

Winter 2007

Peninsula WOMEN'S CHORUS

Martín Benvenuto, artistic director
Susan Soehner, accompanist



A CEREMONY OF CAROLS

Winter Concert

Saturday, December 8, 8:00 p.m.

Sunday, December 9, 4:00 p.m.

St. Patrick's Seminary
320 Middlefield Road
Menlo Park,

Sunday, December 16, 3:00 p.m.

Mission Santa Clara
Santa Clara University
500 El Camino Real
Santa Clara

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
National Endowment for the Arts.

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Silicon Valley Community Foundation, funded by the James Irvine Foundation
and the David and Lucile Packard Foundation.



SILICON VALLEY | **community foundation**
SERVING SAN MATEO AND SANTA CLARA COUNTIES

❖ PROGRAM ❖

A Ceremony of Carols, for Treble Voices and Harp Benjamin Britten (1913-1976)
Pieces marked by * are from A Ceremony of Carols.

Procession* Britten

Wolcum Yole!* Britten

Ave Maria Zoltán Kodály (1882-1967)

Ave Maria David MacIntyre (b. 1952)

There is no Rose* Britten

That yongë child* Britten
Soloist – Emily Jiang (12/8 & 12/9), Cathleen Kalcic (12/16)

Balulalow* Britten
Soloist – Renée Evans

In Terra Pax Marek Jasinski (b. 1949)

As dew in Aprile* Britten

Da pacem Domine Håkan Olsson (b. 1961)

This little Babe* Britten

❖ INTERMISSION ❖

Interlude* Britten
Harp solo

In Freezing Winter Night* Britten
Soloists – Stacey Lewis, Cathleen Kalcic

Nigra Sum Pablo Casals (1876-1973)

Shualim Ktanim Dov Carmel (b. 1932)
Deanne Tucker, bongos; Beatrice Fanning, tambourine

Spring Carol* Britten
Soloists – Kyle Sofman, Beatrice Fanning

Gaudete! arr. Michael Neaum
Deanne Tucker, percussion

Deo gracias* Britten

Recession* Britten

Harp – Celeste Everson Misfeldt (12/8 & 12/9); Dan Levitan (12/16)

Britten, A Ceremony of Carols, op. 28

1. Procession

Hodie Christus natus est.	<i>Today Christ is born.</i>
Hodie Salvator apparuit.	<i>Today the Savior appeared.</i>
Hodie in terra canunt angeli, laetantur archangeli.	<i>Today the angels sing on earth, and joyous are the archangels.</i>
Hodie exsultant justi dicentes: Gloria in excelsis Deo.	<i>Today the righteous rejoice, saying, "Glory to God in the highest.</i>
Alleluia!	<i>Alleluia!"</i>

2. Wolcum Yole!, Anon., 14th century

Wolcum be thou hevenè king,
Wolcum, born in one morning,
Wolcum for whom we sall sing!
Wolcum be ye, Stevene and Jon.
Wolcum, Innocentes every one.
Wolcum, Thomas marter one,
Wolcum be ye, good New Yere.
Wolcum Twefthe Day both in fere.
Wolcum, seintes lefe and dere.
Candelmesse, Quene of bliss
Wolcum bothe to more and lesse.
Wolcum be ye that are here.
Wolcum alle and make good cheer.
Wolcum alle another yere.
Wolcum Yole!

3. There is no Rose, Anon., 14th century

There is no rose of such vertu
As is the rose that bare Jesu. Alleluia.
For in this rose containèd was
Heaven and earth in litel space. *Res miranda. [Wondrous thing.]*
By that rose we may well see
There be one God in persons three. *Pares forma. [Equal in form.]*
The aungels sungen the shepherds to:
Gloria in excelsis Deo! *Gaudeamus. [Let us rejoice.]*
Leave we all this werldly mirth,
And follow we this joyful birth. *Transeamus. [Let us pass through.]*

4a. That yongè child, Anon., 14th century

That yongè child when it gan weep
With song she lullèd him asleep;
That was so sweet a melody
It passèd alle minstrelsy.
The nightingalè sang also;
Her song is hoarse and nought thereto:
Whoso attendeth to her song
And leaveth the first then doth he wrong.

4b. Balulalow, James, John, and Robert Wedderburn, 1561

O my deare hert, young Jesu sweit, prepare thy creddil in my spreit,*
And I sall rock thee to my hert, and never mair from thee depart.
But I sall praise thee evermoir with sanges sweit unto thy gloir;
The knees of my hert sall I bow, and sing that richt** Balulalow!
*spirit **right

5. As dew in Aprile, Anon., c. 1400

I sing of a maiden that is makèles:*
King of all kings to her son she ches.**
He came al so stille there his moder was,
As dew in Aprile that falleth on the grass.
He came al so stille to his moder's bour,
As dew in Aprile that falleth on the flour.
He came al so stille there his moder lay,
As dew in Aprile that falleth on the spray.
Moder and mayden was never none but she:
Well may such a lady Goddes moder be.
*matchless **chose

6. This little Babe, Robert Southwell (1561?-1595)

This little Babe so few days old,
Is come to rife Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this weak unarmèd wise
The gates of hell he will surprize.
With tears he fights and wins the field,
His naked breast stands for a shield.
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.
His camp is pitchèd in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.
My soul, with Christ join thou in fight;
Stick to the tents that he hath pight.*
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy.
*pitched

8. In Freezing Winter Night, Robert Southwell

Behold, a silly tender babe,
In freezing winter night,
In homely manger trembling lies,
Alas, a piteous sight!
The inns are full; no man will yield
This little pilgrim bed.
But forced he is with silly beasts
In crib to shroud his head.
This stable is a Prince's court,
This crib his chair of State;
The beasts are parcel of his pomp,
The wooden dish his plate.
The persons in that poor attire
His royal liveries wear;
The Prince himself is come from heav'n;
This pomp is prizèd there.
With joy approach, O Christian wight,*
Do homage to thy King,
And highly praise his humble pomp,
Wich he from Heav'n doth bring.
*being

9. Spring Carol, William Cornish (14?-1523)

Pleasure it is to hear iwis,* the birdès sing,
The deer in the dale, the sheep in the vale, the corn springing.
God's purvaynce for sustenance, it is for man.
Then we always to give him praise, and thank him than.**
*certainly **then

10. Deo Gracias, Anon., 15th century

Deo gracias! [*Thanks be to God!*]
Adam lay i-bounden in a bond;
Four thousand winter thought he not to 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!
*never **must

Zoltán Kodály, Ave Maria

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 be with you.
 Blessed are you among women
 and blessed be
 the fruit of your womb, Jesus.
 Holy Mary, Mother of God,
 Pray for us sinners,
 now and in the hour
 of our death.
 Amen.*

Marek Jasinski, In Terra Pax

In Terra Pax.

Peace on earth.

Håkan Olsson, Da pacem Domine

Da pacem Domine
 in diebus nostris,
 quia non est alius
 qui pugnet pro nobis nisi tu.

*Give peace, Lord,
 in our time,
 for there is no other
 who fights for us except you.*

Pablo Casals, Nigra Sum, text from Song of Solomon

Nigra sum sed formosa,
 filiae Jerusalem:
 Ideo dilexit me Rex,
 et introduxit me
 in cubiculum suum,
 et dixit mihi:
 Surge et veni amica mea,
 jam hiems transiit,
 imber abiit et recessit,
 flores apparuerunt in terrat nostra,
 tempus putationis advenit.
 Alleluia.

*I am dark but comely,
 daughters of Jerusalem.
 Therefore the King desired me,
 and he brought me
 into his chamber.
 and he said to me:
 Arise and come, my love,
 for now winter is past,
 the rain is over and gone,
 flowers have appeared in our land,
 and the time of pruning has come.
 Alleluia.*

Dov Carmel, Shualim Ktanim, poem by Lea Goldberg (1911-1970)


Hebrew, based on text from Song of Solomon 2:15

*The little foxes are destroying the vineyards—
 In the vineyards there are foxes' footprints!
 Oh, how beautiful is my vineyard, little foxes,
 Its vines heavy with ripe grapes.
 How can we hunt you, little foxes?
 How to trap you. . . we don't know!
 Is it possible to lay traps on garden paths
 And to ensnare a fable in a cage?
 Who can catch golden smiles?
 Who can trap love that slips away?
 Tomorrow I will bless a footprint in the sand
 In my vineyard that was robbed.*

Gaudete!, from Piaie Cantiones, 1582

Gaudete! Gaudete!
 Christus est natus
 ex Maria Virgine: gaudete!
 1. Tempus adest gratiae,
 Hoc quod optabamus;
 Carmina laetitia
 devote reddamus.
 2. Deus homo factus est,
 Natura mirante;
 Mundus renovatus est
 A Christo regnante.
 3. Ezekelis porta,
 clausa pertransitur;
 Unde Lux est orta,
 Salus invenitur.
 4. Ergo nostra concio
 Psallat jam in lustro;
 Benedicat Domino:
 Salus Regi nostro.

*Rejoice! Rejoice!
 Christ is born
 of the Virgin Mary: Rejoice!
 The time of grace
 for which we hoped has arrived.
 We devoutly offer
 our songs of gladness.
 God is made man,
 all nature admiring.
 The world is renewed
 by Christ's reign.
 Ezekiel's closed gate
 has been passed through.
 Whence the Light arises,
 Salvation has come.
 Therefore our assembly
 now sings in a cleansing ceremony;
 Blessed be the Lord,
 Greetings to our King.*



CHORUS MEMBERS

First Sopranos

Stephanie Batties
 Mardie Daul
 Renée Evans
 Kathryn Feetham
 MaryLouise Meckler
 Mercidita Navarro
 Kyle Sofman
 Judy Sweet
 Patricia Tani
 Josephine Taubert
 Mary Tusa

Second Sopranos

Sara Asher
 Vicki Brown
 Beatrice Fanning
 Yenyi Fu
 Elise Kent
 Stacey Lewis
 Andra Marynowski
 Carole McCreery
 Robin Mulgannon
 Kyoko Oishi
 Barbara Pforzheimer
 Bonnie Senko

First Altos

Priscilla Bates
 Ruthellen Dickinson
 Sarah Etheredge
 Ann Hillesland
 Emily Jiang
 Cathleen Kalcic
 Betsy Landergren
 Kathy MacLaury
 Maria Timatkova
 Roselena Martinez
 Joanne Hiratsuka Petersen
 Kathy Plock
 Jan Schonhaut
 Gail Schwettman
 Deanne Tucker
 Marsha Wells

Second Altos

Anne Anderson
 Tricia Baldwin
 Grace Chen
 Lisa Collart
 Beverly Colquhoun
 May Goodreau
 Lynne Haynes-Tucker
 Valerie Hornstein
 Sue Irvine
 Martha Morgan
 Geri Roe
 Mary Shaw

❖ PROGRAM NOTES ❖

FEATURED COMPOSERS

Israeli composer DOV CARMEL was born in 1932 in Budapest, Hungary. He began studying violin at the age of nine. Despite the devastation of the Holocaust, by the age of seventeen, Carmel had won 2nd prize at the Béla Bartók Competition for Young Musicians in Debrecen. Carmel then moved to Israel, where he won a scholarship to continue his education in Haifa. Carmel focused on music education and composition. By the late sixties, Carmel's compositions attracted wide attention. His instrumental and vocal music has been performed by many groups, including IBA Jerusalem Symphony, Israeli Chamber Ensemble, Rinat National Choir, Na'ama Women's Choir and locally by Volti of San Francisco. Among his awards are the Acum Prize (1969), Kibbutz Prize (1972), and the Havazelet Prize (1999, 2004). Carmel set "Shualim Ktanim" or "Little Foxes" to a poem by Leah Goldberg, one of Israel's classic poets. This playful, seductive piece, accompanied by tambourine and bongo, tells the story of little foxes that "spoil" the blossoming vineyards, representing ardent suitors for a woman in full bloom.

BENJAMIN BRITTEN's masterpiece, *A Ceremony of Carols*, tells the story of the Nativity and the hope surrounding that event. Composed in 1942, Britten did much of the work on his Ceremony during a dangerous war-time ocean voyage. Intending to use this time to study harp composition for a commissioned piece, he was moved to set the carols to harp accompaniment. The text of Ceremony came from his discovery of a collection of 15th and 16th century poetry, *The English Galaxy of Shorter Poems*. Though many of the poets are unknown, two of the carols, "This Little Babe" and "In Freezing Winter Night," were set by cleric and martyr, ROBERT SOUTHWELL.

Southwell was born into a well-to-do Catholic family in Norfolk, England in 1561. He was educated in France by Jesuit priests and ordained in 1584. In defiance of Queen Elizabeth, Southwell continued his ministry when he returned to England. He was eventually arrested, imprisoned, tortured, and in 1595 was sentenced to death. Southwell probably wrote much of his poetry while he was imprisoned. How fitting that Britten, a known pacifist, was inspired to set to music Southwell's portrayal of a trembling babe in "homely manger," a crib for a trench, born to fight a virtual war against evil.

In our ceremony, PWC combines the brilliance of Britten, Southwell, Casals, MacIntyre and others to celebrate this season of love, peace, and hope.

MAREK JASINSKI was born in Stargard Szczecinski, Poland in 1949. Graduating with honors from the State Higher School of Music in Poznan, Jasinski went on to study theory, composition and conducting with Andrzej Koszewski at the Poznan Academy. Jasinski further developed his composition skills at the UNESCO International Music Council in Borovec, Bulgaria. In 1995 he joined the faculty of Bydgoszcz Music Academy teaching composition, counterpoint, and instrumentation. Jasinski composes mainly sacred music. His work has won him numerous awards and has been performed extensively in Europe as well as Argentina, Australia, Israel, Canada and the U.S.

ARTISTS' BIOGRAPHIES

CELESTE EVERSON MISFELDT began studying harp with Marjorie Chauvel of Palo Alto and has played for over forty years. She received her bachelor's and master's degrees from San Francisco State University. She has been a member of several Bay Area groups, including the Nova Vista Symphony, Master Sinfonia, Fremont Symphony, West Bay Opera, and California Coast Opera. Her longest musical association is with the Peninsula Symphony, which she has been a member of since 1974. She has also performed with the Mission Chamber Orchestra, San Jose Symphony, San Jose Civic Light Opera (now AMT), Santa Clara Chorale, Schola Cantorum, and numerous churches in the area. Celeste is active in the American Harp Society and Mu Phi Epsilon, a professional music organization. She teaches privately in San Jose.

DAN LEVITAN is Principal Harpist of three professional orchestras: Marin Symphony (since 1984), Symphony Silicon Valley (a newly formed orchestra, replacing the San Jose Symphony, where he was Principal Harpist from 1978 until its closure in 2002), as well as Ballet San Jose Silicon Valley. He has performed with the San Francisco Symphony, Opera, and Ballet orchestras and is sought after as a soloist with orchestras, choirs, and other ensembles throughout Northern California. Born and educated in Philadelphia, he received two degrees from Temple University (both magna cum laude) – Bachelor of Music Performance and Music Education. At graduation he received the award for "Most Promising Musician." Mr. Levitan is featured on several commercial recordings: *10th Anniversary Concert*, his first solo CD; *Shades of Love*, voice with flute and harp; and *Moonlight*, a selection of music including both solo harp and flute with harp. His recording credits also include Benjamin Britten's *A Ceremony of Carols for Chorus and Solo Harp*, Claude Debussy's *Trio for flute, viola, and harp*, works by Lou Harrison, and numerous TV and film recordings. Soon to be released is a flute and harp recording of music that traces and celebrates ethnic music.

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 third prize in the 2006 Béla Bartók 22nd International Choir Competition, women's division, in Debrecen, Hungary; two Chorus America/ASCAP Awards for Adventurous Programming (2003 and 1999); second place, 2000 Margaret Hillis Award for Choral Excellence; and 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 Musica 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 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, Nestor 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. She 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, the recording and touring group of the San Francisco Girls Chorus, and is the accompanist for the Oakland Symphony Chorus.

ACKNOWLEDGMENTS

A special thanks to members of the Peninsula Women's Chorus Auxiliary whose help is greatly appreciated:

Mary Ager
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Jeff Baker
Signe Boyer
Melanie Cantu
Ellie Chambers
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Steve Tani
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Anne Wellner de Veer
Alison White
Russ Wyllie

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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.

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

Golden Gate Men's Chorus, Joseph Jennings, director; Grace Lutheran Church, Rev. Dr. John Kerr; Rev. Matthew Smuts, and staff; Lottha Lindqvist; Saint Patrick's Seminary, Fr. Gerald Brown, and staff; Rick English Pictures; salesforce.com; Ilana Sharaun; Stanford University, Department of Music; Kristi Stoltz; David Townley; Elena Melendez; Stephen Sano; Karmina Šilec; Tricia Tani; Naomi Zamir

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Elise Kent, content; Mary Tusa, program design and production; Ruthellen Dickinson and Kathy MacLaury, editors

PWC Available on Compact Disc

WINTER PATTERNS

This holiday-themed CD takes its name from the evocative choral landscapes of Estonian composer Veljo Tormis's *Talvemustrid* (*Winter Patterns*). Other highlights include Daniel Pinkham's lively and popular *Christmas Cantata*, Hildegard von Bingen's meditative *O Vivens Fons*, two remarkable settings of the *Ave Maria* text by Joan Szymko and Rebecca Clarke, the post-minimalist *Agnus Dei* by Charles Griffin, and Francis Poulenc's stunning *Litanies à la Vierge Noire*. Also featured is the fiery and intense "Suite" *de Lorca* by modern Finnish composer Einojuhani Rautavaara. Selections from William Mathias's joyous *Salvator Mundi*, *A Carol Sequence* and a multi-lingual arrangement of the immortal *Silent Night* close the CD on the perfect seasonal note.

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.

ACDA ADVOCACY RESOLUTION

Whereas the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts;

and

Whereas serious cutbacks in funding and support have steadily eroded state institutions and their programs throughout the country;

Be it resolved that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local, state, and national levels of education and government to ensure the survival of arts programs for this and future generations.

2008 UPCOMING EVENTS

Rhythms of the East

Annual Gala

Saturday, February 9, 6pm

Quadrus Conference Center, Menlo Park

Advance reservations required.

Mahler's Third Symphony

with the Redwood Symphony & Ragazzi Boys Chorus

Sunday, April 6, 3 pm

Cañada College Main Theatre, Redwood City

New Music for Treble Voices

Choral Festival

Sunday, April 27, 4pm

Old First Church, San Francisco

Expanding Horizons

Spring Concert

Saturday, May 17, 8 pm

Saint Patrick's Seminary, Menlo Park

Sunday, May 18, 3 pm

Grace Lutheran Church, Palo Alto

For info visit www.pwchorus.org

A Special Thank You to Our Donors

The Peninsula Women's Chorus gratefully acknowledges donations received between November 1, 2006 and November 1, 2007. Donations received after the publication deadline will be acknowledged in the next program.

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Barry Hennings
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Deborah Holmes
Eric Lutkin
Andra Marynowski
MaryLouise and David Meckler
Kathy and Stew Plock
Barbaranne Shepard

Chorus Circle (\$250-\$499)

Martín Benvenuto
Stephanie Batties
Donald and Sasha Colquhoun
Ruthellen Dickinson
Beatrice Fanning
Jan and Bob Fenwick
May Goodreau
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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.

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