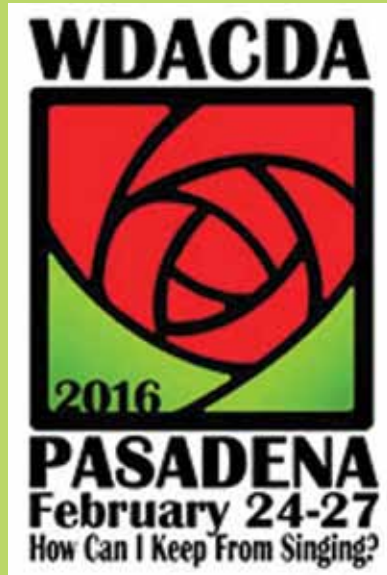




PENINSULA
WOMEN'S CHORUS

making waves by the San Francisco Bay



Martín Benvenuto
Artistic Director

Lindsey Huff Breitschaedel
Accompanist

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ACDA 2016 PROGRAM



Gloria in excelsis Deo, from *Gloria Kajoniensis*

Levente Gyöngyösi (b. 1975)

Mercidita Navarro, Sara Asher, Holly Liberatore, *trio*
Deanne Tucker, Beatrice Fanning, *percussion*
Ilana Thomas, Joyce Lee, *violins*

Hungarian composer Levente Gyöngyösi's *Gloria Kajoniensis* is an unorthodox Gloria in that it is based on texts from the *Cantionale Catholicum*, a collection of Transylvanian Catholic songs collected and edited in 1676. Scored for two violins, bongo, tambourine, and chorus, this gypsy-esque Gloria follows unusual melodic scales influenced by Hungarian music. An explosive "Gloria!" opens the piece, giving way to a fiery violin duet. Gyöngyösi's percussive, syncopated rhythms drive the piece through sections of contrasting texture and mood to its ecstatic ending. Grace notes, slides, and other ornaments in the vocal and violin parts underscore the earthy, almost jazzy nature of this celebratory setting.

Gloria in excelsis Deo,
Et in terra hominibus,
Sancta pax sit credentibus,
Et tibi confitentibus.

*Glory to God in the highest,
And on earth peace among those whom he favors,
Holy peace to believers
and to those who confess their sins to you.*

Te, nos Domine laudamus,
Benedictionem damus,
Et te cuncti adoramus.

*We praise You, Lord,
We give You blessings,
And we adore You.*

Rex et Pater ingenite,
Et Fili unigenite,
Dei Patris progenite.

*King and eternal Father
And only Son,
Father's descendant.*

O mi Deus, Agnus Dei,
Tollens culpas mundi rei,
Precor miserere mei.

*Oh my God, Lamb of God,
Who takes away the sins of the world,
Please, have mercy on me.*

Gloria in excelsis Deo,
Te, nos Domine laudamus,
Benedictionem damus,
Et te cuncti adoramus.
Gloria in excelsis Deo!

*Glory to God in the highest,
You, Lord, we praise,
We give You blessings,
And we adore You.
Glory to God in the highest!*

Virgo virginum praeclara

Fabio Fresi (b. 1979)

Fabio Fresi composed "Virgo virginum praeclara" in 2006 for the women of the Cantori della Resurrezione, a mixed chorus based in Fresi's home town of Porto Torres, Sardinia. Fresi himself sings tenor in the chorus. He tells us that the construction of the piece is simple: there is a principal theme carried by the first sopranos. Commenting playfully on the rhythmic structure, which features a feeling of three often interrupted by duplets, he says, "Obviously this won't be disorienting for an Argentinean conductor used to tangos and milongas."

Virgo virginum praeclara,
praeter omnes Deo cara,
dominator coelitum.
Fac nos pie te cantare,
predicare et amare;
audi vota supplicum.
Esto nobis maris stella,
ne nos fluctuum procella,
navigantes abruat.

*Virgin of virgins,
resplendent, beloved of God,
the ruler of heaven.
Make us piously sing of,
praise, and love you;
hear the prayers of supplicants.
Be for us the star of the sea,
that the raging storm
not sink us as we sail.*

*Commissioned by the 2014 Women's Choir Commission Consortium
of the American Choral Directors Association*

In August 1945, the atomic bomb that devastated Hiroshima, Japan, blew two-year-old Sadako Sasaki out the window. She survived, but at age 12 began to show symptoms of leukemia, caused by radiation from the bomb. Her friend Chizuko visited her in the hospital and brought a piece of gold paper which she had folded into a paper crane using the art of origami. A Japanese legend promises a wish will be granted to the person who folds a thousand cranes, so Sadako set to work, saying, "I will write peace on your wings, and you will fly all over the world." She folded over 1,300 cranes in the hope of healing her cancer, and healing the world from war. Sadako died later that year, but her statue stands today, holding an origami crane—now a worldwide symbol of peace—at the Children's Peace Monument in Hiroshima, and it receives colorful "Senbazuru" (a thousand cranes tied together) from people around the world.

How do we love you more than to shape you?
Turning so firmly in the shadows of fingers.
How do we love you more than to let you go?

Waves of earth's oceans, waves of our willing hands
Creasing and folding, creasing and folding, unfolding.
How do we love you more than to shape you?

Never a thought of thinking, only this weaving,
These thousands of wings we make to carry our longing;
How do we love you more than to let you go?

No trembling before the task, simply this sweetness,
Freedom from fear, receiving this heartbeat, receiving.
How do we love you more than to shape you?

Blossoms that shimmer and gather about their branches,
Returning to earth her peace, her original blessing;
How do we love you more than to let you go?

Deeper than dream to say, even than singing,
Releasing the wishes we have, the asking for healing;
How do we ever love you more than to shape you?
How do we love you more than to let you go?

Healing River, lyrics by Fran Minkoff (1915-2002)

Fred Hellerman, arr. Sheena Phillips

American folk singer and songwriter Fred Hellerman (b. 1927) was the co-founder of The Weavers, a quartet dedicated to singing traditional folk songs around the world. At the height of their popularity they inspired the commercial "folk boom" of the 1950s and 1960s. Hellerman has also composed music for several movies and been a record producer for Pete Seeger and Arlo Guthrie. This version of "Healing River," an original song by Hellerman in the folk-style tradition, was arranged by PWC alumna and British composer and conductor Sheena Phillips.

○ healing river, send down your waters,
Send down your waters upon this land.
○ healing river, send down your waters,
To wash the blood from off the sand.

Let the seed of freedom awake and flourish,
Let the deep roots nourish, let the tall stalks rise.
Let the seed of freedom awake and flourish,
Proud leaves uncurling against the skies.

This land is parching, this land is thirsting,
No seed is growing in the barren ground.
○ healing river, send down your waters,
○ healing river, send your waters down.

Song of Perfect Propriety, poem by Dorothy Parker (1893-1967) **Carol Barnett (b. 1949)**

Carol Barnett's music has been called audacious and engaging. Inspired by Dorothy Parker's feisty poem, Barnett selected "Song of Perfect Propriety" for the Cornell University Women's Chorus as part of a project titled *No Whining, No Flowers*, in which several women composers were commissioned to set texts by women poets. In her vocal direction, Ms. Barnett instructs us to be lusty, unpredictable and...a bit dangerous. A graduate of the University of Minnesota, a charter member of the American Composers Forum, and the recipient of numerous grants and commissions, Ms. Barnett teaches at Augsburg College in Minneapolis.

Dorothy Parker was one of the most accomplished and successful feminist literary writers in women's history. Working as a columnist for *Vanity Fair* and *The New Yorker* magazines and as a successful Hollywood screenplay writer, Parker received literary acclaim for her satirical wit and her works, which often encouraged women to move away from repressive Victorian ideals. In keeping with this philosophy, "Song of Perfect Propriety" alternates between a modern take on the gentler sex as swashbuckling, strutting, cursing pirates plundering the hearts of men, and the more traditional fate of "writing little verse as little ladies do." As evidenced here, Dorothy Parker is known for her caustic, dry wit. Attributed to her is the well-known verse, "Men seldom make passes/At girls who wear glasses"; and for her epitaph, she famously suggested, "Excuse my dust."

Oh, I should like to ride the seas,
A roaring buccaneer;
A cutlass banging at my knees,
A dirk behind my ear.
And when my captives' chains would clank
I'd howl with glee and drink
And then fling out the quivering plank
And watch the beggars sink.

I'd like to straddle gory decks,
And dig in laden sands,
And know the feel of throbbing necks
Between my knotted hands.
Oh, I should like to strut and curse
Among my blackguard crew...
But I am writing little verse,
As little ladies do.

Oh, I should like to dance and laugh
And pose and preen and sway,
And rip the hearts of men in half,
And toss the bits away.
I'd like to view the reeling years
Through unastonished eyes,
And dip my finger-tips in tears,
And give my smiles for sighs.

I'd stroll beyond the ancient bounds,
And tap at fastened gates,
And hear the prettiest of sounds—
The clink of shattered fates.
My slaves I'd like to bind with thongs
That cut and burn and chill...
But I am writing little songs,
As little ladies will.

THE PENINSULA WOMEN'S CHORUS

Since 1966, the Peninsula Women's Chorus (PWC) has become synonymous with artistic excellence in choral music. Known for its adventuresome programming and recognized as one of the leading women's choruses in the U.S. and beyond, the PWC is dedicated to commissioning new works, discovering rarely performed works, and keeping classical choral masterpieces for treble voices alive. Comprised of a diverse group of auditioned singers who share an enthusiasm for challenging repertoire, the PWC has commissioned 35 new works and released seven CD recordings over the last ten years.

Among PWC honors are: winner of The American Prize in Choral Performance in 2015, and second place winner in 2011; third prize in the 2006 Béla Bartók 22nd International Choir Competition, 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. Other noted performances include three appearances (in 1987, 1993, and 2001) at American Choral Directors Association (ACDA) National Conventions. 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.

With its commitment to exciting outreach programs PWC adds to its reputation as a dynamic force in music making and community building. Since 2007, the PWC has produced an annual New Music for Treble Voices (NMFTV) festival, bringing together diverse local and national choruses in the study and performance of innovative, contemporary works. The PWC also offers a Mentorship Program to provide outstanding local high school women singers an opportunity to study and rehearse challenging works, culminating in a performance in the NMFTV festival. Not satisfied with resting on its laurels, the PWC looks forward to celebrating its 50th anniversary season in 2016-17, and to another 50 years of enriching its community with vibrant music.

MARTÍN BENVENUTO, Artistic Director



Martín Benvenuto is one of the leading 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 upcoming and established composers from the U.S. and abroad.

His choirs have earned awards and high marks in international competitions in Argentina, South Africa, Canada, Hungary, and Spain. Of particular note are the PWC's American Prize in Choral Performance (winner in 2015, second place in 2011), which recognizes the best recordings by choruses in the U.S., 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 Third Prize awarded to the PWC at the 2006 Béla Bartók International Choir Competition, one of the most prestigious on the European circuit.

Benvenuto highly values artistic collaborations: his choirs have collaborated with Veljo Tormis, Joseph Jennings, Karmina Šilec and Carmina Slovenica, Charles Bruffy, Quinteto Latino, California Shakespeare Theater, the San Francisco Gay Men's Chorus, and the Golden Gate Men's Chorus, among others. Benvenuto has prepared choirs for organizations such as the San Francisco Opera, the Oakland East Bay Symphony, the Redwood Symphony, and the Kronos Quartet. He also has appeared 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, where he studied with Joseph Flummerfelt, majoring both in Choral Conducting and in Voice Performance and Pedagogy. His undergraduate degrees in choral conducting and composition are from the Universidad Católica Argentina.

LINDSEY HUFF BREITSCHAEDEL, accompanist



Lindsey Huff Breitschaedel joined the Peninsula Women's Chorus as its accompanist in 2015 and brings with her a breadth of musical experience. She has a Master's degree in Opera Accompanying from the Vienna Conservatory, a Master's degree from the San Francisco Conservatory of Music in Piano Accompanying, and a Bachelor's degree from the University of Redlands in Musical Studies where she studied piano, organ, harpsichord, and voice.

Lindsey has served as an accompanist for Stanford University, Piedmont East Bay Children's Choir, Musiktheater Schönbrunn in Vienna, and as staff accompanist at Community School of Music and Arts, San Francisco Conservatory for Preparatory and Adult Extension divisions, Skyline Community College, and City College of San Francisco. Lindsey is an Adjunct Faculty member at Cañada Community College and currently serves on the faculty of the German International School of the Silicon Valley. She also teaches private piano lessons at her studio in Campbell.

■ CHORUS MEMBERS ■

Soprano 1

Anna Chase
Charlotte Daly
Ciara Karski *
Sarah Kelts *
MaryLouise Meckler
Mercidita Navarro
Kyle Sofman
Michelle Staley
Judy Sweet
Jane Walker

Alto 1

Ann Crichton
Sarah Etheredge
Amy Fickenscher
Cathleen Kalcic
Bryn Kimura
Betsy Landergren
Holly Liberatore
Roselena Martinez
Kathy Plock
Jan Schonhaut
Laura Tesarowski *
Hoi-Thu Truong
Deanne Tucker *

Soprano 2

Sara Asher *
Victoria Brown
Jan Cummins
Petra Dierkes-Thrun
Beatrice Fanning
Barbara Hennings
Emily Jiang
Jennifer Katz *
Elise Kent *
Andra Marynowski
Robin Mulgannon
Eithne Pardini *
Helen Yu

Alto 2

Anne Anderson
Tricia Baldwin
Lisa Collart *
May Goodreau
Lynne Haynes-Tucker
Yiting Jin *
Kathryn MacLaury
Martha Morgan *
Diane Parnes *
Susan Rooke
Barbara Saxton
Barbara Zoeller

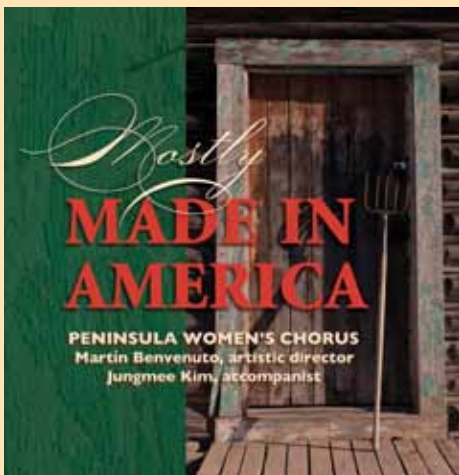
* "Virgo virginum praelara" singers



WINNERS OF THE AMERICAN PRIZE
IN CHORAL PERFORMANCE, 2015
COMMUNITY CHORUS DIVISION

PWC's newest CD, **Mostly Made in America**, is an homage to the musical heritage of America, giving voice to celebration, uncertainty, and the spirit of struggle, as well as the tranquility and familiarity of the sounds of home.

Featured on the CD are some of the PWC's signature and most intimate performances, including the heart-wrenching *Let Evening Come* by Brian Holmes; the battling interludes of *Thou Famished Grave* by Stacy Garrop, commissioned for the PWC's 40th anniversary; the intricate and exuberant *Venite Exultemus Domino* by Levente Gyöngyösi, which PWC performed at the Béla Bartók competition in Hungary in 2006; and the well-loved *Songs of Night* by Kirstina Rasmussen, commissioned to celebrate Artistic Director Martín Benvenuto's tenth anniversary with the PWC in 2013.



Available at www.pwchorus.org



The Peninsula Women's Chorus

Rick English Pictures

CONCERT

Saturday, February 27, 2016 • 8:00 pm
Zipper Concert Hall, Colburn School
200 South Grand Avenue, Los Angeles

Vox Femina + Peninsula Women's Chorus

Women *of* Note

Just in time for International Women's Day, Vox weaves together the stories of noteworthy women through poetry, narration and song. Join us for an uncommon look at the political and social achievements of women in history, women of renown and women of extraordinary creativity.

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