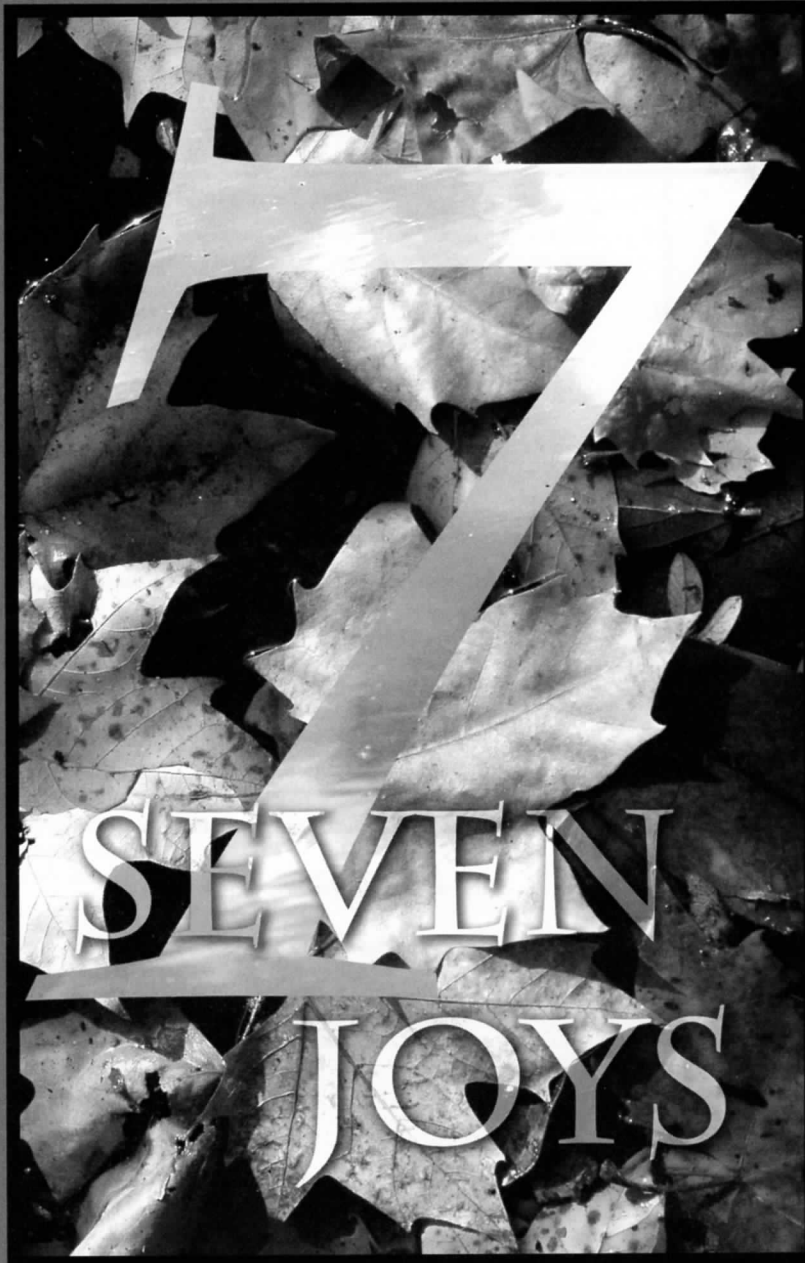


Peninsula
WOMEN'S CHORUS



Martín Benvenuto, Artistic Director
Susan Soehner, Accompanist



Winter 2008
CONCERTS



Saturday, December 6
8:00 p.m.

Saint Mark's Episcopal Church
600 Colorado Avenue
Palo Alto

Saturday, December 13
8:00 p.m.

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

Sunday, December 14
3:00 p.m.

Saint Patrick's Seminary
320 Middlefield Road
Menlo Park

❖ program ❖

Adam Lay Ybouden Matthew Larkin (b. 1963)
Beatrice Fanning and Stacey Lewis, soloists

LANDMARKS

Wie lieblich sind deine Wohnungen Josef Rheinberger (1839-1901)

Ave Maria Gustav Holst (1874-1934)

AMERICAN VOICES

Alleluia Joseph Gregorio (b. 1979)

That Jewel-Spirit Hilary Tann (b. 1947)
Lenora Warkentin, flute

SEVEN AUTUMN PICTURES

Sügismaastikud (*Autumn Landscapes*) Veljo Tormis (b.1930)

1. On hilissuvi (*It is Late Summer*)
2. Üle taeva jooksevad pilved (*Clouds Are Racing*)
3. Kahvatu valgus (*Pale Light*)
4. Valusalt punased lehed (*Painfully Red Are the Leaves*)
5. Tuul kõnnumaa kohal (*Wind Over the Barrens*)
6. Külüm sügisöö (*Cold Autumn Night*)
7. Kanarbik (*Heather*)

intermission

HONORING THE FINNISH TRADITION

Jaakobin Pojat Pekka Kostiainen (b. 1944)
Mary Tusa, soloist

Vesi vässy lumen alle Harri Wessman (b.1949)
Lenora Warkentin, flute

Hanget Soi Heikki Sarmanto (b.1935)

AND NOW IS HE BORNE

¡Ay Santa Maria! Cancionero de Palacio

Duo Seraphim Tomás Luis de Victoria (1548-1611)

The Fader of Heven Peter Maxwell Davies (b. 1934)

SEVEN JOYS OF CHRISTMAS

Seven Joys of Christmas Kirke Mechem (b.1925)

1. The Joy of Love: This is the truth
2. The Joy of Bells: Din don! Merrily on high
3. The Joy of Mary: Joseph dearest, Joseph mine
4. The Joy of Children: Patapan
5. The Joy of the New Year: New Year Song
6. The Joy of Dance: Fum, fum, fum!
7. The Joy of Song: God bless the master of this house

Cathleen Kalcic, soloist

Kyle Sofman and Cathleen Kalcic, duet

Susan Soehner, organ; Paul Caccamo, piano – December 6 & 14

Stille Nacht Franz Gruber, arr. Matthias Bretschneider
Mercidita Navarro, Deanne Tucker, Lynne Haynes-Tucker, trio

Adam Lay Ybounden, text: Anon. 15th Century

Adam lay ybounden in a bond.
Four thousand winter thought he not too long.
And all was for an apple that he took,
As clerkes finden written in their book.
Ne had the apple taken been,
Ne had never our ladie abeen heav'ne queen.
Blessed be the time that apple taken was;
Therefore we moun singen Deo gracias.

Matthew Larkin

Wie lieblich sind deine Wohnungen, text based on 83rd Psalm J. Rheinberger

Wie lieblich sind deine Wohnungen, o Herr! Es sehnt sich meine Seele nach dem Vorhof des Herrn. Mein Herz frohlocket in dem lebendigen Gotte. Denn der Sperling findet sein Haus, und die Taube obdach im Sturm, ich finde deine Altäre, o du mein König, Herr und Gott! Selig sind, die in deinem Hause wohnen, in alle Ewigkeit loben sie dich! Barmherzigkeit und Wahrheit liebt Gott, und denen, die da wandeln in Unschuld, gibt er Gnade und Herrlichkeit!	<i>How lovely are your dwelling places, O Lord! My soul yearns to enter the court of the Lord. My heart rejoices in the living God. For as the sparrow finds its house, And the dove shelters in the storm, I find your altars, O my King, Lord, and God! Blessed are they that dwell in your house, they praise you for all eternity! God loves mercy and truth, and to those who walk in innocence, he grants compassion and glory!</i>
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Ave Maria

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

Gustav Holst

*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, pray for us. Amen.*

That Jewel-Spirit, words Penny Harter, Bashō

sono tama ya
Haguro ni kaesu
nori no tsuki

– Bashō, translation by William J. Higginson

*that jewel-spirit...
returns to Mount Haguro
the climbing moon*

Hilary Tann

At the Top of Mount Haguro, Japan
I lean against the wooden rail,
hand outstretched toward the sacred crane
whose blue body shines
against the slow drift
of clouds, these heavens
so wide they need a bird,
Risen from the ancient cedars,
its great wings flap silently
its steady flight a word
my empty palm remembers
as my fingers sign it
into the sky.

– Penny Harter

Sügismaastikud (Autumn Landscapes), words by Viivi Luik

Veljo Tormis

1. On hilissuvi (It Is Late Summer)

Ja lõhnab angervaks ja tulilill ja ohakas. On hilissuvi. Ja pihlapuus on mar jakobar, ja männikus on kanarbik. Ja seda suve ei tule enam.	<i>The fragrant meadow sweet and buttercup and thistle down. It is late summer. And berries ripe on rowan branches, And heather in the pine tree grove. And this same summer will ne'er return here.</i>
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2. Üle taeva jooksevad pilved (Clouds Are Racing)

Üle taeva jooksevad pilved, Üle taeva jooksevad vihmajärgse hommiku lillad pilved. See on järvelt lõõtsuv tuul, see on kartulivagude muld, millest su käed külmetavad.	<i>Over heavens clouds are fast racing Over heavens morning clouds now lavender after rainfall. This a wind from lakeside blown, this the soil of potato's low field, chilling your hands, chilling, chilling.</i>
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3. Kahvatu valgus (Pale Light)

Kahvatu valgus sügismaastike kohal. Valgeid tutte ohakad külavad tuulde. Kahvatu valgus. All ribadeks rebitud taeva pikad ja porised teed.	<i>Colorless sun rays over autumnal regions. Whitish tassels thistledown scattering windwards. Colorless sun rays. Neath heavens so tatterous riven lengthy and muddy the roads.</i>
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4. Valusalt punased lehed (Painfully Red Are the Leaves)

Valusalt punased lehed poriseks sõtkutud teel. Imetlen neid ma ja tallan poriseks sõtkutud lehti teel. Valusalt punasel teel.	<i>Painfully red are the leaves on a muddied and trodden way. Marvelling, awed I am, trampling this muddied and trodden leafy way. Painfully red strewn away.</i>
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5. Tuul kõnnumaa kohal (Wind Over the Barrens)

Tuul kõnnumaa kohal koolnukollase kõnnumaa kohal kõhinal naeris paar paar surnud puud.	<i>Wind over the barrens corpse-like yellowish over the barrens rattling laughter some lifeless trees.</i>
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6. Külmal sügisöö (Cold Autumn Night)

Külm sügisöö kuu nagu kummaline münt läigatas merre.	<i>Cold autumn night moon like an atypical coin glittering seaward.</i>
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7. Kanarbik (Heather)

Kurb lilla kanarbik meeletult lõõskab, Päikese viimane virvendus silmis. Muidu kõik on kui ikka, need samad on nurmed, need samad on teed, ainult nende peal põleb maailma suurune leek.	<i>Sad purple heatherbell frantically blazes, capturing aftermost flickering sunlight. And all else is as ever, as ever the meadows, as ever the roads, only over them burning, flaring a planet aflame.</i>
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Vesi vässy lumen alle, words by Eha Lättemäe

Vesi vässy lumen alle,
jäiden alle jää lepo hon.
Tuulee tuuli, ei torkahda.
Tanssii tuisku tuhatjalka,
Pyryn poika pyörähtelee.
Sitä ei kuule kuloruoho,
kuloruoho kuolonkorsi,
hangen alla ei aavista.
Aikaa on olla uninen,
Aikaa olla lumenenkin.

Harri Wessman

*Water under snow is weary,
beneath the ice it sleeps.
Winds are blowing, no rest for them.
Thousand-footed flakes dance,
and the blizzard-boy is whirling.
But the dried grass doesn't hear it,
the withered, dying stalks of grass,
oblivious under drifts of snow.
This is now time for slumber,
This is the time for snow.*

Hanget soi, words by Eino Leino

Hanget soi,
jo kevät yli kenttien tuulee.
Rintani lyö, rintani käy,
taas sieltä jo kuohua kuulee.
Hanget soi,
jo loppuvi talven valta.
Pyytehet pursuvi syömmessäin
taas vuosien roudan alta.
Toivo jo uus, usko jo uus,
läpi murheen muistojen koittaa.
Hanget soi,
ne soittavat Pohjan häitä.
Riemujen leivot lemmestäin
jo laittavat laulunpäitä.
Hanget soi,
kevät saapui tuoksuvin tuulin.
Rintani lyö, rintani käy,
niin jääsä jo olevan luulin.

Heikki Sarmanto

*Singing snow,
a spring breeze already blows over the field.
My heart beats, my heart feels,
I sense an overwhelming stirring of water.
Singing snow,
now winter's power is ending.
My desires are emerging
from eternal frost.
Hope anew, new faith,
break through the sorrow of my memories.
Singing snow,
it accompanies the wedding of the north court.
Joyous birds are singing
songs about my love.
Singing snow,
spring comes forth with scented wind.
My heart beats, my heart feels,
though I thought it was fast frozen.*

¡Ay Santa María! *Cancionero de Palacio, no. 304*

¡Ay Santa María, valed me, Señora,
esperanza mía!
Vos sois la que amo,
vos sois la que quiero,
vos sois la que llamo,
vos sois la que espero,
vos sois el lucero
cuya luz nos guía,
esperanza mía.

Anonymous, 16th century

*Ah, holy Mary, protect me, my Lady,
give me hope!
You are the one we love,
you are the one we desire,
You are the one we call,
you are the one for whom we wait,
You are the beacon
whose light guides us,
give me hope!*

Duo Seraphim, 8th Responsory at Matins on Trinity Sunday and after T. L. de Victoria

Duo Seraphim
clamabant alter ad alterum:
Sanctus Dominus Deus Sabaoth:
Plena est omnis terra gloria ejus.
Tres sunt
qui testimonium dant in cælo,
Pater, et Verbum,
et Spiritus Sanctus:
et hi tres unum sunt.

*Two seraphim
cried to one another:
Holy is the Lord God of Hosts.
The whole earth is full of his glory.
There are three
who bear witness in heaven:
the Father, the Word,
and the Holy Spirit:
and these three are one.*

The Fader of Heven

The fader of heven, God omnyotent,
That sett alle on seven, his son has he sent:
My name couthe he neven, and lyght or he went.
I conceived hym full even through myght as he ment.
And now is he borne.
He kepe you for wo:
I shalle pray him so:
Telle furth as ye go,
And myn on this morne.

Peter Maxwell Davies

1. The Joy of Love

This is the truth, Traditional (English)

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.
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.
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.

And at that season of the year
Our blest Redeemer did appear;
He here did live, and preach,
And many thousands he did teach.
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.

2. The Joy of Bells

Din don! merrily on high, French, from Thoinot Arbeau, *Orchésographie*, 1589

Din don! merrily on high
In heav'n the bells are ringing;
Din don! verily the sky
Is riv'n with angel singing.

Refrain: Gloria, hosanna in excelsis!

E'en so here below, below,
Let steeple bells be swungen,
And io, io, io,
By priest and people sungen
Pray you dutifully prime
Your matin chime, ye ringers.
Mary you beautifully rime,
Your evetime song, ye singers.

3. The Joy of Mary

Joseph dearest, Joseph mine, Traditional (German)

Joseph dearest, Joseph mine,
Help me cradle the Child divine;
God reward thee and all that's thine in Paradise,
So prays the Mother Mary.

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

Mary dearest, Mary mild,
I shall gladly help rock thy Child;
God will surely reward us then in Paradise,
So prays the Mother Mary.
Now is born Emmanuel,
Prophesied by Ezekiel,
Promised Mary by Gabriel,
Rejoice and sing Alleluia, Maria.

4. The Joy of Children

Patapan, Traditional (Burgundian)

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 thy 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!

5. The Joy of the New Year

New Year Song, Traditional (Japanese)

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 pine tree
Waving on the height.

6. The Joy of Dance

Fum, fum fum! Traditional (Spanish)

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, fum, fum, fum!
You must leave your fledglings on the bough,
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, fum, fum, fum!
All the little stars in heaven,
Looking down see Jesus crying,
See Him crying, see Him cry;
Send away the darkness lightly,
Shine your light upon us brightly. Fum, fum, fum!

7. The Joy of Song

God bless the master of this house, Traditional (English)

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!

Refrain: 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,
For Christ this time was born-a,
Who did from death deliver us,
When we were left forlorn-a.

*The Peninsula Women's Chorus
Wishes You a
Joyous Holiday Season!*

PWC CHORUS MEMBERS

SOPRANO I

Stephanie Batties
Mardie Daul
Kathryn Feetham
MaryLouise Meckler
Mercidita Navarro
Kyle Sofman
Judy Sweet
Tricia Tani
Mary Tusa

SOPRANO II

Sara Asher
Vicki Brown
Beatrice Fanning
Yenyi Fu
Elise Kent
Stacey Lewis
Andra Marynowski
Robin Mulgannon
Barbara Pforzheimer
Emily Pickens Jones
Rachel Rubin
Bonnie Senko

ALTO I

Priscilla Bates
Sarah Etheredge
Ann Hillesland
Betsy Landergren
Kathy MacLaury
Roselena Martinez
Kathy Plock
Jan Schonhaut
Gail Schwettman
Deanne Tucker
Marsha Wells

ALTO II

Anne Anderson
Tricia Baldwin
Irene Chang
Lisa Collart
May Goodreau
Christi Hale
Lynne Haynes-Tucker
Valerie Hornstein
Sue Irvine
Cathleen Kalcic
Martha Morgan
Gerri Roe
Hoai-Thu Truong

SEVEN JOYS

The belief that certain numbers have mystical significance has long been of importance in Jewish and Christian tradition. In Hebrew, the root word for the number seven, the most frequently occurring of all symbolic numbers, translates as "complete" or "full," symbolizing spiritual perfection. Consider these well-known examples: the seven days of creation, the seven wonders of the world, the seven deadly sins, the seven virtues, and the seven tones in a scale. In the seven sections of our program, we celebrate the completion of another year of artistic endeavor. Here we introduce our Landmark Series of trailblazing 20th century and contemporary masterworks, add two new American composers to our repertoire, and celebrate the richness of musical diversity with a trio of Finnish songs and our centerpieces: Veljo Tormis's *Seven Autumn Pictures* and Kirke Mechem's *Seven Joys of Christmas*.

JOSEPH GREGORIO, ALLELUIA

A native of Gettysburg, Pennsylvania, **JOSEPH GREGORIO** began studying composition with composer Steven Stucky as an undergraduate at Cornell University. Gregorio holds an MM in composition from the San Francisco Conservatory of Music, where he studied with David Conte. While studying there, he received the Ellen Gussman Adelson scholarship in music and the Thomas Sokol award. Gregorio also holds an MM in choral conducting from Yale University, where he studied with Marguerite Brooks and Simon Carrington and received the Richard French and Hugh Giles prizes in choral conducting. Gregorio's music has been performed in the United States and abroad by numerous soloists and ensembles including Chor Leoni; the Philadelphia Gay Men's Chorus; the Yale University Camerata and Pro Musica; the San Francisco Bach Choir and Period Consort; and the San Francisco Conservatory's Orchestra, New Music Ensemble, and Chorus. Gregorio was a Category I participant in the 2005 Oregon Bach Festival's Composers' Symposium. Also active as a conductor, Gregorio has co-conducted the Yale Recital Chorus and the Yale Repertory Chorus, and has guest-conducted the Cornell University Glee Club. He served from 2004-2006 as the assistant conductor of the San Francisco Conservatory Chorus and was assistant conductor of the San Francisco Bach Choir from September 2005-May 2007. Gregorio is a professor of music theory and musicianship at the San Francisco Conservatory of Music.

Moving in quarter and half notes, Gregorio's lovely, joyous setting of the Alleluia accelerates from the gentle opening bars to a harmonically exuberant middle section. The seamless return to the opening mood is natural and balanced, and the elaborate sonorities of the piece provide a sense of fulfillment.

HILARY TANN, THAT JEWEL-SPIRIT...

Welsh-born composer **HILARY TANN** lives near the Hudson River in upstate New York, where she is the John Howard Payne Professor of Music at Union College. Her music is influenced by her love of Wales, her strong identification with the natural world, and a deep interest in the traditional music of Japan. Her music is published by Brichtmark Music, Inc., Rowanberry Music, and Oxford University Press. Ensembles that have commissioned and performed her works include the European Women's Orchestra, Knoxville Symphony Orchestra, North American Welsh Choir, Presteigne Festival, American Guild of Organists, North American Saxophone Alliance, Swansea Bach Choir, Louisville Symphony Orchestra, Women's Philharmonic, Meininger Trio, BBC National Orchestra of Wales, Royal Liverpool Philharmonic, and KBS Philharmonic in Seoul, Korea.

Tann's *That Jewel-Spirit...* was commissioned by Lick-Wilmerding High School in San Francisco to commemorate the life of former student and accomplished singer Moe Nakamura, lost tragically, early in life. The text

by famous Edo-period Haiku poet Matsuo Bashō commemorating the sacred Japanese Mount Haguro and the poem, "At the Top of Mount Haguro," by contemporary American poet Penny Harter, along with Tann's musical setting, highlight the strong Japanese-American connection. Tann has expertly tied her music to the Bashō/Harter texts. The choral voices open with a motive that evokes an oriental flavor. This monophonic unison is set to the ancient text and moves to a polyphonic texture set to Harter's modern text. The piano motive of incomplete, octave chords lends a hollow, pensive sound to the piece. Intense dissonances create tension also fitting to the text—a meditative metaphor for letting go of life: "hand outstretched toward the sacred crane... my empty palm remembers..." And at the end of Harter's poem we have a return to peace: "that jewel-spirit returns to Mount Haguro, returns the climbing moon."

VELJO TORMIS, SEVEN AUTUMN PICTURES

One of the most prominent and prolific Estonian composers, **VELJO TORMIS**, has made his mark in the field of choral writing with over 200 works to his name. His compositions characteristically integrate the techniques of 20th-century art music with the melodies of the ancient *regilaul*, or Balto-Finnic folk song.

Tormis's early experience with choral music and his interest in the national ideals and emotions of the Estonian choral movement were important to the future composer. Tormis's exposure to the music of Béla Bartók and Zoltán Kodály during a visit to Hungary in 1962 had a great impact on him. The choral compositions of Kodály especially spoke to Tormis; one of his most popular cycles, *Autumn Landscapes* (1964), was written under Kodály's influence. For Tormis, music begins with words. The poems of 16-year old Viivi Luik captivated Tormis with their direct perception of nature. In the 1970s, the scope of Tormis's search for material widened from the Balto-Finnic peoples to others because of his deep conviction that the ancient song traditions of different cultures have much in common: They reflect a way of life that is closer to nature. *Sugismaastikud (Autumn Landscapes)* was the first of the four cycles of choral miniatures which make up *Looduspildid (Nature Pictures)*. This cycle is a statement of these musical influences as well as Tormis' creative renewal.

KIRKE MECHEM, SEVEN JOYS OF CHRISTMAS

Kansas-born **Kirke Mechem** is a prolific composer of music in all genres, from operas to orchestral and chamber works. Best known, however, for his well-crafted, often witty choral works, Mechem has been lauded as the "dean of American choral composers." In 1964, while serving as composer-in-residence at the San Francisco College for Women (now part of San Francisco State University), he wrote his *Seven Joys of Christmas* (in seven days!) for the College's Chamber Singers. It was his intent to set carols that might not be particularly popular, but which express the many shades of joy in the holiday season. Mechem also chose carols that gave this work an international flavor, adapting traditional holiday music from England, (I. "This is the Truth," the joy of love), France, (II "Din Don! Merrily on high," the joy of bells... a tintinnabular moment!), Germany, (III "Joseph Dearest, Joseph Mine," the love of Mary), Burgundy, (IV "Patapan," the joy of children), Spain, (VI "Fum, fum, fum!," the joy of dance), and even a joyous "New Year Song" from Japan. For the final movement (the joy of song), Mechem adopts a popular Renaissance song form, the *quodlibet*—a polyphonic combination of several popular songs. Here he cunningly works familiar Christmas tunes into a rousing setting of the English song "God Bless the Master of this House." You will hear some carols from preceding sections as well as several others and sometimes different tunes at once. How many different songs can you pick out in this piece?

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.

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 and the Peninsula Women's Chorus.

LENORA WARKENTIN

Lenora Warkentin studied flute with Robert Bauernschmidt, George Drexler, Patricia Garside, Roger Stevens, and Sheridon Stokes. She received a master of fine arts in performance practices from the University of California at Los Angeles where she won several competitions and soloed with the Symphony and Wind Ensemble. Lenora has recorded and appeared as soloist with the Rimsky-Korsakov String Quartet, Sounds New, Composers' Inc. and San Francisco Camerata Americana. She has performed in many Bay Area orchestras and ensembles including Napa Valley Symphony, Oakland East Bay Symphony, Santa Rosa Symphony, Jarvis Conservatory, Zarzuela Orchestra, Contra Costa Musical Theater, Napa Valley Repertory Theater, San Francisco Lyric Opera, Festival Opera, West Bay Opera, Pocket Opera, California Symphony, and California Music Festival. An active member of Mu Phi Epsilon Berkeley Alumni Chapter and the California Association of Professional Music Teachers, Lenora maintains a busy teaching schedule at her home in Oakland and as a member of the applied music faculty at The Nueva School in Hillsborough.

MARTÍN BENVENUTO, ARTISTIC DIRECTOR

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

Recognized for his exacting technique, compelling presence, and a passion for drawing the finest choral tone, Benvenuto's repertoire is extensive, including great landmarks of the treble repertoire as well as works by living composers. His choirs are dedicated to commissioning new works from leading composers such as Libby Larsen, Chen Yi, Stacy Garrop, Charles Griffin, Cristián Grases, Brian Holmes, and David Conte.

His choirs have earned high marks in international competitions in Argentina, South Africa, Canada, Hungary, and Spain. Of particular note is third prize awarded to the PWC at the Béla Bartók International Choir Competition, one of the most competitive and prestigious in the European circuit. Benvenuto highly values artistic collaborations: his choirs have collaborated with Veljo Tormis, Joseph Jennings, Karmina Silec, Charles Bruffy, California Shakespeare Theater, the San Francisco Gay Men's Chorus, and the Golden Gate Men's Chorus.

Benvenuto has prepared choirs for organizations such as the San Francisco Opera, the Oakland East Bay Symphony, the Redwood Symphony, and the Kronos Quartet, and for works such as Bach's *St. Matthew Passion*, Monteverdi's *Vespers*, Britten's *St. Nicholas*, Mahler's *Third Symphony*, Holst's *The Planets*, Stravinsky's *Mass*, and Orff's *Carmina Burana*.

An accomplished singer as well, Benvenuto has appeared as a tenor soloist in Haydn's *Lord Nelson Mass*, Vivaldi's *Magnificat*, Mozart's *Requiem*, Bach's *Cantata BWV 61*, Beethoven's *Mass in C*, Ramirez's *Misa Criolla*, and others. As a member of the Westminster Symphonic Choir, he sang with the New York Philharmonic, Philadelphia Orchestra and Los Angeles Philharmonic under the batons of Kurt Masur, Wolfgang Sawallisch, Helmuth Rilling, Esa-Pekka Salonen and Joseph Flummerfelt.

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

PAUL CACCAMO, ACCOMPANIST

Paul Caccamo is a frequent performer in the Bay Area. With twenty years of professional accompanying experience, he has appeared in numerous concerts throughout the United States, Europe, and Australia, presenting recitals of art song, chamber music, and solo piano repertoire, including live radio performances for National Public Radio. He is also active as a recording artist and vocal coach. Currently Paul serves as accompanist for the Campolindo High School Choral Music program as well as WomenSing. He received a Master of Music degree in Piano Accompanying and Chamber Music from the Eastman School of Music, and a Bachelor of Science from California Polytechnic State University, San Luis Obispo.

◆ acknowledgments ◆

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

Jose Arocha
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AUXILIARY VOLUNTEERS NEEDED

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

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

Rev. Matthew Smuts, Grace Lutheran Church, Palo Alto; Joseph Gregorio; Mark Hanson; Marty Stoddard

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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.

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Auditions are by appointment only.
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Martín Benvenuto
 Artistic Director

Peninsula
WOMEN'S CHORUS

■ 2009 UPCOMING EVENTS ■

ANNUAL GALA

Mardi Gras Mystique

Saturday, February 7, 6pm

Quadrus Conference Center, Menlo Park
Advance reservations required.

CHORAL FESTIVAL

New Music for Treble Voices

Sunday, April 26, 7 pm

Saint Mark's Lutheran Church, San Francisco

SPRING CONCERTS

Les Sirènes

Saturday, May 16, 4 pm

Saint Patrick's Seminary, Menlo Park

Sunday, May 17, 2:30 pm

Mission Santa Clara, Santa Clara University

For info visit www.pwchorus.org

A special thank you to our donors

The Peninsula Women's Chorus gratefully acknowledges donation received between November 1, 2007 and November 1, 2008. Donations received after the publication deadline will be acknowledged in the next program.

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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 multilingual 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's 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's 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's 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

The 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.

Help Support One Concert

One set of music: \$150

Piano tuning: \$125

Concert hall rental: \$700-\$1000

*All donations are much needed and appreciated.
With your support, the PWC can continue
to provide outstanding choral music
to our community.*

Peninsula Women's Chorus - Winter 2008 Survey

For over 40 years the Peninsula Women's Chorus has been committed to presenting compelling contemporary music to audiences throughout the Bay Area (who seek an adventurous musical experience. Each year we pursue artistic excellence by presenting an intriguing and diverse slate of choral literature that features new commissioned musical compositions as well as works from other countries.

As we embark on the 2008-2009 season, we are reevaluating our marketing and communications methods. We greatly appreciate your support in answering a few questions regarding our current marketing efforts by completing this survey.

If you have already completed the online survey, please just fill out your name and address, and turn in the form. Otherwise, please fill out the entire survey!

Name: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Email Address: _____ Phone Number: _____

1. Please describe your association with the PWC.

- I am a PWC alumna or PWC member currently on leave.
 A friend or family member sings in the PWC.
 Choral music lover; I learned about the PWC from other sources: _____

2. How many PWC concerts have you attended?

- none 1-5 concerts 6-10 concerts 11+ concerts

3. How did you enjoy this concert?

- 1 (not so good) 2 3 4 5 (Terrific)

Any comments and/or suggestions for us?

4. If you are currently on our mailing list, please rank your interest in the publications that the PWC sends to you.

	Not interested (goes straight to the trash)	I like to glance it over	I like to read it thoroughly	I use the information to plan my season with the PWC.
Season postcard	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Season newsletter	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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- I am not on the mailing list.

5. Do you feel the communication you receive regarding the PWC's performances and events is:

- Excellent Adequate Too Much Too Little Not Understood

Any comments:

6. How do you usually hear about PWC concerts? (Please check all that apply.)

- I am on the PWC mailing list to receive the newsletter and concert notifications.
 I read a newspaper article about the PWC or see a calendar listing.
 I see a poster or flyer.
 I regularly visit the PWC website for updates.
 A PWC chorus member tells me.
 Other: _____

7. If you did not attend any PWC concerts in the 2007-2008 season, please indicate why. (Please check all that apply.)

- Schedule conflicts.
 Slate of planned performances did not interest me.
 Other: _____

8. The PWC is evaluating "green" alternatives to distributing its marketing materials, i.e., performance postcards, newsletters and other information. How would you like to get information regarding the PWC?

- Hard copy / paper version
 Email notifications
 Both
 Neither - I do not wish to be on the mailing list in the future.

9. The PWC relies heavily on volunteers. Are you interested in volunteering for one or both of these activities?

- Helping at concerts including parking, ushering, ticket-taking, CD sales
 Joining the PWC Board of Directors or the PWC Advisory Board

Thank you very much for taking the time to complete this survey!



*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.*

