

Spring 2006

P·E·N·I·N·S·U·L·A

Women's

C·H·O·R·U·S

Martín Benvenuto
artistic director

Susan Soehner
accompanist



DISCANTORIBUS
spring 2006 concert

Sponsored by Foothill College.

*Funded in part by a grant from Arts Council Silicon Valley,
in partnership with the County of Santa Clara
and the California Arts Council.*

*Funded in part by 'Advancing the Arts Initiative',
an initiative of Community Foundation Silicon Valley,
funded by the James Irvine Foundation
and the David and Lucile Packard Foundation.*

Saturday, May 20, 8 pm
Saint Patrick's Seminary
320 Middlefield Road
Menlo Park

Sunday, May 21, 2:30 pm
Mission Santa Clara
Santa Clara University
500 El Camino Real
Santa Clara



◇ PROGRAM ◇

Please hold your applause until the end of each grouping.

Eclectic mass: Missa Brevis

and Missa Discantoribus

Benjamin Britten
1913-1977
Jan Åke Hillerud
b. 1938

Kyrie (Britten)

Kyrie (Hillerud)

Soloist – Stacey Lewis

Gloria (Britten)

Chant – Beatrice Fanning

Soloists – Deanne Tucker, Sarah Etheredge, Kyle Sofman

Gloria (Hillerud)

Credo (Hillerud)

Sanctus (Britten)

Soloists – Emily Jiang, Marina Orzano

Sanctus (Hillerud)

Agnus Dei (Hillerud)

Agnus Dei (Britten)

Venite, exultemus Domino, text from Psalm 94

Leyente Gyöngyösi

Psalm 121, Text: Psalm 121, John Muir, Patricia Hennings

Libby Larsen
b. 1950

Commissioned for the 25th anniversary of Patricia Hennings as artistic director of the Peninsula Women's Chorus, May 2000

Soloist – Mercidita Navarro

I Thank You God, poem by e. e. cummings (1894-1962)

Gwyneth Walker
b. 1947

Intermission

Two Songs on Poems by Jane Kenyon (1947-1995)

Brian Holmes
b. 1946

Briefly it enters, and briefly speaks

World Premiere: commissioned by the Patricia Hennings New Music Fund through the generous support of Claire Taylor

Let Evening Come

"Suite" de Lorca, poems by Federico García Lorca (1898-1936)

Einojuhani Rautavaara
b. 1928

Canción de jinete (*Song of the Horseman*)

Soloists – Elena Meléndez, Deanne Tucker, Mary Tusa

El grito (*The Scream*)

La luna asoma (*The Moon Rises*)

Soloist – Mercidita Navarro

Malagueña

Soloists – Beatrice Fanning, Emily Jiang, Marina Orzano, Mary Tusa

Fuor de la bella caiba (Out of the beautiful cage)

Zoltán Kodály
1882-1967

Magas hegyről foly le a víz (From the high mountain flows the water)

Péter Tóth
b. 1965

Túrót észik a cigány (The Gypsy was eating cottage cheese)

Zoltán Kodály

Amazing Grace, American hymn, text by John Newton (1725-1807)

arr. Ron Jeffers

Over My Head, I Hear Music, traditional African-American spiritual

arr. Michael Braz

Soloist – Elena Meléndez

Shenandoah, American folk song

arr. Patricia Hennings

◆ PROGRAM NOTES ◆

TEXTS & TRANSLATIONS

Eclectic Mass

Benjamin Britten/Jan Åke Hillerud

DISCANTORIBUS, from the Latin for “singing apart,” explores how different melodies, harmonies and rhythms can be blended together to create a satisfying whole. This is embodied in the eclectic mass that is at the centerpiece of the program. The mass interweaves movements from two very different-sounding works—Benjamin Britten’s *Missa Brevis* and Jan Åke Hillerud’s *Missa Discantoribus*.

While the two pieces are set to the same texts of the ordinary mass, the moods of the different movements are quite disparate. The composers’ personas pervade throughout the respective masses: Britten, who was an ardent pacifist and a conscientious objector, interjects his message for peace rather prominently into the *Missa Brevis*, while Hillerud’s secular background also manifests itself in different movements of the *Missa Discantoribus*.

The *Missa Brevis* opens with a declamatory and majestic *Kyrie eleison*, possibly foreshadowing Britten’s urgent message, while the *Missa Discantoribus* opens with a more divergent version of the *Kyrie*—perhaps a musical manifestation of the composer’s journey of faith. The majestic ending of the Britten *Kyrie* is followed immediately by an unsettling opening chord of the Hillerud *Kyrie* that seems to indicate skepticism. However, eventually, the composer seems to be able to resolve his doubts and arrive at an affirmation of his faith, as indicated by the uplifting ending.

Britten’s *Gloria*, set to a jaunty 7/8 time signature and appropriately following Hillerud’s affirmative ending in the *Kyrie*, seems like a celebratory dance that again proclaims the joyful message, while Hillerud’s *Gloria* seems to come to us initially at breakneck speed and then stabilizes; the vocal lines are exotic and the harmonic language shocking.

Hillerud’s persona most clearly manifests itself in his playful *Credo*. The slyly humorous movement seems to scoff at the conventions of the traditional *Credo* setting with its stifling verbosity that often makes it hard for the listener to know what exactly to believe.

This is followed by the majestic peal-like tones opening Britten’s *Sanctus*, within which a meditative *Benedictus* precedes the concluding return of the opening material with a blaring, trumpet-like *Hosanna*. The Hillerud *Sanctus* begins and ends with a cacophony of bells that leads to the *Agnus Dei* movements.

The Hillerud version of the *Agnus Dei* is serene and introspective, and it quotes motifs from the opening *Kyrie* that seem at this point rooted and secure. This secure sense turns out to be fleeting since the Britten *Agnus Dei* is quite menacing and unsettling. The organ pedal ostinato is ominous, and it is coupled with jarring warnings on the organ reeds to great effect. The increasingly urgent and insistent plea for peace on the words “dona nobis pacem” is both moving and disturbing.

Kyrie

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

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

Gloria

Gloria in excelsis Deo,
et in terra pax hominibus bonæ voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris:
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram;
qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris. Amen.

*Glory to God in the highest
and on earth peace to men of good will.
We praise you. We bless you.
We adore you. We glorify you.
We give you thanks for your great glory.
Lord God, Heavenly King,
Almighty God the Father,
Lord Jesus Christ, only Son of the Father,
Lord God, Lamb of God, Son of the Father:
You who take away the sins of the world,
have mercy on us;
You who take away the sins of the world,
receive our prayer;
You who sit at the right hand of the Father,
have mercy on us.
For you alone are holy, You alone are the Lord,
You alone are the Most High, Jesus Christ.
With the Holy Spirit, in the glory of God the Father. Amen.*

Credo (text abridged)

Credo in unum Deum, Patrem omnipotentem
factorem cæli et terræ, visibilium omnium et invisibilium.
Credo in unum Dominum Jesum Christum
Filius Dei unigenitum.
Deum de Deo, lumen de lumine, Deum verum de Deo vero.
Credo in Spiritum Sanctum Dominum et vivificantem.
Credo in unam ecclesiam catholicam et apostolicam.
Confiteor unum baptisma (in) remissionem peccatorum.
Et exspecto resurrectionem mortuorum. Amen.

*I believe in one God, the Almighty Father,
maker of heaven and earth, of all that is seen and unseen.
I believe in one Lord Jesus Christ,
the only Son of God.
God from God, light from light, true God from true God.
I believe in the Holy Spirit, the Lord and giver of life.
I believe in one catholic and apostolic Church.
I acknowledge one baptism for the forgiveness of sins,
and I look for the resurrection of the dead. Amen.*

Sanctus

Sanctus, Sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt cæli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

*Holy, holy, holy Lord, God of power and might;
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.*

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.*

**This concert is being recorded professionally.
Please silence all watches, pagers, and cellular phones before the concert begins.**

Venite, exsultemus Domino

Venite exsultemus Domino;
iubilemus Deo salutare nostro!
Præoccupemus faciem eius in confessione.
Et in psalmis iubilemus ei.

Leyente Gyöngyösi

*Oh come, let us sing to the Lord;
Let us make a joyful noise to the God of our salvation!
Let us come before his presence with thanksgiving,
and make a joyful noise to him with psalms.*

Psalm 121

"I lift mine eyes to the mountains."
Glorious flood of light. White whoosh—of morning arroyo,
Noonday dazzle of crystal rocks, alpenglow, iris spray of waterfall.
"From whence cometh my strength?"
I am parcel of God. I listen to the preaching of pine.
Each "Ave" lives in me and I live.
In God's wilderness lies the hope of the world.
"I lift mine eyes to the mountains."
Walk away quietly in any direction and feel the peace.
Breathe in nature's peace. Winds refresh, storms electrify.
Vita immortalia mea!
My feet rhapsodize on rock, water, light, wind;
Sun, east—now west, fills me with grace and gift.
My peace I give unto you. Vita immortalia mea.

Libby Larsen

I Thank You God

i thank You God for most this amazing/ day: for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything/ which is natural which is infinite which is yes
(i who have died am alive again today,/ and this is the sun's birthday; this is the birth
day of life and of love and of wings: and of the gay/ great happening illimitably earth)
how should tasting touching hearing seeing/ breathing any—lifted from the no
of all nothing—human merely being/ doubt unimaginable You?
(now the ears of my ears awake and/ now the eyes of my eyes are opened)

— e e cummings

Gwyneth Walker

Two Songs on Poems by Jane Kenyon

Briefly it enters, and briefly speaks

I am the blossom pressed in a book,
found again after two hundred years. . . .

I am the maker, the lover, and the keeper. . . .

When the young girl who starves
sits down to a table
she will sit beside me. . . .

I am food on the prisoner's plate. . . .

I am water rushing to the wellhead,
filling the pitcher until it spills. . . .

I am the patient gardener
of the dry and weedy garden. . . .

I am the stone step,
the latch, and the working hinge. . . .

I am the heart contracted by joy. . . .
the longest hair, white
before the rest. . . .

I am there in the basket of fruit
presented to the widow. . . .

I am the musk rose opening
unattended, the fern on the boggy summit. . . .

I am the one whose love
overcomes you, already with you
when you think to call my name. . . .

Let Evening Come

Let the light of late afternoon
shine through chinks in the barn, moving
up the bales as the sun moves down.
Let the cricket take up chafing
As a woman takes up her needles
and her yarn. Let evening come.
Let dew collect on the hoe abandoned
in long grass. Let the stars appear
and the moon disclose her silver horn.
Let the fox go back to its sandy den.
Let the wind die down. Let the shed
go black inside. Let evening come.
To the bottle in the ditch, to the scoop
in the oats, to air in the lung
let evening come.
Let it come, as it will, and don't
be afraid. God does not leave us
comfortless, so let evening come.

Brian Holmes

"Suite" de Lorca

Canción de jinete (*Song of the Horseman*)

Córdoba. Lejana y sola.
 Jaca negra, luna grande, y aceitunas en mi alforja.
 Aunque sepa los caminos yo nunca llegaré a Córdoba.
 Por el llano, por el viento, jaca negra, luna roja.
 La muerte me está mirando desde las torres de Córdoba.
 ¡Ay, qué camino tan largo! ¡Ay, mi jaca valerosa!
 ¡Ay, que la muerte me espera, antes de llegar a Córdoba!
 Córdoba. Lejana y sola.

El grito (*The Scream*)

La elipse de un grito va de monte a monte.
 Desde los olivos, será un arco iris negro
 sobre la noche azul.
 ¡Ay! Como un arco de viola,
 el grito ha hecho vibrar largas cuerdas del viento.
 ¡Ay! (Las gentes de las cuevas asoman sus velones.)
 ¡Ay!

La luna asoma (*The Moon Rises*)

Cuando sale la luna se pierden las campanas
 y aparecen las sendas impenetrables.
 Cuando sale la luna, el mar cubre la tierra
 y el corazón se siente isla en el infinito.
 Nadie come naranjas bajo la luna llena.
 Es preciso comer, fruta verde y helada.
 Cuando sale la luna de cien rostros iguales,
 la moneda de plata solloza en el bolsillo.

Malagueña

La muerte entra y sale de la taberna.
 Pasan caballos negros y gente siniestra
 por los hondos caminos de la guitarra.
 Y hay un olor a sal y a sangre de hembra
 en los nardos febriles de la marina.
 La muerte entra y sale,
 y sale y entra la muerte de la taberna.

Fuor de la bella caiba

Fuor de la bella caiba fuge lo lusignolo.
 Plange lo fantino poiche non trova lo
 so oselino ne la caiba nova;
 e dice cum dolo: Chi gli avri l'usolo?
 En un buschetto se mise ad andare,
 Senti l'ozletto sì dolce cantare.
 E dice cum dolo: Or bel si bel lusignolo,
 torna nel mio brolo.

Magas hegyről foly le a víz

Magas hegyről foly le a víz
 Rózsám többet bennem ne bizz!
 Ha bí zol is mindhiába;
 Mert szívemtől el vagy zárva.
 Úgy el vagy szívemtől zárva
 Mint a szép gúnya ládafiába.
 A szép gúnya szellő nélkül
 Az én szívem a téd nélkül mit sem ér.
 Éjjelnappal mindig iszom soha ki sem fogyaszthatom
 Keserűséges bús napom.
 Búval terített asztalom.
 Bánattal teli poharom.

Túrót észik a cigány

Túrót észik a cigány, duba,
 Veszekedik azután, lëba,
 Még azt mondja, pofon vág, duba,
 Vágja biz a nagyapját, lëba.
 Csipkefa bimbója
 Kihajlott az útra. Rida, rida, bom, bom, bom
 Ara mënt Jánoska,
 Szakajt égygyet róla. Rida, rida, bom, bom, bom

Córdoba. Distant and lonely.
 Black mare, large moon, and olives in my saddlebag.
 Though I know the roads, I'll never reach Córdoba.
 Through the plain, through the wind, black mare, red moon.
 Death is looking at me from the towers of Córdoba.
 Oh, what a long road! Oh, my valiant mare!
 Oh, death is waiting for me before I reach Córdoba!
 Córdoba. Distant and lonely.

The ellipse of a scream goes from hill to hill.
 From the olive trees a black rainbow will appear
 over the blue night.
 Ah! Like a viola bow
 the scream has made the long strings of the wind vibrate.
 Ah! (The people of the caves bring out their oil lamps.)
 Ah!

When the moon rises the bells fade away
 and the impenetrable paths appear.
 When the moon rises the sea covers the earth
 and the heart feels like an island in the infinite.
 No one eats oranges under the full moon.
 To eat green and frozen fruit is necessary.
 When the moon of a hundred equal faces rises,
 the silver coin weeps in the pocket.

Death enters and leaves the tavern.
 Black horses and sinister people
 pass along the low roads of the guitar.
 And there is an odor of salt and of woman's blood
 in the feverish tuberoses along the seashore.
 Death enters and leaves,
 and leaves and enters death the tavern.

Out of the beautiful cage flees the nightingale.
 The little one cries because he cannot find
 his friend in the new cage;
 and he says with grief, "Who opened the door?"
 In a little wood he took a walk,
 and heard the sweet singing of the bird.
 And he says with grief, "Oh beautiful, most beautiful nightingale,
 return to my garden."

Zoltán Kodály

Péter Tóth

From the high mountain flows down the water
 My rose does not trust me anymore!
 Also if you trust, it is in vain
 because you are closed off from my heart.
 That way you are closed off from my heart
 as a beautiful dress in the wedding chest.
 Like a beautiful dress without air,
 my heart without yours is worthless.
 Night and day I drink, but I can never finish
 my bitter and sad day.
 My table is set with sadness.
 My glass is full of sorrow.

Zoltán Kodály

The gypsy is eating cottage cheese,
 He's arguing with me
 He's saying he's going to smack me.
 "The day after tomorrow!" I said.
 The buds of the rosehip bush
 are hanging over the road. Rida . . .
 Johnny saw it and tore one off,
 is already running across with it. Rida . . .

Amazing grace! How sweet the sound that saved a wretch like me!
I once was lost, but now am found, was blind, but now I see.
'Twas grace that taught my heart to fear, and grace my fears relieved;
how precious did that grace appear the hour I first believed!
Thru many dangers, toils, and snares I have already come;
'tis grace has brought me safe thus far, and grace will lead me home.



The Peninsula Women's Chorus turns 40
Excellence ∞ Community ∞ Diversity ∞ Leadership

The 2006-2007 season will be the Peninsula Women's Chorus 40th anniversary. We hope you will join us as we celebrate all year long.

Highlights of the season include:

- ◆ A visit by internationally renowned composer Veljo Tormis in November
- ◆ The release of our new CD *Winter Patterns*
- ◆ An alumnae concert on March 17th at Stanford Memorial Church
- ◆ Four new choral pieces, commissioned especially for our anniversary
- ◆ Joint concert with the Golden Gate Men's Chorus in May

If you wish to hear more about our exciting year to come, please join our mailing list or visit our website at www.pwchours.org.

Save The Date!

Please join us for our pre-tour concert
before we take off for Hungary to compete in the
Béla Bartók 22nd International Choir Competition.

Date

July 18, 2006

Time

8 o'clock pm

Location

Memorial Church, Stanford University Campus

Free and open to the public.

FEATURED COMPOSERS

Swedish composer and conductor **JAN ÅKE HILLERUD** (born 1938) has contributed significantly to the choral repertoire. In 1965, while a teacher at Adolf Fredrik's Music School in Stockholm, he founded the Adolf Fredrik's Boys' Choir. Under his direction, which lasted until his retirement in 1997, the choir reached musical excellence and toured extensively in Sweden as well as abroad.

BRIAN HOLMES was born in Washington D.C. in 1946. He graduated from Pomona College and earned a PhD in experimental low temperature physics from Boston University. He is now a professor of Physics at San Jose State University, and is active as a free-lance horn player. While in Boston, Holmes studied horn with Harry Shapiro and played in the Cambridge Symphonic Brass Quintet. As a composer, Holmes often writes for solo voice and chorus. He has also composed numerous songs, song cycles, choral works and instrumental works, including a concerto for toy piano and orchestra. Several works have been recorded by the Peninsula Women's Chorus and by the Stanford University Chorale. Holmes interests in physics and music overlap. He does research on the physics of musical instruments and has occasionally composed music related to science. His "Updike's Science," for example, is a set of six songs about science, composed to humorous poems of John Updike. He has also lectured on the physics of musical instruments at Massachusetts Institute of Technology, Oberlin College, Cornell University, Brown University, Boston University, Boston College, Pomona College, the American Association of Physics Teachers, the American Physical Society, and the Acoustical Society of America.

Finnish composer **EINOJUHANI RAUTAVAARA** studied composition at the Sibelius Academy in Helsinki and musicology at Helsinki University. He studied with Vincent Persichetti at the Juilliard School from 1955 to 1956, and with Aaron Copland and Roger Sessions at Tanglewood, and later furthered his studies in Germany. Like many Finnish composers of his generation he was first influenced by Hindemith and Stravinsky, and later developed an individual style. His choral output is impressive in quantity and interest, including many works for children's chorus.

"*Suite*" de Lorca was composed in 1973, and has both mixed chorus and treble chorus settings. Based on poems by Federico García Lorca (1898-1936), the piece captures with incredible vividness the "culture of death" and the realistic but mysterious inner world of the famous Spanish poet, becoming one of the choral jewels of 20th century choral repertoire. The aural world created by Rautavaara is as vivid as the poetry itself: frantic galloping of horses in "Canción de jinete," the echoes of a scream in "El grito," the haunting stillness of the moon in "La luna asoma," and the desperate inevitability of death in "Malagueña."

Born in 1965, **PÉTER TÓTH** began his musical studies at the Leó Weiner School, and also attended the Béla Bartók Conservatory and the Liszt Academy. His choral and orchestral works are performed throughout Hungary, and he has also pursued opera and film music. Mr. Tóth has worked at the Hungarian State Opera as assistant stage director, managed musical ensembles for Hungarian Radio, and has composed music for many films. His composition, "Magas hegyről foly le a víz," is to be released for publication in January of 2006.

PWC CHORUS MEMBERS

First Soprano

Stephanie Batties
Mardie Daul
Deanna Knickerbocker
Shaula Kumaishi
MaryLouise Meckler
Mercedita Navarro
Marina Orzano
Danni Redding Lapuz
Kyle Sofman
Judy Sweet
Tricia Tani
Mary Tusa

Mezzo Soprano

Sara Asher
Vicki Brown
Beatrice Fanning
Stacey Lewis
Kelly Macatangay
Andra Marynowski
Carole McCreery
Robin Mulgannon
Kyoko Oishi
Jill Painter
Barbarab Pforzheimer
Bonnie Senko

First Alto

Priscilla Bates
Ruthellen Dickinson
Sarah Etheredge
Sharon Galayda
Ann Hillesland
Emily Jiang
Betsy Landergren
Kathy MacLaury
Roselena Martinez
Penny Phillips
Kathy Plock
Gail Schwettman
Julia Shelby
Deanne Tucker
Marsha Wells

Second Alto

Anne Anderson
Maya Bernstein
Lisa Collart
Beverly Colquhoun
May Goodreau
Lynne Haynes-Tucker
Deborah Holmes
Valerie Hornstein
Sue Irvine
Elena Meléndez
Gerri Roe

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. Benvenuto was appointed permanent artistic director of the PWC in February, 2004 after having served as interim artistic director during the fall of 2003.



SUSAN SOEHNER, ACCOMPANIST

Susan Soehner joined PWC in the fall of 2005. Susan is a graduate of the Eastman School of Music, where she earned an MM in piano performance and literature. She also holds a BME in voice and a BM in piano performance from the University of Wisconsin. Prior to moving to the Bay Area in 1998, Susan was director of education and Suzuki piano instructor at the Bermuda Conservatory of Music and served as assistant professor/staff accompanist at Finger Lakes Community College in Canandaigua, New York. Susan also accompanies Chorissima and Virtuose, the recording and touring groups of the San Francisco Girls Chorus, and is the accompanist for the Oakland Symphony Chorus.

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 or visit our website at www.pwchorus.org.

Be on Our Mailing List

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

◆ ACKNOWLEDGMENTS ◆

A Special Thank You to Our Donors

The Peninsula Women's Chorus gratefully acknowledges donations received between April 15, 2005 and April 15, 2006. Donations received after the publication deadline will be acknowledged in the winter 2006 program.

Conductor's Circle (\$1,000-\$4,999)

Barry Hennings
Eric Lutkin

Composer's Circle (\$500-\$999)

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Beverly Colquhoun
Ruthellen Dickinson
Dr. Lorraine Hultquist
Mary Lorey
MaryLouise Meckler
Kathy and Stew Plock
Bonnie Senko
Claire Taylor and Charles Schulz
Deanne Tucker

Chorus Circle (\$250-\$499)

Anne and Carl Anderson
Sara Asher
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A special thanks to members of the Peninsula Women's Chorus Auxiliary whose help is greatly appreciated:

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Thanks also to the following for their in-kind contributions:

Grace Lutheran Church, Rev. Dr. John Kerr, and staff; Phil Lumish; Saint Patrick's Seminary, Fr. Gerald Brown, and staff; Ildi Salgado; Kristi Stoltz

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EARTHTONES

EarthTones pays tribute to the PWC's 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 transports the listener and inspires the soul with "earth sounds." The CD opens with the blossoming sunrise of Libby Larsen's "Psalm 121." Also included are Gwyneth Walker's "I Thank You God"; 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."

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

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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