

Winter 2004

P·E·N·I·N·S·U·L·A
Women's
C·H·O·R·U·S

Martín Benvenuto, *Artistic Director*
Jeffrey Workman, *Accompanist*

Celebremus!

HOLIDAY CONCERT 2004

Saturday, December 11, 8:00 p.m.
Mission Santa Clara
Santa Clara University

Saturday, December 18, 8:00 p.m.
& Sunday, December 19, 4:00 p.m.
Saint Patrick's Seminary
320 Middlefield Road
Menlo Park

*Omnes
debent
psallere*



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IN PARTNERSHIP WITH THE COUNTY OF SANTA CLARA
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**O viridissima virga****Hildegard von Bingen**

1098-1179

O viridissima virga, ave
 que in ventoso flabro sciscitationis
 sanctorum prodisti.
 Cum venit tempus quod tu florui in ramis tuis,
 ave, ave sit tibi,
 quia calor solis in te sudavit sicut odor balsami.
 Nam in te floruit pulcher flos
 qui odorem dedit omnibus aromatibus que arida erant.
 Et illa apparuerunt omnia in viriditate plena.
 Unde celi dederunt rorem super gramen
 et omnis terra leta facta est,
 quoniam viscera ipsius frumentum protulerunt
 et quoniam volucres celi nidos in ipsa habuerunt.
 Deinde facta est esca hominibus
 et gaudium magnum epulantium.
 Unde, o suavis Virgo, in te non deficit ullum gaudium.
 Hec omnia Eva contempsit.
 Nunc autem laus sit Altissimo.

*Hail, O greenest branch,
 you who came forth in the windy blast
 of the questioning of saints.
 When the time came that you blossomed in your branches—
 hail, hail was (the word) to you!
 for the warmth of the sun distilled in you a fragrance like balsam.
 For in you blossomed the beautiful flower
 that gave fragrance to all the spices, dry though they were.
 And they all appeared in full verdure.
 Hence the heavens dropped dew upon the grass
 and the whole earth was made glad
 because her womb brought forth wheat,
 and the birds of heaven made their nests in it.
 Then a meal was prepared for humanity,
 and great joy for the banqueters.
 Hence, O sweet Virgin, in you no joy is lacking.
 Eve despised all these things.
 Now, however, praise be to the Most High.*

– Translation by Barbara Newman

Beatrice Fanning, soprano
Marsha Wells, tolled percussion

Celebremus, text from the *Carmina Burana***Ramona Luengen**

b. 1960

Tempus hoc leticie, dies festus hodie!
 Omnes debent psallere et cantilenas promere
 et affectu pectoris et toto gestu corporis
 et scolares maxime, qui festa colunt optime.
 Stilus nam et tabule sunt feriales epule
 et Nasonis carmina vel aliorum pagina.
 Quicquid agant alii, juvenes amemus
 et cum turba plurimum ludum celebremus!

*This is the time of joy, today is a celebration!
 Everyone shall make music and their songs shall ring out
 with full hearts and with spirited movement—
 especially the students who know best how to celebrate.
 For writing instrument and tablet lend a banquet character
 as do the songs of Ovid or the works of other poets.
 Whatever everyone else may do, we youthful ones will love
 and with great tumult, together will celebrate joyfully!*

Ave Maria**Rebecca Clarke**

1886-1979

Ave Maria gratia plena, Dominus tecum.
 Benedicta tu in mulieribus
 et benedictus fructus ventris tui, Jesus.
 Sancta Maria, Regina Coeli, dulcis et pia, O Mater Dei.
 Ora pro nobis peccatoribus, ut cum electis te videamus.

*Hail Mary, full of grace, the Lord is with you.
 Blessed are you among women
 and blessed is the fruit of your womb, Jesus.
 Holy Mary, Queen of Heaven, gentle and merciful, O Mother of God.
 Pray for us sinners, so that with the saints we may see you.*

Ave Maria**Joan Szymko**

b. 1957

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

*Hail, Mary, full of grace, the Lord is with you.
 Blessed are you among women
 and blessed is the fruit of your womb, Jesus.
 Holy Mary, Mother of God, pray for us sinners
 now and in the hour of our death. Amen.*

A Winter Carol, text by William Shakespeare, from *Love's Labour's Lost*, Act V, Scene 2**Mark Winges**

b. 1951

“A Winter Carol” for treble voices and organ was written in 2001. A few notes about the more obscure words and phrases of Shakespeare’s language: you’ll hear the staring owl singing a merry note while “greasy Joan doth keel (*stir or skim to prevent boiling over*) the pot”; “Dick the shepherd blows his (finger)nail” to warm his hands; the “parson’s saw” is his sermon; and while we in Northern California might well enjoy roasted Dungeness crabs in the winter, in the kitchens of Shakespeare’s England, crabapples would be hissing in the bowl.

When icicles hang by the wall
 And Dick the shepherd blows his nail,
 And Tom bears logs into the hall,
 And milk comes frozen home in pail,
 When blood is nipp’d and ways be foul,
 Then nightly sings the staring owl,
 Tu-whit, tu-who; a merry note,
 While greasy Joan doth keel the pot.

When all aloud the wind doth blow
 And coughing drowns the parson’s saw,
 And birds sit brooding in the snow,
 And Marian’s nose looks red and raw,
 When roasted crabs hiss in the bowl,
 Then nightly sings the staring owl,
 Tu-whit, tu-who; a merry note,
 While greasy Joan doth keel the pot.

1. Hymn to the Dawn

Hear our hymn O Goddess, rich in wealth and wisdom,
Ever young yet ancient, true to Law Eternal.
Wak'ner of the songbirds, Ensign of th'Eternal,
Draw thou near O Fair one, in thy radiant Chariot.
Bring to her your off'ring, humbly bow before her,
Raise your songs of welcome, as she comes in splendour.

2. Hymn to the Waters

Flowing from the firmament forth to the ocean,
Healing all in earth and air, never halting.
Indra, Lord of Heav'n formed their courses,
Indra's mighty laws can never be broken.
Onward ye waters onward hie,
Dance in the bright beams of the sun,
Obey the ruler of the sky
Who dug the path for you to run.
Lo, in the waters, dwelleth One,
Knower of all on earth and sea,
Whose dread command no man may shun,
Varuna, sovran Lord is He.
(Cleansing waters, flow ye on,
Hasten and help us.)

3. Hymn to Vena (The Sun Rising Through the Mist)

Vena comes born of light, he drives the many colour'd clouds onward.
Here, where the sunlight and the waters mingle
Our songs float up and caress the newborn infant.
The child of cloud and mist appeareth on the ridge of the sky,
He shines on the summit of creation.
The hosts proclaim the glory of our Common Father.
He hath come to the bosom of his beloved.
Smiling on him, she beareth him to highest heav'n.
With yearning heart on thee we gaze, O gold-wing'd messenger of mighty Gods.
Wise men see him in their libations
As the sacrifice mounts to the eternal heights, mingling with our solemn chant.
He stands erect in highest heav'n, clad in noble raiment, arm'd with shining weapons,
Hurling light to the farthest region, rejoicing in his radiant splendour.

Jeffrey Workman, piano (December 11)
Anna Maria Mendieta, harp (December 18 & 19)

4. Hymn of the Travellers (The God invoked in this hymn is the Guide of travellers along the roads of this world and along that leading to the next.)

Go thou on before us, guide us on our way,
Mighty One.
Make our journey pleasant, never let us stray.
Wonder-worker hearken,
Come in thy splendour, come in thy mighty pow'r.
Trample on the wicked, all who would oppose,
Mighty One.
Drive away the robber, drive away our foes.
Wonder-worker hearken;
come in thy splendour, come in thy mighty pow'r.
As we journey onward, songs to thee we raise,
Mighty One.
Thou didst aid our fathers, guard us all our days.
Wonder-worker hearken,
come in thy splendour, come in thy mighty pow'r.
Feed us and inspire us, keep us in thy care,
Mighty One.
Lead us past pursuers unto meadows fair.
Wonder-worker hearken,
Come in thy splendour, come in thy mighty pow'r.



INTERMISSION

**Dieu Parmi Nous**

Olivier Messiaen
1908-1992

"Dieu parmi nous" ("God among us") is the final movement of *La Nativité du Seigneur*, a work for solo organ by one of the most innovative composers of the twentieth century. Written in 1935, this piece meditates on the mystery of the Incarnation and its subsequent igniting of the human heart in celebration of the Magnificat, here portrayed by a concluding, brilliant toccata.

Jeffrey Workman, organ

3 Meditations for Women's Chorus

Charles Griffin
b. 1968

Charles Griffin's truly original compositional voice and thorough understanding of the choral instrument is beautifully expressed in his "3 Meditations for Women's Chorus." The quasi-minimalistic insistence of recurring motives in the "Agnus Dei" creates a climactic buildup that can only be released by the final *dona nobis pacem* (*grant us peace*). Beautiful sonorities pervade the "Beatus Vir," and an intricate, rhythmical "Jubilate Deo" concludes the set.

I. Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

*Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, grant us peace.*

II. Beatus Vir, Ecclesiasticus 14:22

Beatus vir, qui in sapientia morabitur,
et qui in justitia meditabitur,
et in sensu cogitabit circumspectionem Dei.

*Blessed is the person who shall devote attention to wisdom,
and who shall contemplate righteousness,
and who in thought shall ponder the all-seeing eye of God.*

III. Jubilate Deo, Psalm 66:1-3; 100:1-3

Jubilate Deo omnis terra. Psalmum dicite nomini ejus.
Date gloriam laudi ejus.
Dicite Deo, quam terribilia sunt opera tua, Domine!
In multitudine virtutis tuae mentientur tibi inimici tui.
Servite Domino in laetitia. Intrate in conspecta ejus.
Scitote quoniam Dominus ipse est Deus.

*Make a joyful noise unto God, all lands. Raise your voice in song to his name.
Give glory to his majesty.
Say unto God, how wonderful are your works, Lord!
Through the greatness of your power shall your enemies submit unto you.
Serve the Lord with gladness. Come before his presence.
Know that the Lord himself is God.*

Welsh composer William Mathias has here combined both sacred and secular texts to create this Christmas Carol Sequence. Numbers I, III, V, and VII are lively and rhythmic, emphasizing the beginnings of the Carol as a dance form. Numbers II, IV, and VI are more reflective, employing chant and open fifths to capture the mystery of the Incarnation.

1. Make we Merry, anonymous, early 17th century

Make we merry, both more and less,
For now is the time of Christèmas.

Let no man come into this hall,
Groom, page, nor yet Marshàll,
But that some sport he bring withal,
For now is the time of Christèmas.

If that he say he cannot sing,
Some other sport then let him bring
That it may please at this feasting.
If he say he naught can do,
Then, for my love, ask him no more,
But to the stocks then let him go,
For now is the time of Christèmas.

2. Mirabile Mysterium, James Ryman, 15th century

Mirabile mysterium (*Wondrous mystery*):
The Son of God is man become.
The Father's Son of Heaven's bliss
That is the Lord of every cost,
Of a pure maid man become is,
To save mankind the which was lost.
An angel came to that maid so free
And said, "Hail Mary full of grace;
The Lord of all now is with thee,

In heart, in womb, in everyplace."
And so withouten manys seed,
By virtue of the Holy Ghost,
She has conveyed and borne indeed
The Son of God of mightès most.
The glass is more pure than it was
Through which the sun did shine,
So is this maid through which did pass
The Son of God by grace Divine.

3. Be we Merry in this Feast, James Ryman, 15th century [adapted]

Be we merry in this feast,
In quo Salvator natus est (*in which the saviour was born*).

1. In Bethlehem, that noble place,
As by prophecy said it was,
Of the Virgin Mary full of grace
Salvator mundi natus est.
2. On Christmas night an angel it told
To the shepherds keeping their fold,
That into Bethlehem with beastès wolde,
Salvator mundi natus est.
3. The shepherds were compassed right;
About them was a great light;
"Dread ye not," said the angel bright,
"Salvator mundi natus est."

4. "Behold, to you we bring great joy,
For why Jesus is born this day
To us of Mary that mildè May
Salvator mundi natus est."
5. "And thus in faith find it ye shall,
Lying poorly in an ox-stall."
The shepherds then lauded God all
"Salvator mundi natus est."

4. Lullay, anonymous, 15th century

Refrain: Lullay, lullay, lullay lullay,
My dear mother, lullay.
Lullay, my child, lullay, my child.

1. A child is born, iwis,
That all this world shall bless;
His joy shall never misse,
For Jesu is his name.
2. On the good Yule morn
The blissful child was born,
To wear a crown of thorn,
For Jesu is his name.

3. Of a maiden so good
He took both flesh and blood;
For us he died upon the rood,
For Jesu is his name.
4. On the Easter day so swythe
He rose from death to life,
To make us all so blithe,
For Jesu is his name.

5. On the Holy Thursday
To heaven he took his way,
There to abide for ever and aye,
And Jesu is his name.

Mary Tusa, soprano; Barbara Saxton, alto

5. Susanni, anonymous, 15th century

1. A little child there is yborn
Eia, eia, susanni, susanni, susanni.
And he sprang out of Jesse's thorn,
To save us all that were forlorn.
Alleluia!
2. Now Jesus is the childès name,
Eia, eia, susanni, susanni, susanni.
And Mary mild she is his dame,
And so our sorrow is turned to game.
Alleluia!

3. It fell upon the high midnight,
Eia, eia, susanni, susanni, susanni.
The stars they shone both fair and bright,
The angels sang with all their might.
Alleluia!
Three Kings there came with their prèsentès,
Of myrrh and gold and frankincense,
As clerkès sing in their sequence.
Alleluia!

4. Now sit we down upon our knee,
Eia, eia, susanni, susanni, susanni.
And pray we to the Trinity.
Our help and succour for to be,
Alleluia!

6. Christe, Redemptor Omnium, anonymous, 16th century

Refrain: Into this world now is come

Christe, redemptor omnium (*Christ, redeemer of all*).

1. O worthy Lord and most of might,
Eterne Rex Altissime (*Eternal King most high*),
Thee to honour me thinketh right,
Iam lucis orto sidere (*The star of light is now arisen*).
2. As thou art Lord of worthiness,
Conditor alme siderum (*Benevolent creator of the stars*),
All us to bring out of darkness,
Christe, redemptor omnium.

3. With beamès clear of righteousness,
Aurora lucis rutilat (*The dawn breaks with golden light*);
In joy thereof with all gladness,
Vox clara, ecce, insonat (*Behold, resounds a clear voice*).
4. Now glorious Lord and worthy King,
Jesu, Salvator saeculi (*Jesus, Saviour for all time*),
Grant us thy bliss everlasting,
Summi largitor premii (*Bestower of the greatest gifts*).

7. Welcome, Yule, anonymous, 15th century

Welcome, Yule, in glad array,
In worship of this holiday.

1. Welcome be thou, Heaven's King,
Welcome, yborn on this morning,
Welcome to thee now will we sing;
Welcome Yule, forever and aye.
2. Welcome be thou, Mary mild,
Welcome be thou and thy child,
From the fiend thou us shield;
Welcome Yule, forever and aye.

3. Welcome be thou, good New Year,
Welcome the twelve days before.
Welcome be ye that all be here;
Welcome Yule, forever and aye.
4. Welcome be ye, Lord and Lady,
Welcome be all this company;
For Yulès love now makeis merry!
Welcome Yule, forever and aye.

Leo Kan and Jeffrey Workman, piano

The Snow Lay on the Ground, 19th century, source unknown

David Conte

b. 1955

World Premiere

SSAA version commissioned by the PWC through the Patricia Hennings New Music Fund

The snow lay on the ground, the stars shone bright, when Christ our Lord was born on Christmas night.

Venite adoremus Dominum.

'Twas Mary, daughter pure of holy Anne, that brought into the world the God made man.

She laid him in a stall at Bethlehem; the ass and oxen shared the roof with them.

Venite adoremus Dominum.

Saint Joseph, too, was by to tend the child; to guard him, and protect his mother mild;

the angels hovered round, and sang this song, Venite adoremus Dominum.

And thus that manger poor became a throne; for he whom Mary bore was God the Son.

O come, then, let us join the heav'nly host; to praise the Father, Son, and Holy Ghost.

Venite adoremus Dominum.

Leo Kan, piano; Jeffrey Workman, organ (December 11)

Anna Maria Mendieta, harp; Jeffrey Workman, organ (December 18 & 19)

Stille Nacht, heilige Nacht

Franz Xaver Gruber, arr. Matthias Bretschneider

Mercidita Navarro, soprano I; Emily Jiang, soprano II; Deanne Tucker, alto

Visit our website
www.pwchorus.org



CHORUS MEMBERS



First Soprano: Stephanie Batties, Mardie Daul, Deanna Knickerbocker, Shaula Kumaishi, MaryLouise Meckler, Mercidita Navarro, Marina Orzano, Orit Parnafes, Kyle Sofman, Judy Sweet, Mary Tusa

Mezzo Soprano: Sara Asher, Vicki Brown, Jill Cardoza-Painter, Beatrice Fanning, Helene Dallaire Magadini, Andra Marynowski, Robin Mulgannon, Kyoko Oishi, Barbara Pforzheimer, Bonnie Senko, Charlotte Wilson

First Alto: Joan Angelopoulos, Sarah Etheredge, Deborah Holmes, Emily Jiang, Betsy Landergren, Kathy MacLaury, Sanami Nakayama, Kathy Plock, Gail Schwettman, Julia Shelby, Deanne Tucker, Marsha Wells

Second Alto: Anne Anderson, Lisa Collart, Beverly Colquhoun, May Goodreau, Lynne Haynes-Tucker, Valerie Hornstein, Sue Irvine, Elena Meléndez, Gerri Roe, Laurel Sarmento, Barbara Saxton, Mary Shaw



FEATURED COMPOSERS

REBECCA CLARKE was born in Harrow, England, to an American father and a German mother. She was educated at London's Royal College of Music and studied composition with Sir Charles Stanford, where she was his first woman student. Clarke had a long career as a professional violist; in 1913, she was one of the first women to be admitted to the Queen's Hall Orchestra, and in the 1910s and 20s, she played chamber music with many of the great artists of the day, including Schnabel, Casals, Thibaud, and Arthur Rubinstein. She achieved fame as a composer with her Viola Sonata (1919) and Piano Trio (1921), which are often performed and recorded today, and are now generally regarded as masterpieces. Her songs—perhaps her finest body of work—are also widely performed. Clarke's choral and vocal ensemble music, by contrast, is virtually unknown, and the "Ave Maria" in today's program, composed in 1937, was the first of her choral works to be published.

DAVID CONTE is a San Francisco composer who has received commissions from many of the nation's leading performing ensembles, including Chanticleer, the San Francisco Symphony Chorus, the Oakland East Bay Symphony, and the Dayton Philharmonic. He has published over 30 works for a variety of media with E. C. Schirmer Music Company. A professor of composition at the San Francisco Conservatory of Music since 1985, Conte earned a B.M. from Bowling Green State University and an M.F.A. and D.M.A. from Cornell University. He was a Fulbright Scholar in Paris, where he was one of Nadia Boulanger's last students. His opera *The Dreamers* (with Philip Littell) was commissioned and produced by the Sonoma City Opera in 1996, and his opera *The Gift of the Magi* was composed for the San Francisco Conservatory. He has been a long-standing friend and champion of the Peninsula Women's Chorus.

CHARLES GRIFFIN earned his B.A. in voice and composition and an M.A. in composition from Queens College, City University of New York, and a Ph.D. from the University of Minnesota. He is currently on the adjunct faculties of Hofstra University and Nassau Community College. His works have been performed throughout the U.S. and in Cuba, Mexico, Canada, and Europe by such ensembles as The Meridian String Quartet, The Amherst Sax Quartet, and The Quintet of the Americas. In 2002-03, he and fellow composer Gerald Cohen enjoyed residencies in the American Composers Forum's Faith Partners program, a commission funded by the Wolfensohn Family Foundation. Since 1995, Griffin has worked as a freelance copyist, orchestrator, and arranger on projects for Phillips Classics, Jessye Norman, Hugh Downs, Yo Yo Ma, and President Clinton's inauguration.

MARK WINGES currently resides in San Francisco, where he is composer/advisor for the chamber choir Volti. He is a graduate of the College-Conservatory of Music - University of Cincinnati, San Francisco State University, and has studied at the Musikhögskolan in Stockholm, Sweden. His principal teachers have been Ellsworth Milburn, Henry Onderdonk, and Arne Mellnäs. He is the recipient of the Barlow Endowment Award, the UNESP Organ Competition Prize (Brazil), and the Kathaumixw Choral Festival Citation (Canada). His "Unbecoming: Songs for Dancing" for chorus and two percussionists was premiered in 2003 by Volti; the choir premiered his "Rhythm & Motion: A Choral Symphony" in 2004. His most recent CD, *Freed From Words: Choral Music of Mark Winges*, has just been released on Innova Recordings.

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If you would like to be added to our mailing list to receive season brochures, postcards, and newsletters, forms are available in the lobby.

JOIN THE CHORUS!

The Peninsula Women's Chorus welcomes experienced singers to audition for membership in this dynamic ensemble. Rehearsals are held during the school year every Monday evening from 7:15-10:00 p.m. at Foothill College, Middlefield Campus. For audition information, please call 650-327-3095.

THE PENINSULA WOMEN'S CHORUS

The Peninsula Women's Chorus, established in 1966, is a leader in a resurgence in women's choirs specializing in choral masterpieces. The PWC 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. Among PWC honors are two Chorus America/ASCAP Awards for Adventurous Programming, one in 1999 and one just awarded in 2003; being named one of the 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. The chorus has made three appearances at ACDA National Conventions—first in 1987, singing a feature concert of the vocal orchestra music from the film, *Song of Survival*, and presenting music for women's voices in a special interest session of music by Kirke Mechem; in 1993, presenting a traditional choral program; and most recently in March of 2001, presenting a contemporary tour de force before more than 6,000 choral directors to great acclaim. In addition, the chorus performed as a continental founding choir at the AmericaFest World Festival of Women's Singing in Seattle in July of 2001. In the summer of 2003, the PWC participated, as one of four choirs representing the United States, in *Festival 500: Sharing the Voices*, an international festival of choral music in St. John's, Newfoundland. 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.

MARTÍN BENVENUTO, ARTISTIC DIRECTOR

Martín Benvenuto is a native of Buenos Aires, Argentina, where he received his Licenciado en Música degrees in choral conducting and composition. As chair of the Music Department at St. Patrick's School in Buenos Aires, he led a graded choral program that earned prizes at competitions and toured nationally and internationally. Benvenuto earned his master's degree from Westminster Choir College, majoring in both choral conducting and voice performance and pedagogy. As a member of the Westminster Symphonic Choir, he has sung under the batons of Kurt Masur, Wolfgang Sawallisch, Helmuth Rilling, and Esa-Pekka Salonen. He is currently a candidate for the D.M.A. in choral conducting at Boston University, where he was an assistant to Dr. Ann Howard Jones for the Women's Chorale, Repertory Chorus, Chamber Chorus, and Symphonic Chorus. Benvenuto has studied conducting under Antonio Russo, Néstor Andrenacci, Eric Ericson, Joseph Flummerfelt, Josep Prats, Robert Sund, Ann Howard Jones, and the late Robert Shaw, and has led church music programs and community choruses both in this country and his native Argentina. Also active as a clinician, panelist, and guest conductor, Benvenuto is on the faculty of Piedmont Choirs and artistic director for WomenSing. This past February, Benvenuto was appointed permanent artistic director of the PWC, after having served as interim artistic director during the fall of 2003.

JEFFREY WORKMAN, ACCOMPANIST

Jeffrey Workman joined the PWC as accompanist in the fall of 2004 with a wealth of experience as a pianist, organist, and harpsichordist. Workman earned his undergraduate and master's degrees in performance from Westminster Choir College of Rider University. While he was studying piano performance, he accompanied the Princeton Chapel Choir and visiting ensembles as organist. He later played piano in semiannual concerts of masterworks for choir, orchestra, and keyboard as a staff member of the Washington Street United Methodist Church. Workman also accompanied the professional choir and participated in a monthly concert series at St. John's in the Village Episcopal Church. In addition to accompanying performing groups on both piano and organ, Workman has served as a consultant on period music performance, been a lecturer and soloist for the Alexandria (VA) Symphony Orchestra, and performed and lectured on "Transcribing for Organ" in the Westminster College Organ Festival. Prior to moving to the West Coast in the summer of 2004, he was the accompanist for the National Men's Chorus in Washington, D.C. He is currently the organist for the First United Methodist Church in Palo Alto.

LEO KAN, PIANIST

A newcomer to the Bay Area, Leo Kan studied with Eleanor Wong at the Hong Kong Academy for Performing Arts before moving to the United States in 1996. A Meinig Family Cornell National Scholar, Mr. Kan studied piano with Malcolm Bilson and received his B.A. in 2003, graduating magna cum laude. He also holds a Licentiate in Piano Performance from the Associated Board of the Royal Schools of Music in London and has won a host of prizes, including the Tom Lee Music Scholarship and the Granite State Auditions. He is currently intermediate accompanist and theory instructor for the San Francisco Boys Chorus and is studying conducting and composition at the San Francisco Conservatory of Music.

ANNA MARIA MENDIETA, HARPIS

Anna Maria Mendieta enjoys a busy career as a soloist, orchestral musician, recording artist, and teacher. She began studying the harp at the age of seven at the San Francisco Conservatory of Music and received a B.A. in music from the College of Notre Dame in Belmont, where she now serves on the faculty. In recognition of her Spanish heritage, she was invited to perform for the King and Queen of Spain and has participated in concerts for National Hispanic Week in Washington, D.C. Ms. Mendieta has appeared on television and in motion pictures, and has been featured on national radio. Her albums are available through Sugo Records.



ACKNOWLEDGEMENTS



Thank You to Our Donors

The Peninsula Women's Chorus gratefully acknowledges donations received between November 1, 2003, and November 1, 2004. If your donation was received after the publication deadline, it will be acknowledged in the spring 2005 program.

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A special thanks to members of the Peninsula Women's Chorus Auxiliary whose help is greatly appreciated: Carl Anderson, Jeff Baker, Sue Casey, Phil and Ellie Chambers, Jen Dickinson, Jan and Bob Fenwick, Sharon Galayda, Gil Gross, Jan Houlihan, Greg Kimura, Al Knickerbocker, David Meckler, Jenni and Mike Murrill, Stew Plock, Carolyn Rutherford, Owen Saxton, Charlie Schulz, Betsy Scroggs, Bob Shaw, Carol Stevens, Claire Taylor, Steve Tani, Jerry and Kathie Underdal

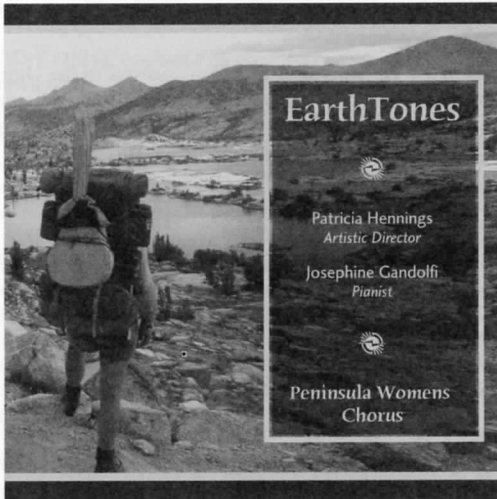
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The PWC depends upon community volunteers to help at concerts by selling tickets and CDs, ushering, and assisting with concert setup. If you are interested in getting involved, please telephone (650)327-3095 or send an email to info@pwchorus.org.

Thanks also to the following for their contributions: Miriam Abrams; David Conte; Susan Duncan; Amy Goodreau; Grace Lutheran Church, Pastor Randy Wilburn and staff; Charles Griffin; St. Patrick's Seminary, Fr. Gerald Coleman and staff; Charlie Schulz; Mark Wings

Program Publication Staff: Judy Sweet, content; Mary Ager, editing; Mary Tusa, program design and production

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New EarthTones CD Is Now Available

The PWC is pleased to announce the release of the new *EarthTones* CD, a tribute to our late director Patty Hennings' infectious love of music and life. It is the fulfillment of her vision for a CD of the PWC's twentieth-century repertoire that would transport the listener and inspire the soul with "earth sounds." The CD opens with the blossoming sunrise of Libby Larsen's "Psalm 121." Also included: Gwyneth Walker's "I Thank You God," a setting of a poem by e. e. cummings; the sublime "O viridissima virga" by Hildegard von Bingen and Ramona Luengen's exuberant "Celebremus" (both featured in today's program); H. Garrett Phillips' mesmerizing "Odysseus and the Sirens"; Libby Larsen's powerful "I Just Lightning"; the avant garde tone picture, "Urok," by Slovenian composer Lojze Lebič; and Patty Hennings' own arrangement of the American folk song, "Shenandoah." *EarthTones* is available for purchase at today's performance.

This CD is funded in part by a grant from The Peery Foundation.

More PWC Available on Compact Disc

CAROLS and LULLABIES

The PWC's second Christmas CD has a Latin beat. Conrad Susa's festive *Carols and Lullabies, Christmas in the Southwest* is the title work. The CD is rounded out with the *Missa Brevis* of Canadian composer Ramona Luengen, contemporary Hungarian composer József Karai's "Hodie Christus natus est," two selections from *The Place of the Blest* by American icon Randall Thompson, the soaring "O Regem coeli" of Tomás Luis de Victoria, and San Francisco composer David Conte's delightful "Christmas Intrada." A must-have addition to your holiday collection!

SONGS of the SPIRIT

Songs of the Spirit features inspirational music ranging from the vocal orchestra arrangements of the documentary film *Song of Survival* to the scintillating contemporary works of Ron Jeffers and Lou Harrison. For those who have requested a recording of Dvořák's powerful "Largo," Johansson's shimmering "Examine me," R. Murray Schafer's exotic "Snowforms," or the PWC's favorite "Shenandoah," this CD is for you!

This CD made possible in part by a grant from The Peery Foundation

ALLELUIA PSALLAT

Music for the Yuletide, this CD features some of PWC's best-loved Christmas music, including pieces by Hildegard von Bingen, Benjamin Britten, and Kirke Mechem.

TREASURES

PWC's first CD includes innovative works by contemporary composers Libby Larsen, Michael Cleveland, David Conte, Nancy Telfer, and Knut Nystedt, and a nod to the Western tradition with works by Victoria and Holst.

These CDs can be purchased at today's performance.

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