Heller of Location Digital Recording for recording services; Jeanne Benioff for program content; and Mary Tusa for program design and production.



Congratulations  
To the  
Peninsula Women's Chorus  
on another superb and spirited  
season of song.

MARINE  
SCIENCE  
INSTITUTE

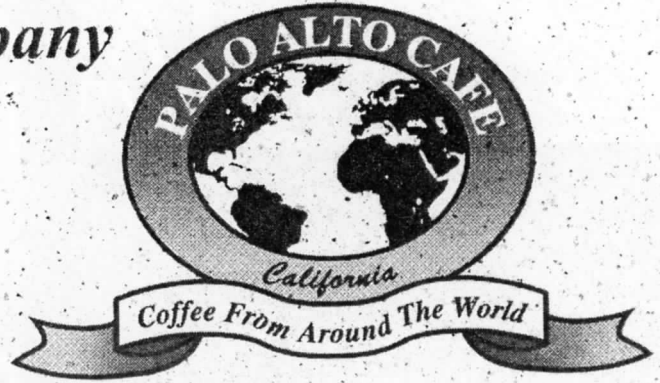
500 Discovery Parkway  
Redwood City, CA 94063-4715



DISCOVERING OUR BAY

## *Coffee Roasting Company*

- *Espresso Bar*
- *Smoothie Bar*
- *Fine Pastries*
- *Gourmet Sandwiches*
- *High Speed Internet Connection*



*2675 Middlefield Road  
Palo Alto, CA 94306*

*Tel: (650) 322-8644  
Fax: (650) 961-9139*

**William F.**

**ROSSI**

**Painting & Decorating**  
Free Estimates: **(650) 595-5225**

*Congratulations*  
to the  
*Peninsula Women's Chorus*  
for another wonderful year.

With over 36 years of marketing expertise in Los Altos, Los Altos Hills, Palo Alto, and surrounding areas, Jacqueline Wolfe is constantly redefining the standard for real estate production and leadership. Her service is based on a solid foundation of integrity, conscientiousness, and negotiating skills. Contact Jacqueline today to discover "The Art of Making it Effortless."

*Experience*  
**COUNTS!**



**JACQUELINE WOLFE**

Office (650) 941-1111  
Direct: (650) 941-3929, ext. 466  
E-mail: [jwolfe@apr.com](mailto:jwolfe@apr.com)



**CANTABILE**  
  
**CHILDREN'S CHORUS**

Choral excellence for boys and girls,  
first grade and older

Accepting new members beginning  
**January 2, 2001**

- Two locations: Los Altos and San Jose

See our website at [www.cantabile.org](http://www.cantabile.org)  
Or call 650 964-8644

A member of the Baroque Choral Guild  
and the Foothill College Performing Arts Alliance

*Masterworks Chorale*

Richard Garrin, Music Director

**Presents the 2000/2001 Season**

Treasure of Sound

November 18 & 19, 2000 *Time to Celebrate*

St. Timothy's Church, San Mateo (3<sup>rd</sup> Street Exit, east at Norfolk)

Ramirez: *Misa Criolla* Susa: *Carols and Lullabies of the Southwest* Bach: *Gloria in Excelsis*

March 3 & 4, 2001 *Time to Honor*

St. Timothy's Church, San Mateo (3<sup>rd</sup> Street Exit east, at Norfolk)

Faure: *Requiem* Conte: *Invocation and Dance*

June 2 & 3, 2001 *Time to Remember*

McCullough: *Holocaust Cantata* A West Coast Premiere

Saturday performance at an unusual and dramatic setting on the Peninsula

Sunday Performance at First Unitarian Unaversalist Church, San Francisco

Single Tickets available from Community Box Office Network 650-579-5568

Internet Address: [www.masterworks.org](http://www.masterworks.org) For more information call Masterworks 650-574-6210



# CALIFORNIA BACH SOCIETY

Warren Stewart, *artistic director*

presents

## arvo PÄRT *Passio*

Friday, March 2, 2001 8:00 p.m. All Saints' Episcopal Church, Palo Alto

Saturday, March 3, 2001 8:00 p.m. St. John's Presbyterian Church, Berkeley

Sunday, March 4, 2001 4:00 p.m. St. Luke's Episcopal Church, San Francisco

For tickets and information, call 650.299.8616 or visit [www.calbach.org](http://www.calbach.org)

*Happy Holidays!*

*Marti Puff, EA*

*Income & Estate Tax Services*

Tax Preparation/Consultation  
Audit Representation

- Individual
- Corporation
- Partnership
- Estate
- Gift
- Trust

Call for Appointment  
650-365-1297

### University Chiropractic Clinic



326 Bryant Street  
Palo Alto, California  
94301

Ellen Fernandez, D.C.

650 326 9812



Naturally Growing in  
San Mateo & Palo Alto

*Happy Holidays!*  
The Piazza Family

3922 Middlefield Road  
Palo Alto, CA 94303  
(650) 494-1629

1218 West Hillsdale Boulevard  
San Mateo, CA 94403  
(650) 341-9496



Cover Illustration: Stefan Lochner (1405/15-1451), "The Madonna of the Rose Bush," c. 1448  
Panel painting, 19<sup>7</sup>/<sub>8</sub>"x15<sup>3</sup>/<sub>4</sub>", Wallraf-Richartz-Museum, Cologne