



PORTAL TO THE SEASON



2014-2015 SEASON

Saturday, December 6, 2:30 pm
St. Mark's Episcopal Church
Palo Alto

Sunday, December 7, 7:00 pm
Valley Presbyterian Church
Portola Valley

Saturday, December 13, 2:30 pm
St. Mark's Episcopal Church
Palo Alto



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2014 Annual Season Sponsor

■ PORTAL TO THE SEASON ■

I

Veni Domine (from Three Motets Op. 39) Felix Mendelssohn (1809-1847)
Kyle Sofman, soloist; Jungmee Kim, organ

Venite exsultemus Domino Antonio M. Russo (b. 1934)

II

Cradle Song Cecilia McDowall (b. 1951)
 Cedit, Hyems Abbie Betinis (b. 1980)

Lenora Warkentin, flute

III

Selections from Looduspildid (Nature Pictures) Veljo Tormis (b. 1930)

Tuisk (Blizzard)
 Kollane leek (Yellow Flame)
 Põuailm (Dry Weather)
 Kanarbik (Heather)

IV

Eucaristica Pau Casals (1876-1973)
 Nigra sum Pau Casals

INTERMISSION

V

To Morning Allan Bevan (b. 1951)
 Magnificat Christine Donkin (b. 1976)
Cathleen Kalcic, Sara Asher, Ciara Karski and Beatrice Fanning, soloists

VI

The Huron Carol + arr. Allan Bevan
 There is no Rose + Joshua B. Himes (b. 1987)
 Pat-a-Pan + arr. Shawn Kirchner

VII

Il est né le divin enfant arr. John Rutter
Lenora Warkentin and Laura Scarlata, flutes; Meredith Clark, harp
 Tomorrow Shall Be My Dancing Day arr. John Rutter
Charlotte Daly (12/6 and 12/7) and Anna Chase (12/13), soloists
Meredith Clark, harp

Stille Nacht arr. Matthias Bretschneider
Mercidita Navarro, Emily Jiang, Deanne Tucker, trio

+ performed by Alla Breve

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 & PROGRAM NOTES ■

Veni, Domine, Felix Mendelssohn

Veni, Domine, et noli tardare!
Relaxa facinora plebi tuae
et revoca dispersos in terram tuam.
Excita, Domine, potentiam tuam
et veni ut salvos nos facias!

*Come, Lord, and do not delay!
Forgive your people their misdeeds
and call the dispersed back to your land.
Increase your power, Lord,
and come to save us!*

Felix Mendelssohn (1809-1847) grew up surrounded by culture. His family was wealthy and generous: they entertained many prominent visitors, among them Humboldt and Hegel, and traveled widely. Mendelssohn's "Three Motets" for treble voices and organ of 1830 were composed for the cloistered nuns of Trinità del Monte in Rome. The lilting 6/8 of "Veni, Domine" creates a sense of anticipation and the bel canto-style melodies could have been influenced by his Italian travels of 1830, suggested by his friend and mentor Goethe. — Martín Benvenuto

Venite exsultemus Domino, Antonio M. Russo

Venite, exsultemus Domino, salutari nostro,
iubilemus Deo, salutari nostro.
Venite praeoccupemus faciem eius in confessione,
et in psalmis iubilemus ei.
Adoremus, et procidamus ante Deum.

*Come, let us exult in the Lord, our salvation.
let us rejoice in God, our salvation.
Come, let us gather before his countenance in confession,
and celebrate him with song.
Let us worship, and fall prostrate before God.*

Antonio M. Russo, born in 1934 in Sicily, is a choral director, conductor, composer, and educator who now makes his home in Argentina. Russo will be the guest conductor at this year's San Juan Choral Festival in Argentina and was the first conducting teacher of PWC's artistic director, Martín Benvenuto. The rhythmic opening section of "Venite exsultemus Domino" contrasts with a flowing middle section before building to an ecstatic close.

Cradle Song, Cecilia McDowall, text by William Blake

Sleep, sleep, beauty bright,
Dreaming o'er the joys of night;
Sleep, sleep, in thy sleep
Little sorrows sit and weep.

Sweet Babe, in thy face
Soft desires I can trace,
Secret joys and secret smiles,
Little pretty infant wiles.

O the cunning wiles that creep
In thy little heart asleep:
When thy little heart does wake,
Then the dreadful night shall break.

Born in London in 1951, Cecilia McDowall is currently composer-in-residence at Dulwich College, London, and has been short-listed several times for the British Composer Awards. "Cradle Song" sets William Blake's poetry to gently rocking two-part harmony, while close, sometimes dissonant, but always delicate harmonies evoke the sleeping baby's "little sorrows" as well as "secret joys."

Cedit, Hyems, Abbie Betinis, texts: Prudentius (348-ca. 410) *Hymnus Matutinus*, lines 1-4; anonymous (14th century), manuscript of Benedictbeuern (*Carmina Burana*), lines 5-12

Nox, et tenebrae, et nubila,
confusa mundi et turbida,
lux intrat, albescit polus,
Christus venit, descedit!

*Night—confused, disordered,
Disturbed darkness of the world—
Light breaks in, the heavens grow bright,
Christ has come! Depart!*

— trans. Stephen Self (2006)

Cedit, hyems, tua durities,
frigor abiit, rigor et glacies,
torpor et improba segnities,
pallor et ira, dolor et macies.

*Now, Winter, yieldeth all thy dreariness,
All frost and fog, and wind's untowardness.
All sullenness, uncomely sluggishness,
Paleness and anger, grief and haggardness.*

Nunc amor aureus advenies,
indomitos tibi subijcies,
tendo manus...

*Now Love, all golden, comest thou to me,
Bowing the tameless 'neath thine empery.
stretch my hands...*

— trans. Helen Waddell (1929)

Originally from Stevens Point, Wisconsin, Abbie Betinis, composer-in-residence for The Schubert Club in Minnesota, holds a B.A. in music with a linguistics concentration from St. Olaf College, and an M.A. in music composition from the University of Minnesota. Born in 1980, Betinis is a McKnight Artist Fellow who enjoys delving into ancient and modern texts in the hope of inspiring greater cultural literacy and exchange. Her recent projects investigate topics as varied as ancient Greek love charms and binding spells, African melorhythm, early American shape-note singing, and Sufi mysticism.

"Cedit, Hyems" (Be Gone, Winter!), written in September 2003 on commission from the Dale Warland Singers, depicts the coming of Christ into a troubled, confused world. The opening flute is meant to sound lonely as it wanders through unpredictable chords. The chorus's entrance also shifts uneasily, as if waiting for something. The flute realizes first the potential of Christ's coming, encouraging the chorus in faster rhythms, louder dynamics, and soon the voices are attempting to drive the world's coldness away in preparation for Christ. At first, because they are so physically and emotionally cold, the voices can only whisper the Latin word "cedit" (be gone), but the harsh whispering begins to subside as Christ's love begins to envelope them. With a sweeping melody, and a rhythmic propulsion, the chorus is finally able to shoo out the desolation of winter with the newly acquired strength that only love can bring: "Christ comes! Depart!"

— Abbie Betinis, 2003

Selections from *Looduspildid* (Nature Pictures), Veljo Tormis

Tuisk (Blizzard), from *Winter*

Vinge võigas valge huile	<i>Sharp appalling white howl</i>
tormab peale hiigelpuile	<i>storms upon giant trees</i>
võigas valge huile vinge	<i>appalling white howl sharp</i>
kisub lõhki puie hinge	<i>tears apart tree's soul</i>
huile võigas vinge valge	<i>howl appalling sharp white</i>
üle ilma külma kalge	<i>over world cold bleak</i>
äkki huile voigas valge	<i>suddenly howls appalling white</i>

Kollane leek (Yellow Flame), from *Spring*

Murdunud mõõgal	<i>Broken sword</i>
näe lehvib kollane leek	<i>Fluttering yellow flame</i>
Päike lööb trummi	<i>The sun strikes the drum</i>

Põuailm (Dry Weather), from *Summer*

Lämbe põuailm	<i>Sultry arid weather</i>
endiselt on lämbe põuailm.	<i>still arid weather.</i>
Teerajal sisiseb rästik.	<i>Path (where) hisses the viper.</i>
Tulesambad kahel pool	<i>Pillars of fire flaming either side</i>
pleekinud päikest.	<i>Faded the sunshine.</i>
Alla surub vaikus	<i>Below presses the silence</i>
oma raske kämbla.	<i>its heavy palm.</i>
Korstnasuits on	<i>Chimney smoke</i>
kartulipõllul.	<i>on potato fields.</i>

Kanarbik (Heather), from *Autumn*

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.

*Sad purple heatherbell
frantically blazes,
sun's last flicker
wavering in eyes.
Otherwise everything is as always,
these same are meadows,
these same are roads,
only over them burns,
world as a large flame.*

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Estonia's Veljo Tormis, one of the one of the greatest living choral composers of our time, takes the listener through the four seasons in his *Talvemustrid* (Nature Pictures) in 36 miniatures of intense choral imagery. His music is informed by a deep conviction that the ancient song traditions of diverse cultures have much in common: they reflect a way of life that is closer to nature. Tormis's compositions characteristically integrate the techniques of 20th-century art music with the melodies of the ancient *regilaul*, or Balto-Finnic folk song. PWC has enjoyed a close working relationship with Tormis and presented the first American recording of this cycle in its own CD, *Nature Pictures*. The four selections on this program each represent a season: the bluster of winter in "Tuisk" (Blizzard), pulsating spring energy in "Kollane Leek" (Yellow Flame), sultry summer heat in "Põuailm" (Dry Weather), and the burning autumn flame of "Kanarbik" (Heather).

Eucaristica, Pau Casals, text by Joan Llongueras, trans. Philip L. Miller

Porto Jesús dins el meu cor;	<i>Deep in my heart I bear my Lord;</i>	Jesús jo porto cor endins,	<i>Deep in my heart I bear my Lord;</i>
i es el meu cor una Hostia Santa	<i>My heart is a sacred Host to Jesus;</i>	li vull portar tota la vida	<i>And all my life He will be with me.</i>
per aixó avui la resplandor	<i>Therefore in my heart the light</i>	i vull seguir dels serafins	<i>I want my voice to speak of love</i>
que m'asserena el viure és tanta.	<i>that gives serenity is ever glorious.</i>	la veu d'amor que el cel em crida.	<i>As does the seraph that proclaims Him.</i>
Porto Jesús dins el cor meu	<i>Deep in my heart I bear my Lord;</i>	De lliris blancs i gessamins	<i>My way shall be a path of lilies,</i>
i el cor em salta d'alegria	<i>And my heart leaps joyfully within me.</i>	avui al mon quina florida.	<i>The path on which I walk beside Him.</i>
bondat fa avui ma pena lleu	<i>Goodness today makes sorrow light,</i>		
i els angels tinc per companyia.	<i>And I have angels for my companions.</i>		
Dins el meu cor porto Jesús	<i>Deep in my heart I bear my Lord,</i>		
i veig la llum del cel tan clara	<i>And ever see the light of heaven</i>		
que per a sempre ferm refus	<i>That keeps me always from the ways</i>		
del mal obscur jo faig des d'ara.	<i>of darkness and of evil doing.</i>		

Nigra sum, Pau Casals, text from *Song of Solomon*

Nigra sum sed formosa, filiae Jerusalem:	<i>I am dark-skinned and comely, daughters of Jerusalem:</i>
Ideo dilexit me Rex,	<i>Therefore the King loved me,</i>
et introduxit me in cubiculum suum.	<i>and brought me into his chamber.</i>
Et dixit mihi: surge et veni amica mea,	<i>And he said to me: arise my love, and come,</i>
jam hiems transiit, imber abiit et recessit,	<i>for now the winter is past, the rain is over and gone,</i>
flores apparuerunt in terrat nostra,	<i>flowers have appeared in our land,</i>
tempus putationis advenit. Alleluia!	<i>the time of pruning is come. Alleluia!</i>

Much of the choral music Pau Casals (1876-1973) composed was a product of a life-long relationship with the Benedictine Abbey at Montserrat, home to one of the oldest choir schools in Europe and destination of pilgrimages to the Black Madonna (12th-century wooden image of the Virgin Mary) for many centuries. "Eucaristica," written for Montserrat in 1932, exhibits a familiarity with chant and exudes a reverent solemnity. Sung in Catalan, it is scored for unison voices, with three-part divisi only found in the final few bars. The keyboard interludes are reminiscent of church bells calling the faithful to prayer. Casals originally composed "Nigra sum" in 1942 for men's voices and organ or piano, and adapted it in 1966 for treble voices. "Nigra sum" is based on the romance of King Solomon and a Shulamite woman, as recorded in the Song of Solomon, and is filled with mystery, impressionistic splendor, and great joy. — Martín Benvenuto

To Morning, Allan Bevan, text by William Blake

O holy virgin! clad in purest white,
Unlock heav'n's golden gates, and issue forth:
Awake the dawn that sleeps in heav'n: let light
Rise from the chambers of the east, and bring

The honied dew that cometh on waking day.
O radiant morning, salute the sun.
Rouzd'd like a huntsman to the chase, and with
Thy buskin'd feet, appear upon our hills.

Canadian composer Allan Bevan was born in 1951. His choral and instrumental works have received recognition in Canadian, American, and European composition competitions, and have been performed, recorded, and broadcast worldwide. After a somber and mysterious introduction by the piano, the opening vocal line of "To Morning" sounds and feels like a sacred work, but the line "O holy virgin" refers not to the Virgin Mary but to "morning" herself, "clad in purest white." The vocal lines are elegant and lyrical, and clear dynamic contrasts contribute to the piece's beautiful unfolding, which culminates in a climactic high B♭ from the first sopranos.

I began composing this piece in 1981, when I was an undergraduate studying composition at the University of Windsor School of Music. I was inspired by Blake's haunting text, which I found to be colorful yet elusive. Unfortunately, we ran out of time that term and I was not able to complete "To Morning." Fourteen years later I found the piece again in one of my sketchbooks! I finished it in 1995, and of all my choral works, it still is one of my own personal favorites. —Allan Bevan

Magnificat, Christine Donkin

Magnificat anima mea Dominum,
et exultavit spiritus meus in Deo salutari meo.
Gloria Patri et Filio et Spiritui Sancto;
sicut erat in principio,
et nunc et semper et in saecula saeculorum.
Amen.

*My soul magnifies the Lord,
and my spirit rejoices in God, my salvation.
Glory be to the Father and Son and Holy Spirit;
as it was in the beginning,
is it now and forever and throughout the ages.
Amen.*

Born in 1976, Christine Donkin is active as an adjudicator, clinician, and guest speaker in Canada. Donkin's "Magnificat" for ten high voices and soloist has been performed across the continent. The choral parts form a cloud of sound, emanating and reverberating from the soloist's mantra-like repetitions of the beginning of the text. Listening to this piece, like walking a labyrinth, creates a sense of mystical timelessness.

The Huron Carol, arr. Allan Bevan, text by St. Jean de Brébeuf (1593-1649), English version by J. Edgar Middleton (1872-1960)

'Twas in the moon of wintertime
When all the birds had fled,
That mighty Gitchi Manitou
Sent angel choirs instead;
Before their light the stars grew dim,
And wond'ring hunters heard the hymn:
"Jesus your King is born, Jesus is born,
In excelsis gloria."

Within a lodge of broken bark
The tender babe was found,
A ragged robe of rabbit skin
Enwrapped his beauty round;
But as the hunter braves drew nigh,
The angel song rang loud and high...
"Jesus your King is born, Jesus is born,
In excelsis gloria."

O children of the forest free,
O sons of Manitou,
The holy child of earth and heaven
Is born this day for you.
Come kneel before the radiant boy,
Who brings you beauty, peace and joy.
"Jesus your King is born, Jesus is born,
In excelsis gloria."

There Is No Rose, Joshua Himes, 15th c. English text

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!

By that Rose we may well see
that He is God in persons three!
Pares forma.

The aungels sungen the shepherds to:
"Gloria in excelsis deo!"
Gaudeamus!

Leave we all this werldly mirth
And follow we this joyful birth!
Transeamus.

Pat-a-Pan, Bernard de la Monnoye (1641-1728), arr. Shawn Kirchner

Willie, get your little drum,
Robin bring your flute and come.
Aren't they fun to play upon?
Turelu, pat-a-pat-a-pan;
When you play your fife and drum,
How can anyone be glum?

When the folk of olden days
gave the King of Kings their praise,
They had pipes to play upon.
Turelu, pat-a-pat-a-pan;
And also the drums they'd play,
Full of joy, on Christmas day.

On this day the Savior's grace
makes the Devil hide his face;
let the merry tune play on!
Turelu, pat-a-pat-a-pan;
For the tune that you now play
drives the darkness far away!

Heav'n and earth today become
finely tuned as flute and drum.
Let the joyous song play on!
Turelu, pat-a-pat-a-pan;
O be merry as you play,
Sing and dance this Christmas Day!

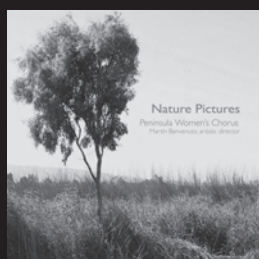
PWC's small ensemble performs settings of classic carols by contemporary North American composers. "The Huron Carol," Canada's oldest Christmas carol, was written in 1643 by Father Jean de Brébeuf. The melody of the carol is derived from a French Noël, "Une Jeune Pucelle" (A Young Maid), which was popular in France as early as the 16th century. Tightly woven harmonies run throughout the lush setting of "There is No Rose" by up-and-coming California composer Joshua Himes, who is acknowledged for modernizing more traditionally sacred texts. Los Angeles composer Shawn Kirchner's intricately layered "Pat-a-Pan" for 6-part women's voices, which he has described as "rhythmic and vibrant," ends the set with energetic counterpoint that echoes the drumming of the title.

Il est né le divin enfant, arr: John Rutter; French traditional carol, trans. Martín Benvenuto

Il est né le divin enfant, Jouez hautbois, résonnez musettes; Il est né le divin enfant, Chantons tous son avènement.	<i>He is born the divine child, Play oboes, resound bagpipes; He is born the divine child, Let us sing all his coming.</i>	Une étable est son logement, Une peu de paille est sa couchette; Une étable est son logement, Pour un Dieu quel abaissement!	<i>A stable is his lodging, A little bit of hay is his bed; A stable is his lodging, For a God what a reduction!</i>
Depuis plus de quatre mille ans Nous le promettaient les prophètes, Depuis plus de quatre mille ans Nous attendions cet heureux temps.	<i>For more than four thousand years To us did the prophets promise, For more than four thousand years We have awaited this happy time.</i>	O Jésus, roi tout puissant, Si petit enfant que vous êtes; O Jésus, roi tout puissant, Régnez sur nous entièrement.	<i>Oh Jesus almighty king, Such a small child you are; Oh Jesus almighty king, Reign over us entirely.</i>
Ah! qu'il est beau, qu'il est charmant, Ah! que ses grâces sont parfaites! Ah! qu'il est beau, qu'il est charmant, Qu'il est doux, ce divin enfant!	<i>Ah! isn't he beautiful, isn't he charming, Ah! aren't his graces perfect! Ah! isn't he beautiful, isn't he charming, Isn't he sweet, this divine child!</i>		

Tomorrow Shall Be My Dancing Day, arr: John Rutter; English traditional carol

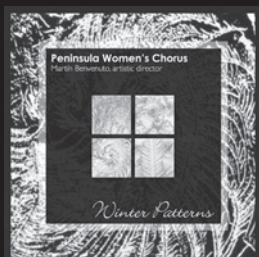
Tomorrow shall be my dancing day; I would my true love did so chance To see the legend of my play, To call my true love to my dance:	Then was I born of a virgin pure, Of her I took fleshly substance; Thus was I knit to man's nature, To call my true love to my dance.	In a manger laid and wrapp'd I was, So very poor; this was my chance, Betwixt an ox and a silly poor ass, To call my true love to my dance.
Sing O my love; This have I done for my true love.	Sing O my love; This have I done for my true love.	Sing O my love; This have I done for my true love.



SELECTIONS FROM THESE CDs FEATURED IN THIS CONCERT

Award-winning **Nature Pictures** celebrates nature-inspired compositions, including Veljo Tormis' entire *Looduspildid* (Nature Pictures) cycle, as well as works by Korte, Yi, Barber, and Elgar.

Winter Patterns, named for the blustery *Talvemustrid* section of *Looduspildid*, features that work as well as Bretschneider's multilingual *Silent Night*, Rautavaara's haunting "*Suite*" de Lorca, and Pinkham's lively *Christmas Cantata*.



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Charlotte Daly
Ciara Karski +*
Sarah Kelts *
Danni Redding Lapuz
MaryLouise Meckler +
Mercidita Navarro
Katie Sanwick +
Kyle Sofman +
Judy Sweet
Jane Walker

Soprano 2

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Jan Cummins
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Barbara Zoeller

+ **Alla Breve Singers** * *Il est né le divin enfant* soloists

■ MEET THE ARTISTS ■

DR. MARTÍN BENVENUTO, Artistic Director



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

Recognized for his exacting technique, and a passion for drawing the finest choral tone, Benvenuto's repertoire is extensive. In addition to the historical repertoire, his choirs are dedicated to commissioning new works from composers such as Kirke Mechem, Libby Larsen, Mark Winges, Ted Hearne, Chen Yi, Stacy Garrop, Charles Griffin, Cristián Grases, Judith Shatin, Frank Ferko, 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 are the Third Prize awarded to the PWC at the 2006 Béla Bartók International Choir Competition, one of the most prestigious in the European circuit, the 2010 Chorus America/ASCAP Alice Parker award, which recognized WomenSing for programming recently-composed music that expanded the mission of the chorus, and the PWC's second place in the 2011 American Prize in Choral Performance, which recognizes and rewards the best recordings by choruses in the U.S. Benvenuto highly values artistic collaborations: his choirs have collaborated with Veljo Tormis, Joseph Jennings, Karmina Šilec and Carmina Slovenica, 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 in works by Bach, Monteverdi, Britten, Mahler, Holst, Stravinsky, and Orff. Benvenuto also regularly appears as tenor soloist with leading Bay Area ensembles.

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. His undergraduate degrees in choral conducting and composition are from the Universidad Católica Argentina.

JUNG MEE KIM, PWC Accompanist



Jungmee Kim joined PWC as the accompanist in 2010. She received her Master's from New England Conservatory of Music in Collaborative Piano, Master's from Harvard University in Social Psychology, and Bachelor's degrees in Music and Psychology from Northeastern University.

Jungmee has served as the music director and répétiteur for the San Francisco Parlor Opera from 2007 to 2012. She has appeared with the 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, Oakland Opera Theatre, Palo Alto Philharmonic Orchestra, and iSing SV.

Jungmee was named Gideon Klein Scholar for her study of composer Viktor Ullmann and Jewish music in Teresienstadt Camp during the Holocaust. In 2007 she was invited by the US Department of State to perform at the UNESCO World Headquarters in Paris, France for her work with NU-FAX grant.

Her mentors include Terry Decima, Irma Vallecillo, Susan Larson, and John Moriarty.

LAURA SCARLATA, flutist



Laura Scarlata is an active performer and instructor in the San Francisco Bay Area and Central Valley, CA. In addition to performing throughout the region with various orchestras and ensembles, Laura is a founding member of Duo Camaraderie together with pianist Sharon Lee Kim. She has performed recitals and in concerts in New York, Europe, and locally, and was featured as soloist in a live performance of Saint-Saëns' "Volière" ("Aviary") in *Carnival of the Animals* on Rochester, New York's WXXI Classical Public Radio 91.5/90.3 FM.

Ms. Scarlata is the flute instructor and a chamber music coach on the faculty of the Crowden Music Center, as well as at the Oakland School for the Arts, and enjoys teaching and coaching students of all ages. She received her undergraduate musical training at the Eastman School of Music, and continued her musical education in Vienna, Austria. She earned a Master of Music degree in Flute Performance at San Francisco State University, where she studied with Linda Lukas and was coached weekly by the Alexander String Quartet.

MEREDITH CLARK, harpist



Meredith Clark is a versatile harpist, whose varied interests have taken her all over the world to perform as a soloist, chamber musician, and as part of an orchestra. From her international solo debut playing the Ginastera Harp Concerto at the famed Gewandhaus in Leipzig, Germany, playing as a member of an orchestra in Japan, and premiering contemporary chamber music across the United States, Meredith loves sharing her passion for music with others. Meredith currently resides in San Francisco, and performs with many orchestras in the Bay Area, including the San Francisco Symphony, as

well as keeping a busy solo and chamber music performance schedule. This spring she performs for the San Francisco Symphony's education outreach program, Adventures in Music, reaching all public elementary school children in the city. Meredith received degrees in Harp Performance from The Oberlin Conservatory of Music and The Cleveland Institute of Music, both while studying under Yolanda Kondonassis.

LENORA WARKENTIN, flutist



A popular Bay Area performer, Lenora Warkentin has recorded at Skywalker and Fantasy Studios and appeared as soloist in concert with Sounds New, Composer's Inc., Pacific Mozart Ensemble, the Rimsky-Korsakov String Quartet, Peninsula Women's Chorus, WomenSing, and San Francisco Camerata Americana. She received a Master of Fine Arts degree from the University of California at Los Angeles, where she had the opportunity to study chamber music with Joanna Harris, Mitchell Lurie, Thomas Nyfenger, Bess Karp, and Aube Tzerko. Her flute teachers included

Diener Zentner, Miles Zentner, Roger Stevens, and George Drexler, and TV/film recording artists, Sheridon Stokes and Luella Howard. Lenora teaches privately at her home in Oakland and recently completed three seasons as Music Director of the Junior Bach Festival.

PENINSULA WOMEN'S CHORUS

The Peninsula Women's Chorus, established in 1966, is a leader in the resurgence in women's choirs specializing in choral masterpieces. The PWC is known for 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 second place in the American Prize for Choral Performance for its 2010 CD *Nature Pictures*; 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 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 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 2001. The PWC has participated in many choral competitions and festivals: in 2011, it was selected to participate in the Seghizzi International Competition of Choral Singing in Gorizia, Italy; in the summer of 2003, it was 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 performances throughout the San Francisco Bay Area, the chorus has been heard on National Public Radio, and has appeared on television both nationally and internationally.

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.



EXPERIENCED SINGERS ARE INVITED TO AUDITION WITH THE PENINSULA WOMEN'S CHORUS

Auditions will take place in January by appointment. Rehearsals are held Monday evenings in Palo Alto. For more information or to schedule an audition, please call (650)327-3095 or email auditions@pwchorus.org.

Thanks to all of you who participated in our Spring 2014 concert puzzle hunt!
We hope you had fun listening to and learning about our music.

Choral Aficionado, Cathy Anderson, Caroline Bliss, Kate Dobson, Valerie Hornstein, Constantine Kousoulis, Malaya Redding Lapuz, Jeannie Shea, Peggy Spool, Renee Stapleton, Mary Tusa



"Puzzle hunt? What puzzle hunt?" If you're not sure what we're talking about, check out our "Unto the Earth - Spring 2014" concert under Repertoires on www.pwchorus.org, where you will find the puzzle!

PWC MENTORSHIP PROGRAM

January - March 2015



Are you a high school sophomore, junior, or senior looking for an amazing choral experience? Applications for the PWC Mentorship Program are being accepted through December 15, 2014. Participate in the New Music for Treble Voices Festival on March 28, 2015 and have the opportunity to work with one of the country's premiere choirs.

More information is available at: www.pwchorus.org/mentor.html



Be on our mailing list!

Please let us know if you would like to be included in our mailing list to receive season brochures, postcards, and other chorus news. A sign-up list is available in the lobby, or you can give us your mailing information through our website at www.pwchorus.org.

■ A SPECIAL THANK YOU TO OUR DONORS ■

The Peninsula Women's Chorus gratefully acknowledges all donations and gala purchases received between 10/22/2013 and 10/21/2014. Donations received after the publication deadline will be acknowledged in the next program. PWC values all our donors and we try to be accurate on this listing. Please let us know if we have made any error regarding your support. Thank you!

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Music for Holy Week

As a prelude to the Easter season, BCG presents a variety of unaccompanied works, from Renaissance to modern, composed for the Christian Church's most sacred liturgies—Palm Sunday, Maundy Thursday, Good Friday and Easter. Our program includes the powerful *Osterhymne* by Josef Rheinberger for 8 voices, and the lovely *Hear My Prayer, O Lord*, by Henry Purcell, as well as works by Orlando di Lasso, Carlo Gesualdo, Anton Bruckner, John Tavener and Moses Hogan.

Campbell • March 13 • 8:00 PM
Campbell United Methodist Church, 1675 Winchester Blvd.

San Francisco • March 14 • 8:00 PM
St. Gregory of Nyssa Episcopal Church, 500 De Haro St.

Palo Alto • March 15 • 4:30 PM
All Saints Episcopal Church, 555 Waverley St.

Join us for our pre-concert lectures 30 minutes prior to each performance.



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Rainbow Women's Chorus
presents



We Rise Again

Songs of Protest, Peace and Freedom

Saturday, January 17, 8 PM
Sunday, January 18, 3 PM

Christ the Good Shepherd Lutheran Church
1550 Meridian Avenue, San Jose

Info: www.rainbowwomen.org
408-603-9367

"It is a pleasure to know that we can hear these choral masterpieces in our community. I eagerly anticipate their future concerts. You should too."
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Masterworks chorale

A Gathering of Light: Duruflé + Lauridsen + Gjeilo March 21 & 22, 2015
Renowned as one of the most beautiful great choral works is Maurice Duruflé's *Requiem*. Honoring and modeled on Fauré's *Requiem*, it brings the peaceful balance of Gregorian chant into delicate modern harmonies. It is a work that touches listeners and singers deeply. The concert finishes with a few shorter pieces about light including Ola Gjeilo's *Luminous Night of the Soul*, and an arrangement of *This Little Light of Mine*.

Les Misérables May 30 & 31, 2015
One of the most beloved works of the musical theater, "Les Miz" is based on Victor Hugo's masterpiece of French literature. We will sing highlights from this enduringly popular show, in a program that should appeal to a wide-ranging audience.



San Mateo, CA | Tickets and information: Masterworks.org | 650.918.6225

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2014-2015 SEASON



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Our Board of Directors is so committed and excited about the future of the chorus that they, as a board, will personally

MATCH EVERY DONATION WE RECEIVE

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Your contribution will be DOUBLED!!

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Only with your support is the PWC able to bring the joy of choral music to our community. Please take advantage of our board's generosity and donate today!

Donation envelopes may be found in the lobby, or you may donate online at www.pwchorus.org/donate



NEW MUSIC FOR TREBLE VOICES FESTIVAL 2015

Saturday, March 28, 2015, 4:00 p.m.
All Saints Episcopal Church, 555 Waverley Street
Palo Alto

Celebrating its eighth year, this exciting festival features the Bay Area's finest treble choirs. We are delighted to announce special guests, Vox Femina Los Angeles, in an exchange culminating with PWC's visit to them in Spring 2016. Join us for an afternoon of dynamic music-making!



HEALING RIVER • SPRING 2015 CONCERT

Saturday, May 9, 2015, 2:30 p.m.
Sunday, May 17, 2015, 2:30 p.m.
St. Mark's Episcopal Church, 600 Colorado Avenue
Palo Alto

Spring brings a celebration of music from the Americas as we prepare for our Argentina 2015 summer tour. We showcase tour music and highlights from our upcoming CD release, *Mostly Made in America*, paying homage to this rich cultural heritage.

Time to Tango!
ANNUAL GALA
2015



Our Annual Gala Fundraiser

Put on your dancing shoes and support PWC at our 11th Annual Gala, "Time to Tango!" The afternoon will begin with a silent auction and luncheon as well as a performance by PWC and an Argentine Tango exhibition and group lesson with Marcelo Solís.

To make your reservation for this fun-filled event, visit www.pwchorus.org.

Saturday, February 21, 2015
11:30 a.m. - 3 p.m.
Villa Ragusa
35 South Second Street
Campbell, CA

Tickets: \$100

(\$75 Early Bird pricing before January 19th)



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