

# Peninsula WOMEN'S CHORUS

Martin Benvenuto, Artistic Director  
Jungmee Kim, Accompanist

Winter  
2010



**Sunday, December 4, 4:00 p.m.**  
Saint Patrick's Seminary, Menlo Park

**Sunday, December 5, 4:00 p.m.**  
**Saturday, December 11, 2:30 pm.**  
Saint Mark's Episcopal Church, Palo Alto

# PROGRAM

## A North-American Eclectic Mass

- Kyrie ..... Kevin Johnson  
(b.1961)  
*Wendy Hillhouse – soloist*
- Gloria, from *Petite Mass* ..... Lana Walter  
(b.1948)
- Sanctus, from *Missa Brevis in C Minor* ..... Imant Raminsh  
(b.1943)  
*Marina Orzano – soloist*
- Agnus Dei, from *3 Meditations for Women's Chorus* ..... Charles Griffin  
(b.1968)

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- Two Nightingales ..... Witold Lutoslawski  
(1913-1994)
- Viento ..... Leonardo Lebas  
(b.1967)  
*Mercidita Navarro, Beatrice Fanning, Valerie Hornstein, Sara Asher, Deanne Tucker, Lisa Collart – sextet*  
*World premiere*
- Lauliku lapsepõli ..... Veljo Tormis  
(b.1930)  
*Beatrice Fanning – soloist*  
*Deanne Tucker, Kyle Sofman, Eithne Pardini, Sarah Etheredge, Hannah Druckman – solo melody group*

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- The Jumbies ..... Judith Shatin  
(b.1949)  
*World premiere*  
*Commissioned by the Peninsula Women's Chorus in memory of Mary Ager*

## INTERMISSION

- Exultate, justi, in Domino † ..... Herman Hollanders  
(1600-1636)
- Hodie Christus natus est † ..... Giovanni Pierluigi da Palestrina  
(1525-1594)

## A Magnificat Tryptich

- Magnificat † ..... Javier Busto  
(b.1949)  
*Kyle Sofman, Beatrice Fanning, Deanne Tucker – soloists*
- Magnificat ..... Paul Chihara  
(b.1938)
- Magnificat ..... Ralph Vaughan Williams  
(1872-1958)  
*Wendy Hillhouse – soloist: Lenora Warkentin – flute*  
*Katherine Breedon, Mercidita Navarro, Kathryn Feetham, Jocelyn Lambert,*  
*Ann Hillesland, Valerie Hornstein, Lisa Collart, Martha Morgan – octet*

## Holiday Fare

- Puer nobis nascitur ..... arr. by Lana Walter  
*Sarah Etheredge, Deanne Tucker – percussion*
- Carol of the Bells ..... arr. Wilhousky
- Go Where I Send Thee!, *gospel spiritual* ..... arr. Caldwell/Ivory
- Stille Nacht ..... arr. Brettschneider  
*Mercidita Navarro, Emily Jiang, Deanne Tucker – trio*

† performed by the small group

*This concert is being professionally recorded. We ask that you turn off cell phones  
and refrain from the use of recording devices. Thank you.*

# Texts & Translations

## A North American Eclectic Mass

### Kyrie, K. Johnson

Kyrie eleison,	<i>Lord have mercy,</i>
Christe eleison,	<i>Christ have mercy,</i>
Kyrie eleison,	<i>Lord have mercy.</i>

### Gloria in excelsis Deo, from *Petite Mass*, L. Walter

Gloria in excelsis Deo,	<i>Glory be to God in the highest,</i>
Et in terra pax	<i>and on earth peace</i>
hominibus bonae voluntatis.	<i>to men of good will.</i>

### Sanctus, from *Missa Brevis in C Minor*, I. Raminish

Sanctus, sanctus, sanctus,	<i>Holy, holy, holy,</i>
Dominus Deus, Sabaoth,	<i>Lord God of Hosts:</i>
Pleni sunt coeli et terra	<i>Heaven and earth are full</i>
gloria tua	<i>of your glory.</i>
Hosanna in excelsis.	<i>Hosanna in the highest.</i>
Benedictus qui venit	<i>Blessed is he that comes</i>
in nomine Domini.	<i>in the name of the Lord.</i>
Hosanna in excelsis.	<i>Hosanna in the highest.</i>

### Agnus Dei, from *3 Meditations for Women's Chorus*, C. Griffin

Agnus Dei, qui tollis	<i>Lamb of God, who takes away</i>
peccata mundi,	<i>the sins of the world,</i>
miserere nobis,	<i>have mercy on us,</i>
Agnus Dei, qui tollis	<i>Lamb of God, who takes away</i>
peccata mundi,	<i>the sins of the world,</i>
miserere nobis,	<i>have mercy on us,</i>
Agnus Dei, qui tollis	<i>Lamb of God, who takes away</i>
peccata mundi,	<i>the sins of the world,</i>
dona nobis pacem,	<i>grant us peace.</i>

### Two Nightingales, based on Polish words by Julian Tuwim, W. Lutoslawski

Nightingale, why weep so sadly? Do you look for your mate?  
 Where is he? His supper's waiting. How can he be so late?  
 Nightingale, why weep so sadly? Night has come; you should rest.  
 Is he lost? And in such darkness, will he find his home nest?  
 Supper's ruined. There is soup of flies in evening dewdrops,  
 Six mosquitoes in a dish of lily petal gravy,  
 Butterfly prepared with shadow from the thickest forest,  
 Sweetest cream-cake made with wine from beams of brightest moonlight.  
 Is he hurt? Has someone plucked him, stolen every feather?  
 Can he sing? Has someone spoiled his lovely voice of silver?  
 Never mind, for every bird can grow another feather.  
 Still a bird may only have but one sweet voice of silver.  
 Suddenly her mate appears. He's whistling and he's prancing.  
 "Where on earth have you been flying?  
 Where on earth have you been flying, while I sit here crying?"  
 "Darling wife," he sweetly twitters, "Why have you been fearful?  
 On this lovely moonlit evening, I thought I would walk home!"

### Viento, poem by Octavio Paz, L. Lebas

Cantan las hojas,	<i>The leaves sing,</i>
bailan las peras en el peral;	<i>the pears sing on the pear-tree</i>
gira la rosa,	<i>the rose whirls</i>
rosa del viento, no del rosál.	<i>rose of the wind, not of the rose bush.</i>

Nubes y nubes	<i>Clouds and clouds</i>
flotan dormidas, algas del aire;	<i>float asleep, seaweeds of the air;</i>
todo el espacio	<i>all of space</i>
gira con ellas, fuerza de nadie.	<i>whirls along with them, nobody's strength.</i>

Todo es espacio;	<i>Everything is space;</i>
vibra la vara de la amapola	<i>the stem of the poppy vibrates</i>
y una desnuda	<i>and a naked one</i>
vuela en el viento lomo de ola.	<i>flies in the wind like the crest of a wave.</i>

Nada soy yo,	<i>I am nothing,</i>
cuerpo que flota, luz, oleaje;	<i>a body that floats, light, waves surging;</i>
todo es del viento	<i>everything is of the wind</i>
y el viento es aire	<i>and the wind is air</i>
siempre de viaje.	<i>always on a journey.</i>

### Lauliku lapsepöli, V. Tormis

Kui ma ol'li väikokõnõ, al'leaa,	<i>When I was very little, al'leaa,</i>
kas'vi ma sis kaunikõnõ, al'leaa,	<i>I grew so prettily, al'leaa,</i>
ol'li üte üü vannu, al'leaa,	<i>I was but one night old, al'leaa,</i>
pääle katõ päävä vannu,	<i>just two days old,</i>
imä vei kiigu kesä pääle,	<i>mother took my cradle to the meadow,</i>
pan'de hällü palo pääle,	<i>put my crib on the heath,</i>
pan'de par' dsi hällütämmä,	<i>put a duck to rock the cradle,</i>
suvõlinnu liigutamma.	<i>The bird of summer to push me.</i>
Par'dsil ol'le pal'lo sõnnu	<i>The duck had many words,</i>
suvõlinnulliia' laalu'	<i>the bird of summer had lots of songs,</i>
par'ts sääl man mul pal'lo lauli	<i>the duck sang many songs to me there,</i>
suvõlindu liiast kõnõli.	<i>the bird of summer, it spoke to me a lot.</i>
Säält mina lat's sis laulu' ope	<i>That is where this child learned the songs,</i>
ul'likõnõ sona' osasi,	<i>this crazy one [got to] know the words,</i>
kõik mina pan'ni papõrihe,	<i>all of them I placed on paper,</i>
kõik mina raiõ raamatuhe.	<i>all of them I hewed into a book.</i>
Selle minol pal'lo sõnnu,	<i>That is why I have so many words,</i>
Selle laajalt laaluviisi.	<i>That is why I have lots of tunes.</i>



## PWC Mentorship Program in its 2nd Year!

Following the success of its inaugural year, the PWC mentorship program continues to offer this exciting opportunity to qualified young women currently enrolled in high school. These talented students will join us along with professional choral group, Volti, and three other choirs at the New Music for Treble Voices Festival in Palo Alto next April 3rd, 2011. You won't want to miss this dynamic collaboration where we will also unveil a new commission from composer Pablo Ortiz! Please visit Volti's website at [www.voltisf.org](http://www.voltisf.org) for ticket information.

To learn more about the mentorship program, go to  
[www.pwchorus.org/mentor.html](http://www.pwchorus.org/mentor.html)

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**The Jumbies**, lyrics by Edward Lear, J. Shatin

They went to sea in a Sieve, they did,  
 In a Sieve they went to sea:  
 In spite of all their friends could say,  
 On a winter's morn, on a stormy day,  
 In a Sieve they went to sea!  
 And when the Sieve turned round and round,  
 And every one cried, 'You'll all be drowned!'  
 They called aloud, 'Our Sieve ain't big,  
 But we don't care a button! we don't care a fig!  
 In a Sieve we'll go to sea!'  
 Far and few, far and few,  
 Are the lands where the Jumbies live;  
 Their heads are green, and their hands are blue,  
 And they went to sea in a Sieve.

They sailed away in a Sieve, they did,  
 In a Sieve they sailed so fast,  
 With only a beautiful pea-green veil  
 Tied with a riband by way of a sail,  
 To a small tobacco-pipe mast;  
 And every one said, who saw them go,  
 'O won't they be soon upset, you know!  
 For the sky is dark, and the voyage is long,  
 And happen what may, it's extremely wrong  
 In a Sieve to sail so fast!'

The water it soon came in, it did,  
 The water it soon came in;  
 So to keep them dry, they wrapped their feet  
 In a pinky paper all folded neat,  
 And they fastened it down with a pin.  
 And they passed the night in a crockery-jar,  
 And each of them said, 'How wise we are!  
 Though the sky be dark, and the voyage be long,  
 Yet we never can think we were rash or wrong,  
 While round in our Sieve we spin!'

And all night long they sailed away;  
 And when the sun went down,  
 They whistled and warbled a moony song  
 To the echoing sound of a coppersy-gong,  
 In the shade of the mountains brown.  
 And all night long in the moonlight pale,  
 We sail away with a pea-green sail,  
 In the shade of the mountains brown!

They sailed to the Western Sea, they did,  
 To a land all covered with trees,  
 And they bought an Owl, and a useful Cart,  
 And a pound of Rice, and a Cranberry Tart,  
 And a hive of silvery Bees.  
 And they bought a Pig, and some green Jack-daws,  
 And a lovely Monkey with lollipop paws,  
 And forty bottles of Ring-Bo-Ree,  
 And no end of Stilton Cheese.

And in twenty years they all came back,  
 In twenty years or more,  
 And every one said, 'How tall they've grown!  
 For they've been to the Lakes, and the Terrible Zone,  
 And the hills of the Chankly Bore!'  
 And they drank their health, and gave them a feast  
 Of dumplings made of beautiful yeast;  
 And every one said, 'If we only live,  
 We too will go to sea in a Sieve.'

**Exultate, Justi, In Domino**, text from Psalms 32:11, 33:1-4, H. Hollanders

Exultate, justi, in Domino; rectos decet collaudatio.	<i>Rejoice in the Lord, ye just; Praise befits the upright.</i>
Confitemini Domino in cithara; In psalterio decem chordarum psallite illi.	<i>Give praise to God on the harp; Play for him on the psaltery of ten strings.</i>
Cantate ei canticum novum, Bene psallite ei In vociferatione.	<i>Sing him a new song, Sing well to him with a loud voice.</i>

**Hodie Christus natus est**, G. P. da Palestrina

Hodie Christus natus est, alleluia!	<i>Today, Christ is born. Alleluia!</i>
Hodie Salvator apparuit,	<i>Today the Saviour has appeared.</i>
Hodie in terra canunt angeli,	<i>Today the angels sing on earth,</i>
Laetantur archangeli.	<i>The archangels are gladdened.</i>
Hodie exsultant justi, dicentes:	<i>Today the righteous rejoice, saying:</i>
Gloria in excelsis Deo.	<i>"Glory to God in the highest!"</i>
Noe, Noe, Noe.	<i>Noel, Noel, Noel!</i>

**A MAGNIFICAT TRIPTYCH****Magnificat**, J. Busto & P. Chihara

Magnificat anima mea Dominum,  
 Et exultavit spiritus meus  
 in Deo salutari meo,  
 quia respexit humilitatem  
 ancillae suae.  
 Ecce enim ex hoc  
 beatam me dicent  
 omnes generationes.  
 Quia fecit mihi magna,  
 qui potens est  
 et sanctum nomen eius.  
 Et misericordia eius  
 a progenie in progenies  
 timentibus eum.  
 Fecit potentiam in brachio suo,  
 dispersit superbos  
 mente cordis sui.  
 Deposuit potentes de sede  
 et exaltavit humiles.  
 Esurientes  
 implevit bonis  
 et divites  
 dimisit inanes.  
 Suscepit Israel  
 puerum suum,  
 recordatus misericordiae suae.  
 Sicut locutus est ad patres nostros,  
 Abraham et semini eius  
 in saecula.

*My soul magnifies the Lord,  
 and my spirit rejoices  
 in God my Savior,  
 who has regarded the lowliness  
 of His handmaiden.  
 For behold, from henceforth  
 I shall be called blessed  
 by all generations.  
 For He who is mighty  
 has done great things for me,  
 and holy is His name.  
 And His mercy  
 is on those who fear Him,  
 from generation to generation.  
 He has shown strength with His arm,  
 He has scattered the proud  
 in their hearts' imagination.  
 He has dethroned the mighty  
 and exalted the lowly.  
 He has filled the hungry  
 with good things,  
 and the wealthy  
 He has sent away empty.  
 He has helped Israel,  
 His servant,  
 in remembrance of His mercy.  
 As was told to our fathers,  
 Abraham and his posterity  
 throughout the ages.*

**Magnificat**, R. Vaughan Williams

Hail, thou that art highly favoured, the Lord is with thee:  
 Blessed art thou among women.  
 The Holy Ghost shall come upon thee,  
 And the power of the Highest shall over shadow thee:  
 Therefore that holy thing which shall be born of thee  
 Shall be called the Son of God  
 My soul doth magnify the Lord,  
 And my spirit hath rejoiced in God my savior.  
 The Lord is with thee.  
 For he hath regarded the low estate of his handmaiden:  
 For, behold, from henceforth, all generations shall call me blessed.  
 Blessed art thou among women.  
 For he that is mighty hath done to me great things;  
 And holy is his name, Holy Lord God of hosts;  
 Heaven and earth are full of thy glory, Holy is his name.  
 Glory be to thee O Lord, most high.  
 Holy is his name.  
 And his mercy is on them that fear him from generation to generation.  
 He hath shewed strength with his arm:  
 He hath scattered the proud in the imagination of their hearts.  
 He hath put down the mighty from their seats,  
 And exalted them of low degree.  
 He hath filled the hungry with good things;  
 And the rich he hath sent empty away.  
 He hath holpen his servant Israel, in remembrance of this mercy;  
 As he spake to our fathers to Abraham and to his seed forever.  
 Fear not, Mary: thou hast found favour with God.  
 Behold thou shalt conceive in thy womb,  
 And shalt bring forth a son, and shalt call his name Jesus.  
 He shall be great, and shall be called the Son of the Highest:  
 And he shall reign for ever; And of his Kingdom there shall be no end.  
 Behold the handmaid of the Lord: be it unto me according to thy word.  
 Hail Mary, full of Grace. Hail.

**Puer nobis nascitur**, arr. by L. Walter

Puer nobis nascitur,  
Rector angelorum;  
In hoc mundo pascitur  
Dominus dominorum.  
  
In praesepe ponitur  
Sub foeno asinorum;  
Cognoverunt Dominum.  
Christum, Regem coelorum.  
  
Qui natus ex Maria  
Die hodierna:  
Perduc nos cum gracia  
Ad gaudia superna.  
  
O et O!  
Benedicamus Domino.  
A et A!  
Deo dicamus gracias.

*Unto us a child is born,  
Ruler of all the angels;  
So that we may nurture him,  
The Lord of Lords, on this earth.*  
  
*In the manger he is placed  
Under donkeys' hay;  
They knew the Lord.  
Christ, King of Heav'n.*  
  
*You who was born of Mary  
On this day,  
Lead us by grace  
To heavenly joy.*  
  
*O and O!  
Let us praise the Lord.  
A and A!  
Let us give thanks to God.*

**Carol of the Bells**, arr. Wilhousky

Hark! how the bells, sweet silver bells,  
All seem to say, "Throw cares away."  
Christmas is here, bringing good cheer,  
To young and old, meek and the bold,  
Ding, dong, ding, dong, that is their song,  
With joyful ring, all carolling.  
One seems to hear words of good cheer  
From ev'rywhere, filling the air.  
Oh, how they pound, raising the sound  
O'er hill and dale, telling their tale.  
Gaily they ring, while people sing,  
Songs of good cheer Christmas is here!  
Merry, Merry, Merry, Merry Christmas!

**Go Where I Sent Thee!**, gospel spiritual, arr. Caldwell/Ivory

Children go where I send thee!  
How shall I send thee?  
I'm gonna send thee one by one,  
One for the little bitty baby boy  
Born in Bethlehem.  
  
I'm gonna send thee two by two,  
Two for Paul and Silas,  
One for the little bitty baby boy  
Born in Bethlehem.  
  
Children go where I send thee!  
How shall, how shall I send thee?  
I'm gonna send thee six by six,  
Six for the days the world was fixed,  
Five for the bread they did divide,  
Four for the Gospel writers,  
Three for the Hebrew children,  
Two for Paul and Silas,  
One for the little bitty baby boy  
Born in Bethlehem.  
  
Children go where I send thee!  
How shall, how shall I send thee?  
I'm gonna send thee twelve by twelve,  
Twelve for the twelve disciples,  
'Leven of 'em singin' in heaven,  
Ten for commandments,  
Nine for the angel choirs divine,  
Eight for the eight the flood couldn't take,  
Seven for the day God laid down his head,  
Six for the days when the world was fixed,  
Five for the bread they did divide,  
Four for the gospel writers,  
Three for the Hebrew children,  
Two for Paul and Silas,  
One for the little bitty baby boy  
Born in Bethlehem.

**PROGRAM NOTES**

**A North-American Eclectic Mass**

**Kyrie**, Kevin Johnson

**Gloria**, from *Petite Mass*, Lana Walter

**Sanctus**, from *Missa Brevis in C Minor*, Imant Raminsh

**Agnus Dei**, from *3 Meditations for Women's Chorus*, Charles Griffin

The program begins with an exuberant eclectic mass, each movement set by a different North American composer.

**Dr. Kevin Johnson** is chairman of the Department of Music at Spelman College in Atlanta. His compositions combine African-American idioms with compositional mastery and wonderful writing for the voice. The "Kyrie," a traditional nine-fold form with mezzo-soprano solo, blooms over a cool jazz piano ostinato.

**Lana Walter** (b. 1948) was born in Klamath Falls, Oregon, and attended Oregon public schools. She received her BM in music theory and history from Willamette University, and her MA in music history from the University of Oregon. This "Gloria" setting from Walter's *Petite Mass* is buoyant and full of interesting harmonic twists.

Born in 1943 in Latvia, **Imant Raminsh** emigrated at an early age to Canada, where he studied at the Royal Conservatory of Toronto. He spent two years at the Akademie Mozarteum in Salzburg, Austria, studying composition, fugue, violin, and conducting. The *Missa Brevis in C Minor* was commissioned and premiered by the Indianapolis Children's Choir in 1990, as a complement to Benjamin Britten's masterful landmark. The "Sanctus" begins with an inviting and gentle swaying of parallel triads, and opens into a triumphant "Hosanna."

**Charles Griffin** is a native New Yorker whose compositions and arrangements have been performed at festivals and concert halls throughout the world. Evoking plainsong through use of the Dorian mode and using layered but constantly evolving ostinati, Mr. Griffin's "Agnus Dei" creates a mood of gentle but increasingly insistent supplication.

**Two Nightingales**, Witold Lutoslawski

**Witold Lutoslawski** (1913–1994) was indisputably one of the major composers of the twentieth century. Born in Warsaw, he showed prodigious musical and intellectual talent from an early age. His composition studies in Warsaw ended at a politically difficult time for Poland, so his plans for further study in Paris were replaced by a period which included military training, imprisonment by the Germans, and escape back to Warsaw.

"Two Nightingales," a folk song based on Polish words by Julian Tuwim, describes a nightingale's frustration and worry when her mate doesn't come home for supper. As the awaited mate suddenly arrives, he twitters his lame excuse.

**Viento**, Leonardo Lebas

A native of Buenos Aires, **Dr. Leonardo Lebas** holds a DMA from the University of Nebraska-Lincoln. In spring 2007, thanks to a UNESCO-Aschberg Fellowship, Lebas completed a three-month conductor and composer residency at the Conservatorio de las Rosas in Morelia, Mexico. During his residency, he conducted the Conservatory Choir and composed five choral works based on texts by contemporary Mexican poets. The PVC is proud to present the world premiere of one of these works, "Viento," set to a poem of the same title by Nobel Laureate Octavio Paz.

Lebas's score, with its seamless musical phrasing, mimics Paz's interpretation of the movement of the wind, as if the breeze were blowing softly across the chorus like the crest of a wave ("lomo de ola"). Sit back and hear the singing leaves, visualize the floating clouds, smell the vibrating poppies, and feel the space whirling about you.

**Lauliku lapsepõli**, Veljo Tormis

Well known for over thirty years in the Soviet Union and Eastern Europe, the music of **Veljo Tormis** was not heard in the West until the 1990s. Considered one of the most important composers of his generation, Tormis is highly regarded for his masterful choral output. Educated at the Tallinn and Moscow Conservatories, Tormis has integrated techniques of 20th-century art music with melodies of the regilaul, or ancient Estonian folk song. In "Lauliku" the main melody is a short tune with a narrow range, resembling the ancient runic tunes. The singers remember their childhood and the experience of learning to sing. Each verse of "Lauliku" is sung by a solo singer with the choir providing a haunting modal accompaniment.



## **The Jumblies, Judith Shatin**

"The Jumblies," a setting of the poem of that name by Edward Lear, was commissioned by the Peninsula Women's Chorus, with conductor Martin Benvenuto, in memory of chorister Mary Ager. While I did not have the pleasure of knowing Mary, it is clear that she brought great joy to all whose lives she touched, and I am pleased to dedicate this piece to her. Mary's sister, Lois Hinderlie, offered several wonderful suggestions for texts to set, including this poem. Other members of the chorus also made excellent suggestions. However, when I learned about Mary's deep interest in Victorian literature, even earning a PhD in the subject, I felt that the Lear poem was especially appropriate. The images are delightful and the whole is charming. Yet, there is a more serious message that one should set out on one's journey without worrying about whether others will come along. In the end, they may well wish they had! Scored for treble chorus and piano, the music closely mirrors the vivid images of the text. It is my hope that Mary, with her inclusive musical taste and zest for singing, would have enjoyed it." — Judith Shatin

**Judith Shatin** is a composer, sound artist, community arts partner and educator. Her inspirations range from myth, poetry and her Jewish heritage to the calls of the animals around us and the sounding universe beyond. Educated at Douglass College (AB, Phi Beta Kappa), The Juilliard School (MM) and Princeton University (PhD), Judith Shatin is currently William R. Kenan, Jr. Professor and Director of the Virginia Center for Computer Music, which she founded at the University of Virginia in 1987.



### **Mary Ager (1941-2008)**

Mary Ager enjoyed with gusto her two great passions in life—music and literature. She sang in the St. Olaf Choir while pursuing her undergraduate degree. After receiving her Masters and PhD in Victorian Literature, she became an editor in both the academic and business worlds. She joined Peninsula Women's Chorus in 1981 as a second alto, and loved the community, the travel, and the opportunity for musical growth. She also enjoyed her book club, her JewelTones singing group, and of course her two children, Emily and Andy.

"The Jumblies" is just the type of musical fun and literary nonsense that would cause Mary to break out into her distinctive hearty laughter—"Hah!"

## **Magnificat, Paul Chihara**

**Paul Chihara**, a Japanese-American composer born in Seattle, Washington in 1938, spent several years of his childhood with his family in an internment camp in Minidoka, Idaho. Mr. Chihara received a BA and an MA in English literature from the University of Washington and Cornell University, respectively, and received a DMA in 1965 from Cornell, studying with Robert Palmer. His numerous prize-winning concert works, which include symphonies, concertos, chamber music, choral compositions, and ballets, have been performed to great acclaim. His works are concerned with the evolution and expression of highly contrasting colors, textures, and emotional levels, which are often dramatically juxtaposed with one another. His close connection with music for dramatic forms extends into theater, film, and television for which he has written nearly 100 scores. While Chihara's music often shows influence from Asian music and culture, he sometimes incorporates quotations and stylistic borrowings from jazz standards, folk song, and the classical repertoire.

His early "Magnificat" for female chorus was composed in Berlin while he was on a post-doctoral Fulbright Fellowship, studying choral composition with Ernst Pepping. While the influence of Pepping is present in the structures and tonal centers of the piece, the harmonic and textural coloration also reflect his interest in Japanese music. Chihara's "Magnificat" is more about texture than text. The words we know so well transcend time and space, and give way to the textural metamorphoses of the music. The Gregorian hymn "Ave Maria" adds yet another dimension to the dissonant sonority of the lush, warm chants.

## **Magnificat, R. Vaughan Williams**

At the bottom of the first page of **Ralph Vaughan Williams's** "Magnificat" is the following note: "This setting is not intended for liturgical use." In spite of remarks made in Vaughan Williams's circle that it wasn't "quite nice" for young unmarried women to be singing the Magnificat text, mezzo-soprano Astra Desmond asked the composer to write a setting for her, "a married woman with four children." Vaughan Williams consented, and Desmond premiered this setting under the composer's baton at the Worcester Festival of 1932. In Vaughan Williams's "Magnificat," the contralto soloist shares center stage with the solo flute, and Debussy's influence is felt in both. The use of the flute with its most sensual instrumental timbre framed by an impressionistic harmonic backdrop is reminiscent of Debussy's pagan "Prélude à l'après-midi d'un faune." The contralto solo calls to mind Debussy's "Damoiselle élue," the young girl yielding to her lover for the first time.

## **ARTISTS' BIOGRAPHIES**

### **THE PENINSULA WOMEN'S CHORUS**

The Peninsula Women's Chorus, established in 1966, is a leader in 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); finalist in the 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.



### **DR. 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 of the PWC since 2003. Active as a clinician, panelist, and guest conductor, Benvenuto is also Artistic Director of WomenSing, and has served on the faculty of the Piedmont East Bay Children's Choir.

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 Šilec, 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 DMA 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.

Benvenuto has recently been initiated as a Distinguished Member into the San Francisco Peninsula Alumnae chapter of Sigma Alpha Iota (SAI), where he received a Friend of the Arts membership.

**JUNGMEE KIM, ACCOMPANIST**

Jungmee Kim, a native of South Korea, earned her reputation in performing song recital repertoire while studying under several renowned and respected pianists and vocal coaches. Her mentors include Terry Decima, Irma Vallecillo, Susan Larson, and John Moriarty.

Jungmee was named Gideon Klein Scholar for her study of composer Viktor Ullmann and Jewish music in

Teresienstadt Camp during the Holocaust. She also received first prize in the Performing Arts Society Beethoven Sonata Competition and a Concord Pavilion Performing Arts Scholarship.

A highly sought after musician, she keeps a busy performance schedule as a solo pianist, collaborative pianist, organist, and percussionist. She has appeared with Boston Philharmonic Orchestra, Harvard University Wind Ensemble, Boston Opera Collaborative, Northeastern University Orchestra, Prism Opera, New England Conservatory Light Opera Company, Harvard Business Music Series, Longy School of Music, Bay Area Classical Harmonies, and Oakland Opera Theatre. Jungmee has also premiered numerous compositions by New England based composers.

Jungmee is the music director and répétiteur for the San Francisco Parlor Opera; recent projects include *Thais*, *Madame Butterfly*, *Così fan tutte*, *Agrippina*, *Follies*, *Le nozze di Figaro*, *Amahl and the Night Visitors*, and *Hänsel und Gretel*. She has an MM from the New England Conservatory of Music, an MLA from Harvard University, and a BA from Northeastern University.

**LENORA WARKENTIN, FLUTIST**

Lenora Warkentin has an MFA degree from the University of California at Los Angeles where she won first prize in the Atwater Kent, Frank Sinatra Classical Music Awards, and UCLA Concerto Competition. She studied flute with Robert Bauernschmidt, Sheridan Stokes, Luella Howard, George Drexler, and Anne Diener Zentner. Lenora has recorded and appeared as soloist with the Rimsky-Korsakov String Quartet, Sounds New, Composers' Inc., and San Francisco Camerata Americana, and has performed with many Bay Area orchestras and ensembles. She is the current music director for the Junior Bach Festival and teaches privately at the Nueva School and in her home studio.

**WENDY HILLHOUSE, MEZZO SOPRANO**

Mezzo soprano Wendy Hillhouse has achieved a versatility and mastery of diverse repertoire that is rare. Her operatic career has encompassed performances with the Metropolitan Opera, the Glyndebourne Festival, and most of the major American opera companies, as well as in Europe and Japan. Miss Hillhouse is an accomplished concert artist, having performed with the symphony

orchestras of Boston, Seattle, Dallas, Pittsburgh, and Denver, and the Tanglewood, Cabrillo and Midsummer Mozart Festivals, as well as maintaining a busy schedule of Bay Area concert appearances. Current season performances include the Brahms *Alto Rhapsody* and the Vaughan Williams *Magnificat*. Recent opera performances have included the role of Aunt Julia in Lou Harrison's *Young Caesar* with Blueprint Festival, a return appearance with the Utah Opera in Carlyle Floyd's new opera *Cold Sassy Tree*, the Witch in Lou Harrison's *Rapunzel* with the Cabrillo Festival, and Mama McCourt in Utah Opera's *The Ballad of Baby Doe*. Wendy can be seen on video recordings of *Le Nozze di Figaro* at Glyndebourne in the role of Marcellina, and as Grimmerde in the Metropolitan Opera's *Die Walküre*. Recent audio recordings include vocal pieces by Lou Harrison and Elinor Armer, Britten's *A Ceremony of Carols* with the Schola Cantorum and Henry Cowell's *Atlantis*, Dusan Bogdanovich's *Games*, and George Benjamin's *Upon Silence* with Parallèle Ensemble.

Early in her career Miss Hillhouse won numerous competitions and awards, including the Metropolitan Opera Auditions, the Pavarotti International Competition, the Loren L. Zachary Competition, and the Eleanor Steber Competition. In 1985 she was the first prize winner of the National Association of Teachers of Singing Artist Award, and consequently sang many recitals in the United States and Europe. She participated in San Francisco Opera's Merola Opera Program, as well as the apprentice programs of the Santa Fe and San Diego Operas.

She joins the voice faculty at Stanford University for the 2010-2011 school year, and formerly taught voice and was co-chair of the Voice Department at the San Francisco Conservatory of Music. Currently serving as President of the San Francisco Bay Area Chapter of NATS, she is also a member of the Board of Directors of the San Francisco Song Festival. A resident of Redwood City, she holds degrees from the San Francisco Conservatory of Music and the University of California at Berkeley.

**PENINSULA WOMEN'S CHORUS MEMBERS**

**Soprano I**

Stephanie Batties\*  
 Katherine Breeden  
 Mardie Daul  
 Kathryn Feetham\*  
 Jocelyn Lambert  
 MaryLouise Meckler\*  
 Mercidita Navarro  
 Marina Orzano  
 Kyle Sofman\*  
 Judy Sweet  
 Patricia Tani  
 Jane Walker

**Soprano II**

Sara Asher\*  
 Vicki Brown  
 Katy Crewdson  
 Beatrice Fanning\*  
 Yenyi Fu  
 Elise Kent\*  
 Holly Liberatore  
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 Robin Mulgannon  
 Eithne Pardini  
 Barbara Pforzheimer  
 Bonnie Senko  
 Susan Young

**Alto I**

Priscilla Bates  
 Linda Boyd  
 Jan Cummins  
 Sarah Etheredge\*  
 Ann Hillesland  
 Emily Jiang\*  
 Betsy Landergren  
 Roselena Martinez\*  
 Kathy Plock  
 Jan Schonhaut  
 Gail Schwettman  
 Deanne Tucker\*  
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 Marsha Wells

**Alto II**

Anne Anderson  
 Tricia Baldwin  
 Lisa Collart\*  
 Hannah Druckman\*  
 May Goodreau  
 Lynne Haynes-Tucker\*  
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\* Small Group Singers

# Acknowledgments

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

Jose Arocha	Beverly Colquhoun	Bryn Kimura	Luke Sanwick
Sheilah Blaxill	Miriam de Vera	Greg Kimura	Steve Schonhaut
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Todd Collart	Cathleen Kalcic		

### 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@pwcchorus.org](mailto:info@pwcchorus.org).

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

Mark Hanson, Music Director; Ladera Community Church; Ladera Community Church; Rick English Pictures; Stan Ng; Mary Tusa; Cristián Grases; Frank Ferko; Cathleen Kalcic; Ragnar Bohlin; Reverend Lindsay Fulmer, Ladera Community Church.

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in memory of my wonderful friend,  
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## UPCOMING CONCERTS

spring 2011

# Face and Heart

New Music for Treble Voices Festival

**Sunday, April 3, 4:00 p.m.**

**Location TBA**

Now in its fourth year, the New Music for Treble Voices Festival continues to grow, drawing high-caliber choral groups from throughout the Bay Area. The Peninsula Women's Chorus, Piedmont East Bay Children's Choir, and Volti are joined by Crystal Children's Choir and the Cantabile Youth Singers. Come hear two hundred voices join on stage to tell compelling stories, ending with the world premiere of Pablo Ortiz's "Face and Heart," specially co-commissioned for this festival.

## CANTEMUS Spring 2011 Concert

**Saturday, May 21, 4:00 p.m.**

**St. Mark's Episcopal Church, Palo Alto**

**Sunday, May 22, 2:00 p.m.**

**Mission Santa Clara, Santa Clara University**

*Highlights: "Cantemus" by Lajos Bárdos; "Psalm 23" by Franz Schubert; "Face and Heart" by Pablo Ortiz; "Windwolves" by Imant Raminsh*

"Cantemus - Let us sing, for it is good and pleasant for us to sing!" opens PWC's spring concert with a burst of joy. We invite you to "arrive as children to the huge playground, the universe..." in this vibrantly expressive concert. The program will also include works by Karl Korte and Alberto Grau, as well as Stacy Garrop's defiant and rousing "Thou Famished Grave," commissioned by the PWC in 2007.

## 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.*

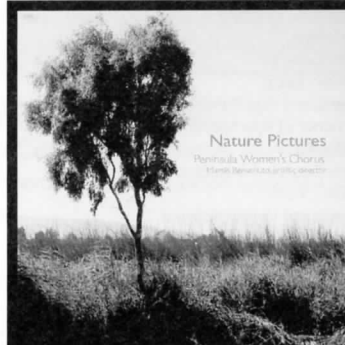
## Venetian Valentine

**Saturday, February 12, 12:00 noon**  
**Michaels at Shoreline, Mountain View**  
**Tickets: \$65**

The Peninsula Women's Chorus invites you to our 7th Annual Gala Event. Celebrate an early Valentine's Day and be transported to Venice for a few hours while enjoying lunch, a silent auction, a performance by the PWC, and Italian-inspired entertainment by guest tenor Brian Thorsett.

Stay tuned for more information coming soon!

This event is not to be missed!



The PWC's Newest CD

## Nature Pictures

With its newest CD, *Nature Pictures*, the PWC celebrates a close relationship with prominent Estonian composer, Veljo Tormis. Influenced by his deep conviction that ancient song traditions reflect a close connection to nature, the prolific Tormis gives us the four seasons in 36 miniatures of intense choral imagery in his evocative song cycle, *Looduspildid* (*Nature Pictures*). We are proud to present the first American recording of this cycle! This eclectic recording continues the theme with Karl Korte's "Spring," Chen Yi's "Looking at the Sea" and Samuel Barber's "To Be Sung on the Water." Also included are Edward Elgar's "The Snow," and Kenneth Leslie's lovely "Cape Breton Lullaby," a PWC favorite.

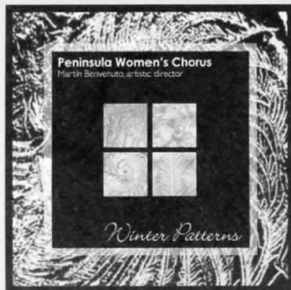
*A great gift for the holidays, this CD is available for purchase in the lobby at today's performance.*

## THE PWC TOURS EUROPE

Next July 2011 will find the PWC performing to audiences in Austria and Italy and taking part in an exciting collaboration with Karmina Silec's acclaimed chorus, Carmina Slovenica, in Ljubljana, Slovenia. We end our tour at the Gorizia International Choir Competition in Italy. Come wish us *bon voyage* at a FREE pre-tour concert of repertoire selections on June 29, 2011, at Stanford Memorial Church, time to be announced.

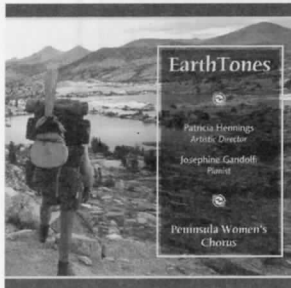


## ■ PWC Available on Compact Disc ■



### WINTER PATTERNS

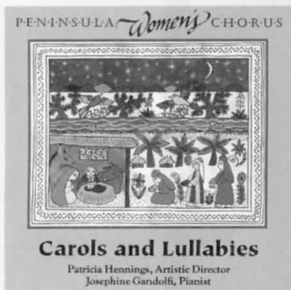
This holiday-themed CD takes its name from the evocative choral landscapes of Estonian composer Veljo Tormis's *Talvemustrid* (*Winter Patterns*). Other highlights include Daniel Pinkham's lively and popular *Christmas Cantata*, Hildegard von Bingen's meditative *O Vivens Fons*, two remarkable settings 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 multilingual arrangement of the immortal *Silent Night* close the CD on the perfect seasonal note.



### EARTHTONES

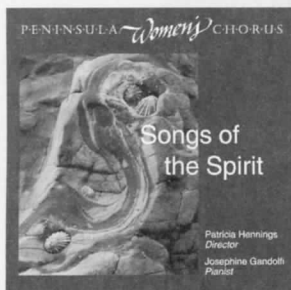
*EarthTones* pays tribute to the PWC's late director Patty Hennings's infectious love of music and life. It is the fulfillment of her vision for a CD of the PWC's twentieth-century repertoire that transports the listener and inspires the soul with "earth sounds." The CD opens with the blossoming sunrise of Libby Larsen's *Psalms 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

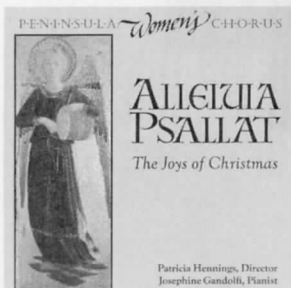
The PWC's second Christmas CD has a Latin beat. Conrad Susa's festive *Carols and Lullabies, Christmas in the Southwest* is the title work. The CD is rounded out with the *Missa Brevis* of Canadian composer Ramona Luengen, contemporary Hungarian composer József Karai's *Hodie Christus natus est*, two 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.

*These CDs can be purchased at today's performance.*

# Peninsula WOMEN'S CHORUS

1. How would you rate your level of enjoyment of this PWC concert, Magnificat?

- Did not enjoy. (1)  
 There were only a few highlights. (2)  
 I enjoyed it. (3)  
 I really enjoyed it. (4)  
 I loved it! (5)

2. What were your favorite pieces in the concert?

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3. The PWC is always looking for additional ways to communicate with you and share our events. Please check the following alternative media that you would like to see:

- Facebook     Twitter     MySpace     On-line Newsletters     Flickr

4. Do you like the idea of a sing-along after the concerts?

- No, I am not interested in participating or listening to a sing-along  
 If I am at a concert with a sing-along, I would participate and/or listen. But the sing along won't affect which concert I choose  
 I would choose to go to a concert with a sing-along.

5. Please share any other comments or thoughts with the PWC!

**Please enter your contact information so that we may notify you if you win the drawing. If you would like to be on our mailing list, please tick the appropriate boxes below.**

Name: \_\_\_\_\_ Phone Number: \_\_\_\_\_

Address: \_\_\_\_\_

Email Address: \_\_\_\_\_

- I am already on the PWC mailing list     Please add me to the PWC mailing list  
I prefer to be contacted by  Email     Regular mail

Thank you for filling out this survey. PWC needs this information to help with grant applications, and also to keep improving our programming.

The PWC is committed to guarding and respecting your privacy. We will use your contact information only to alert you of PWC events. The PWC does not give out or sell this information to others.



## 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.***



*Experienced singers are invited to audition with the*  
**PENINSULA WOMEN'S CHORUS**

Two-time winner of the Chorus America/ASCAP Award for Adventurous Programming and third place winner in the Female Choir Category of the prestigious 22nd Béla Bartók International Choir Competition in Debrecen, Hungary in 2006.

***All voice parts considered,  
with a current emphasis on soprano I and alto II.***

Auditions are by appointment only.  
Rehearsals are held Monday evenings in Palo Alto.

**For more information or to schedule an audition,  
call: 650-327-3095,  
email: [auditions@pwchorus.org](mailto:auditions@pwchorus.org),  
or visit: [www.pwchorus.org](http://www.pwchorus.org)**

Martín Benvenuto  
Artistic Director

*Peninsula*  
**WOMEN'S CHORUS**



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in partnership with the County of Santa Clara  
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