



PENINSULA WOMEN'S CHORUS

Martín Benvenuto, Artistic Director
Margaret Fondbertasse, Accompanist

Transeamus WINTER CONCERT 2017



Let us cross over

Friday ❖ December 15

❖ 8:00 p.m.

Mission Santa Clara de Asís
500 El Camino Real, Santa Clara

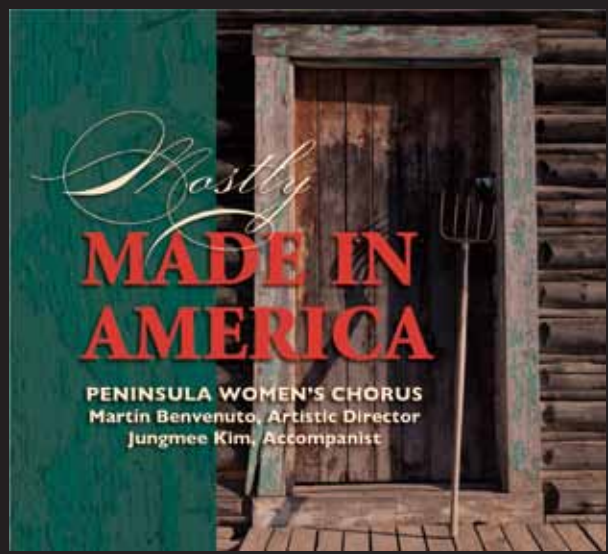
Saturday ❖ December 16

❖ 2:30 p.m.

St. Mark's Episcopal Church
600 Colorado Ave, Palo Alto

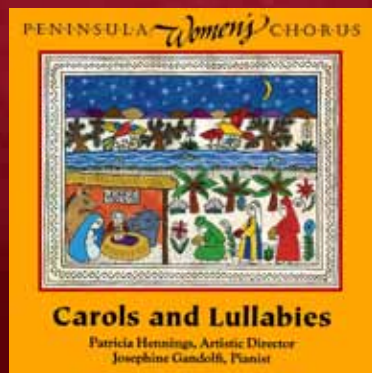
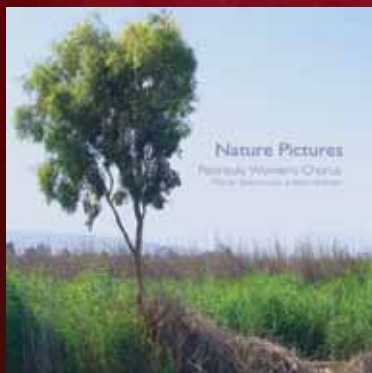
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 **TRANSEAMUS** 

Lo, how a rose e'er blooming **arr. J. Edmund Hughes**

Cathleen Kalcic, *soloist*
Ciara Karski, Katie Sanwick, Eithne Pardini, Deanne Tucker, Holly Liberatore, and Yiting Jin, *chimes*

Sanctus **Richard Oswin (b.1957)**

A Ceremony of Carols, Op. 28 **Benjamin Britten (1913-1976)**

- 1. Procession**
- 2. Wolcum Yole!**
- 3. There is no Rose**
- 4a. That yongë child**
Cathleen Kalcic, *soloist*
- 4b. Balulalow**
Christina Christiansen, *soloist*
- 5. As dew in Aprille**
- 6. This little Babe**
- 7. Interlude**
- 8. In Freezing Winter Night**
Michelle Staley and Martha Morgan, *soloists*
- 9. Spring Carol**
Kyle Sofman and Petra Dierkes-Thrun, *duet*
- 10. Deo Gracias**
- 11. Recession**
Dan Levitan, *harp*

INTERMISSION

There Is No Rose* **Joshua Himes (b. 1987)**

Fader of Hevene* from *Five Carols from Quem Quaeritis* **Ross Edwards (b. 1943)**
Sara Asher, *soloist*

The Virgin Mary Had a Baby Boy* Traditional Trinidad carol **arr. Stephen Hatfield**

Dawn Canticle **Ross Edwards**
Amelia Archer, Barbara Saxton, and Mercidita Navarro, *soloists*

Hodie Christus natus est **Sandra Milliken (b. 1961)**
Margaret Fondbertasse, *triangle*; Deanne Tucker, *tambour*

Snowflakes **Sandra Milliken**
Michelle Staley, *soprano*

Patterns on the Snow** **Mari Esabel Valverde (b. 1987)**

Carol of the Birds **William James & John Wheeler**

Carol of the Drum **Katherine K. Davis (1892-1980)**

Go Where I Send Thee! Gospel Spiritual **arr. Paul Caldwell/Sean Ivory**

Candlelight Carol **John Rutter (b. 1945)**
Dan Levitan, *harp*

* Performed by Alla Breve

** Commissioned by the Peninsula Women's Chorus through the ACDA Women's Consortium



Texts & Program Notes



Welcome to the beginning of our next 50 years! **Transeamus** (let us cross over) celebrates our next chapter with one of the great choral landmarks of the 20th century, Benjamin Britten's *A Ceremony of Carols*, and will also explore the rhythmic drive of newer works from Australia and New Zealand. We have launched the three-year **Trailblazers Project**, which will showcase new choral works celebrating historic women who led the way to social change. We hope we inspire you as much as these groundbreaking artists and pioneers have inspired us.

Lo, how a rose e'er blooming, arr. J. Edmund Hughes

Composer Hughes has combined a thirteenth-century plainsong and the fifteenth-century German carol "Lo, how a rose e'er blooming," creating a mesmerizing result. The use of soloists and chimes adds to the effect.

Of the Father's love begotten e're the world began to be
He is Alpha and Omega. He, the source, the ending He.
Of the things that are, that have been, and that future years shall be
Evermore and evermore.

Lo, how a rose e'er blooming from tender stem hath sprung
Of Jesse's lineage coming as men of old have sung.
It came a flow'ret bright amid the cold of winter
When half spent was the night.

Sanctus, Richard Oswin

New Zealand composer Richard Oswin is also an extraordinary pianist and passionate music educator. His "Sanctus," written in 2002 for Charles Levings and the Senior Representative Choir of the Christchurch Schools' Music Festival, combines broad lyricism and rhythmic drive.

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra, gloria tua.
Hosanna in excelsis.

*Holy, Holy, Holy
Lord God of Hosts.
Heaven and earth are full of Thy Glory.
Hosanna in the highest.*

A Ceremony Of Carols, op. 28, Benjamin Britten

Benjamin Britten wrote some of the most appealing classical music of the twentieth century. As a boy, he began by setting favorite poems to be sung by family and friends. Later, his life partner, Peter Pears, was a singer who provided inspiration for almost four decades. So it is not surprising that Britten is best known for his music for the voice: choral works, songs and song cycles, and opera. From the outset, Britten was the modern composer who did not want modern music to be just for "the cultured few," and aimed always to be "listenable-to."

Benjamin Britten's masterpiece, *A Ceremony of Carols*, tells the story of the Nativity and the hope and innocence surrounding the event. Inspired by his discovery of a collection of 15th- and 16th-century poems, Britten composed this unique *Ceremony* for treble voices and harp in 1942, while returning by ship to Britain from the United States. The carols form a two-part work around a central "Interlude" for harp which is based on the plainsong from the "Procession." Variety is the key word here as all the carols have such individual identities. The forthright "Wolcum Yole!," the deliciously lyrical "There is No Rose," the swinging "Balulalow," and the fiery and dramatic "This little Babe" all contribute to a work which is a feast of discovery throughout. Lovely solos and duos add further color and the harp part, an inspired choice of accompaniment, enriches, colors and surrounds the voices with its pictorial musical imagery. If anything shows Britten's genius for writing for voices it must be this work.

— Paul Spicer

1. Procession/Recession

Hodie Christus natus est.
Hodie Salvator apparuit.
Hodie in terra canunt Angeli
Laetantur Archangeli.
Hodie exsultant justi dicentes:
"Gloria in excelsis Deo. Alleluia!"

*Today Christ is born.
Today the Savior appeared.
Today the Angels sing on earth,
and joyous are the Archangels.
Today the righteous rejoice, saying:
"Glory to God in the highest. Alleluia!"*

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

Wolcum be thou hevenè king, Wolcum Yole!
Wolcum, born in one morning,
Wolcum for whom we sall sing!
Wolcum, Thomas marter one,
Wolcum seintes lefe and dere,
Wolcum, Innocentes every one,
Wolcum, Twelfthe Day both in fere,
Wolcum, Stevens and Jon,

*Wolcum be ye good Newe Yere,
Wolcum Yole, Wolcum!
Candelmesse, Quene of bliss,
Wolcum bothe to more and lesse.
Wolcum be ye that are here,
Wolcum alle and make good cheer.
Wolcum alle another yere,
Wolcum Yole. Wolcum!*

3. There Is No Rose, Anon., 14th century

There is no rose of such vertu
As is the rose that bare Jesu, Alleluia.

For in this rose containèd was
Heaven and earth in litel space, Res miranda. [*Wondrous thing.*]

By that rose we may well see
There be one God in persons three, Pares forma. [*Equal in form.*]

The aungels sungen the shepherds to:
Gloria in excelsis Deo! Gaudeamus. [*Let us rejoice.*]

Leave we all this werldly mirth,
And follow we this joyful birth. Transeamus. [*Let us pass through.*]

Alleluia, Res miranda, Pares forma, Gaudeamus, Transeamus.

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

That yongë child when it gan weep
With song she lulled him asleep:
That was so sweet a melody
It passèd alle minstrelsy.

The nightingalë sang also:
Her song is hoarse and nought thereto:
Whoso attendeth to her song
And leaveth the first then doth he wrong.

4b. Balulalow, text by James, John, & Robert Wedderburn, 1561

O my deare hert, yong Jesu sweit,
Prepare thy creddil in my spreit,*
And I sall rock thee to my hert,
And never mair from thee depart.
**spirit, **right*

But I sal praise thee evermoir
With sanges sweit unto thy gloir;
The knees of my hert sall I bow,
And sing that richt** Balulalow.

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

I sing of a maiden
That is makèles,*
King of all kings
To her son she ches.**

He came al so stille
There his moder lay,
As dew in Aprile
That falleth on the spray.

He came al so stille
There his moder was,
As dew in Aprile,
That falleth on the grass.

Moder and mayden was
Never none but she:
Well may such a lady
Goddess moder be.

He came al so stille
To his moder's bour
As dew in Aprile
That falleth on the flour.
**matchless, **chose*

6. This little Babe, text by Robert Southwell, 1595

This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this weak unarmèd wise
The gates of hell he will surprise.

His camp is pitchèd in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.

With tears he fights and wins the field,
His naked breast stands for a shield;
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.
**pitched*

My soul, with Christ join thou in fight;
Stick to the tents that he hath pight.*
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy.

7. Interlude

8. In Freezing Winter Night, text by Robert Southwell

Behold, a silly tender babe,
In freezing winter night,
In homely manger trembling lies,
Alas, a piteous sight!

The inns are full; no man will yield
This little pilgrim bed.
But forced he is with silly beasts
In crib to shroud his head.

This stable is a Prince's court.
This crib his chair of State;
The beasts are parcel of his pomp,
The wooden dish his plate.

*being

The persons in that poor attire
His royal liveries wear;
The Prince himself is come from heav'n;
This pomp is prizèd there.

With joy approach, O Christian wight,*
Do homage to thy King,
And highly praise his humble pomp,
Wich he from Heav'n doth bring.

9. Spring Carol, William Cornish, 16th century

Pleasure it is
To hear iwis,*
The Birdès sing,
The deer in the dale,
The sheep in the vale,
The corn springing.

*certainly, **then

God's purvayance
For sustenance.
It is for man.
Then we always
To give him praise,
And thank him than.**

10. Deo Gracias, Anon., 15th century

Deo gracias! [*Thank God!*]
Adam lay ibounden,
Bounden in a bond;
Four thousand winter
Thought he not to long.
And all was for an appil,
An appil that he tok,
As clerkès finden
Written in their book.

*never, **must

Ne* had the appil takè ben,
The appil takè ben,
Ne haddè never our lady
A ben hevenè quene.
Blessèd be the time
That appil takè was.
Therefore we moun** singen.
Deo gracias!

There Is No Rose, Joshua Himes

Joshua Himes is an accomplished composer, performer and music director. His choral music has received performances around the world by acclaimed vocal ensembles such as the Norwegian female choir Cantus, the Camerata Lacunensis choir of Spain, the Philippine Madrigal Singers, and Sjaella of Germany. In addition to composing choral music, Joshua is a freelance composer for film advertising and staged theatre productions, and a full-time caregiver to troubled foster youth. Tightly woven harmonies are the hallmark of his lush "There Is No Rose."

Fader of Hevene, Ross Edwards (from *Five Carols from Quem Quaeritis*)

The five unaccompanied motets for a choir of female voices were extracted from my nativity play *Quem Quaeritis* (text devised by Graham Williams), which I composed in 1967 while still a student in the Music Department of The University of Adelaide.

Today, many years after their composition, I think they can count as a respectable Opus I. The settings are of mediæval English texts, and the influence of Peter Maxwell Davies, who had been my teacher in the previous year, is often evident. — Ross Edwards

Quem quaeritis in praesepe? [*Whom do you seek?*]

Fader of hevene, y blyssyd thu be!

Thu gretyst a Mayde with one Ave.
Thu sendyst thy sonne Swete Iesus,
Man to becum for love of us,
Alleluya, Alleluya deo!

Lytyll and mekyll All and some,
Make ye merry for Hym that ys ycom.
Joy and blysse among us be!
For at this time borne is he.
Alleluya, Alleluya Deo!

The Virgin Mary Had A Baby Boy, arr. Stephen Hatfield

This setting of the well known Trinidad carol "The Virgin Mary Had a Baby Boy" gives the contrapuntal aspect of calypso particular emphasis. Lots of interlocking counter-melodies and bubbling ostinati. A very fresh and joyful flavour. Perfect for anybody who suspects, as I do, that there is a club in Paradise where the angels sing nothing but early Harry Belafonte records (shake your body line!). – *Stephen Hatfield*

The Virgin Mary had a baby boy,
And they said that His name was Jesus.
Refrain: He come from the glory,
He come from the glorious kingdom.
Oh yes, believah.

The angels sang for the baby boy,
And they said that His name was Jesus.
In excelsis Gloria Deo.
First the shepherds saw the boy,
the shepherds saw the boy
and then they said His name was Jesus.

The wise men came in to see Him,
you know the wise men came in to see Him,
and they said that His name was Jesus.

Dawn Canticle, Ross Edwards

"Dawn Canticle" is an arrangement Ross Edwards made specially for the Sydney Children's Choir of his *Dawn Mantras*, which was telecast worldwide at the dawn of the new millennium from the sails of the Sydney Opera House. It expresses hope for peace and renewal. The texts, sourced from Latin as well as from living languages of Australia, Southeast Asia, and the Pacific, are set with western choral techniques, and juxtaposed with the use of the didgeridoo as well as overtone singing to mesmerizing effect.

Aurora (Latin): *dawn* • Spiritus sancti adsit nobis gratia (Latin): *May the Grace of the Holy Spirit be with us*
Dihlbi-dihlbi (Bundjalung language of north coastal New South Wales): *dawn* • Heiwa (Japanese): *peace* • Ake gure (Japanese): *dawn*
Penyembuhan (Indonesian): *healing* • Subuh (Indonesian): *dawn* • Utuh (Indonesian): *whole*

Hodie Christus Natus Est, Sandra Milliken

Sandra Milliken is a versatile artist with a fresh and imaginative melodic and harmonic approach. Milliken's works have been commissioned, performed and recorded in the US, Canada, England, Finland, Estonia, Iceland, New Zealand, Japan, and her native Australia. Her long involvement with choral singing includes composing and conducting, and she has won many awards for her achievements in both areas. Milliken's lively "Hodie Christus natus est," for SSAA, triangle and tambour, was composed in 2011. Its playful refrain and verses lead to a jubilant double chorus ending.

Snowflakes, Sandra Milliken, text by Henry Wadsworth Longfellow

"Snowflakes," also by Milliken, is an evocative and beautiful setting of a Longfellow poem. It describes snow as "the poem of the air, slowly in silent syllables recorded," a metaphor for human loss and grief that cannot be held captive in secrecy. The mood of this 2005 work is established first by a rhapsodic piano intro, followed by a soaring soprano solo.

Out of the bosom of the Air,
 Out of the cloud-folds of her garments shaken,
Over the woodlands brown and bare,
 Over the harvest-fields forsaken,
 Silent, and soft, and slow
 Descends the snow.

Even as our cloudy fancies take
 Suddenly shape in some divine expression,
Even as the troubled heart doth make
 In the white countenance confession,
 The troubled sky reveals
 The grief it feels.

This is the poem of the air,
 Slowly in silent syllables recorded;
This is the secret of despair,
 Long in its cloudy bosom hoarded,
 Now whispered and revealed
 To wood and field.

Patterns on the Snow, Mari Esabel Valverde, text by May Sarton

Commissioned by the 2016 ACDA Women's Choir Commissioning Consortium, "Patterns on the Snow" is a setting of a poem by feminist/lesbian poet May Sarton. Says composer Mari Esabel Valverde: "I selected this text to set because I needed this poem, and could not resist the opportunity to elevate such a message of resilience. It is through the process of letting go that we endure and become able to dance on to the unknown extent of our existence." Valverde is an emerging composer whose captivating voice draws from a unique and interesting spectrum of vocal and compositional training, as well as life experience of identifying as a transgender woman. Valverde will write a new piece for the PWC highlighting the work of transgender rights activist Miss Major Griffin Gracy as part of our **Trailblazers Project** in 2019. Valverde: "Music exists in order to bring people together to celebrate living, to share in sorrowful moments, to contemplate the universe, and most importantly, to expose sensitivities and communicate the depth of human emotion."

Lose the pain in the snow
Where all footsteps melt
And the magic trance
Bids you rise and follow
Forgetting all you felt
Except the dance, except the dance.

Lose the pain in the love
Where all being flows
Though the step is intricate
Still as through the dance you move
Silently the pattern grows
To include, not to reject.

Lose the pain in the living
Where the self however haunted
Dances on because it must,
All forgiving, all forgiving.
Lose again all that you wanted
Except trust, except trust.

Lose the pain in the faith
Gladly as the dance grows graver,
Love and living both let go,
Love and pain be danced to death
Let the dancer never waver
Drawing patterns on the snow.

Carol of the Birds, William James & John Wheeler

1948 saw the publication of the first of three sets of *Five Australian Christmas Carols* by Australian pianist, composer, and music broadcasting pioneer William James, and lyricist John Wheeler. "Carol of the Birds" captures the essence of the Christmas season in Australia—the weather, the birdsong, and all the other sounds of summer—whilst maintaining the intrinsic Christmas message, the birth of Jesus Christ.

AUDIENCE JOINS

**Out on the plains the Brolgas* are dancing,
Lifting their feet like war horses prancing,
Up to the sun the woodlarks go winging,
Faint in the dawn light echoes their singing.
Refrain: Orana!** Orana! Orana to Christmas Day.**

Down where the tree ferns grow by the river,
There where the waters sparkle and quiver,
Deep in the gullies Bellbirds are chiming,
Softly and sweetly their lyric notes rhyming.
Refrain

AUDIENCE JOINS

**Friar birds* sip the nectar of flowers,
Currawongs* chant in wattle-tree bowers,
In the blue ranges Lorikeets* calling,
Carols of bush birds rising and falling.
Refrain**

**Among Australian bush birds are the Brolga, a red-headed grey crane noted for its graceful courtship dances; the Friar bird, a large brown honeyeater with the head bare of feathers, to allow access deep into flowers; the Pied Currawong, a crow-like bird with an attractive call that includes the sounds "curra-wong"; and the Lorikeet, any of a number of small, brightly colored parrots found in different parts of country.*

***Orana: Aboriginal word for dawn or welcome or hail!*

Carol of the Drum, Katherine K. Davis

The story of “The Little Drummer Boy” actually begins in 1941 with “Carol of the Drum” and composer Katherine K. Davis. This pioneering woman, now largely forgotten, was a talented pianist, organist, and composer who studied at Wellesley College, New England Conservatory, and with iconic music pedagogue Nadia Boulanger. Her output of 600 works included seven operas, cantatas, choruses, songs, and piano and organ pieces. But her most lasting contribution was as a music educator who wrote many of the first published arrangements of choral classics for girls’ choirs, and who cared deeply about providing quality music to amateur women’s choral ensembles.

Davis published “The Carol of the Drum” in 1941 as based upon a traditional Czech carol. In an interview Ms. Davis said the lyrics came to her as she was nodding off to sleep one night and “practically wrote themselves.” She knew of the Trapp Family Singers recording of 1951, but was surprised to find out from a friend late in 1958 that her carol was a great hit on the air in a version by the Harry Simeone Chorale. After being introduced to the song by friend Henry Onorati, Simeone had changed the title to “The Little Drummer Boy” and received joint credit with Onorati and Davis, although sole credit should go to Davis. At her death in 1980, she bequeathed royalties and other monies to the music department at Wellesley College.

AUDIENCE JOINS

**“Come,” they told me, Pa-rum-pa-pum-pum,
“Our newborn King to see! Pa-rum-pa-pum-pum,
Our finest gifts we bring, Pa-rum-pa-pum-pum,
To lay before the King! Pa-rum-pa-pum-pum, Rum-pa-pum-pum, Rum-pa-pum-pum,
So to honor Him, Pa-rum-pa-pum-pum,
When we come.”**

“Baby Jesus, Pa-rum-pa-pum-pum,
I am a poor boy, too, Pa-rum-pa-pum-pum,
I have no gift to bring, Pa-rum-pa-pum-pum,
That’s fit to give our King, Pa-rum-pa-pum-pum, Rum-pa-pum-pum, Rum-pa-pum-pum,
Shall I play for you, Pa-rum-pa-pum-pum,
On my drum?”

AUDIENCE JOINS

**Mary nodded, Pa-rum-pa-pum-pum,
The ox and lamb kept time, Pa-rum-pa-pum-pum,
I played my drum for Him, Pa-rum-pa-pum-pum,
I played my best for Him, Pa-rum-pa-pum-pum, Rum-pa-pum-pum, Rum-pa-pum-pum,
Then He smiled at me, Pa-rum-pa-pum-pum,
Me and my drum.**

Go Where I Send Thee, arr. Paul Caldwell/Sean Ivory

“Go Where I Send Thee!” is a gospel arrangement of a spiritual from the African-American folk tradition. The arrangers, Paul Caldwell and Sean Ivory, have developed an extended version of the text that allowed them to maximize the use of Gospel-style modulations. The piece ends with an effective five-part canon.

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, the baby boy, born in Bethlehem.
I’m gonna send thee two by two, two for Paul and Silas,
Three for the Hebrew children,
Four for the gospel writers,
Five for the bread they did divide,

Six for the days when the world was fixed,
Seven for the day God laid down his head,
Eight for the eight the flood couldn’t take,
Nine for the angel choirs divine,
Ten for the ten commandments,
‘Leven of ‘em singin’ in heaven,
Twelve for the twelve disciples.

Candlelight Carol, John Rutter

“Candlelight Carol” (words and music by John Rutter) was written in response to a commission from the Church of the Assumption, Pittsburgh, in 1984. With respect to Christmas music, Rutter says, “For me, first and foremost, Christmas is happy memories of the way it was celebrated when I was a kid. As everyone would probably say, it revolves around the family and gatherings...with real-life Christmas, there’s always something that’s going to go a bit wrong. You’re hoping it’s going to snow on Christmas day, but it doesn’t. Or your turkey smells absolutely gorgeous, but it turns out that it’s a bit burned when you come to eat it. But the music of Christmas is always perfect.”

How do you capture the wind on the water?
How do you count all the stars in the sky?
How can you measure the love of a mother,
Or how can you write down a baby’s first cry?

Shepherds and wise men will kneel and adore him,
Seraphim round him their vigil will keep;
Nations proclaim him their Lord and their Saviour,
But Mary will hold him and sing him to sleep.

Refrain: Candlelight, angel light, firelight and starglow
Shine on his cradle till breaking of dawn.
Gloria, gloria in excelsis Deo!
Angels are singing; the Christ child is born.

Find him at Bethlehem laid in a manger:
Christ our Redeemer asleep in the hay.
Godhead incarnate and hope of salvation:
A child with his mother that first Christmas Day.

❖ Meet the Artists ❖

DR. 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 has served as Artistic Director of WomenSing and the Contra Costa Children's Chorus, and has been on the faculty of the Piedmont East Bay Children's Choir.

Recognized for his exacting technique and his passion for drawing the finest choral tone, Benvenuto's repertoire is extensive. His choirs are dedicated to commissioning new works from upcoming and established composers from the U.S. and abroad, and have been selected to perform at Chorus America and American Choral Directors Association (ACDA) conferences.

His choirs have also earned honors 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), 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 has also 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.

MARGARET FONDBERTASSE PWC accompanist



Margaret Fondbertasse has devoted her adult years to finessing the art of accompanying, chamber music and teaching. A former student of John McCarthy, Anne Crowden and Janet Guggenheim, she earned a Bachelor of Arts with Honors in Chamber Music from the University of California, Berkeley where she was the recipient of the Eisner Prize for piano performance. This was followed by an auspicious grant, the Hertz Fellowship, which enabled her to pursue postgraduate studies with John Wilson at the Royal College of Music in Manchester, United Kingdom. Margaret made her solo orchestral debut playing Beethoven's Choral Fantasy with the Coastside Community Orchestra. A former staff accompanist at San Francisco Conservatory of Music, she currently serves as Faculty Accompanist at Skyline College, is a member of the Lowell Trio, and is the proud mother of her science nerd son, Zachary.

DAN LEVITAN Harpist



Dan Levitan holds contracts as the Principal Harpist with three professional orchestras: Santa Rosa Symphony, Marin Symphony, and the Symphony Silicon Valley in San Jose.

He is the "first call" harpist with the San Francisco Opera. He regularly performs for the San Jose Chamber, Mission Chamber, UC Berkeley Symphony orchestras and is sought after as a soloist by numerous other orchestras, choirs, and ensembles throughout northern California.

As a teacher and coach, he was appointed the harp instructor at Sonoma State University and UC Berkeley. He coaches for Young People's Symphony (Berkeley) as well as California Youth Symphony (mid-peninsula and south bay).

Visit our website at
www.pwchorus.org



Visit us on
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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.

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 four appearances (in 2016, 2001, 1993, and 1987) at American Choral Directors Association (ACDA) conferences. 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. The PWC celebrated its 50th anniversary season in 2016-17, and looks forward to another 50 years of enriching its community with vibrant music.

CHORUS MEMBERS

Soprano 1

Amelia Archer
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Jennifer Katz *
Sarah Kidd
Danni Redding Lapuz
Mercedita Navarro
Katie Sanwick *
Kyle Sofman *
Michelle Staley
Judy Sweet
Jane Walker

Soprano 2

Sara Asher *
Vicki Brown
Christina Christiansen
Jan Cummins
Petra Dierkes-Thrun
Amy Fickenscher *
Elise Kent
Andra Marynowski
Robin Mulgannon
Adina Olsen
Eithne Pardini
Sonia Popovic
Helen Yu

Alto 1

Karianne Burns
Ann Crichton
Sarah Etheredge
Cathleen Kalcic *
Diane Kim
Betsy Landergren
Holly Liberatore *
Kathryn MacLaury *
Roselena Martinez
Jan Schonhaut
Hoai-Thu Truong
Deanne Tucker *

Alto 2

Anne Anderson
Kate Andrade
Tricia Baldwin
Lisa Collart *
Yiting Jin *
Martha Morgan
Diane Parnes *
Susan Rooke
Barbara Saxton
Barbara Zoeller

* Alla Breve singers



EXPERIENCED SINGERS ARE INVITED TO AUDITION *with the* PENINSULA WOMEN'S CHORUS

Altos are especially encouraged, but all voice parts will be considered.
Auditions will take place on January 4th 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.



ACKNOWLEDGMENTS



***A sincere thank you to members of the Peninsula Women's Chorus Auxiliary,
whose help is greatly appreciated:***

Jose Arocha
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Signe Boyer

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Anna & Andrea Cosmin
Ruthellen Dickinson

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

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

Layna Chianakas, Contra Costa Children's Chorus, Jan Cummins; Foothill College; Foothills Congregational Church, Los Altos; Bob and Jan Fenwick; Reverend Lindsay Fulmer, Ladera Community Church; Hogan Lovells US LLP; Mary Tusa; Walgreens; Jane Walker; Kevin Whitley

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Saturday March 10, 2018 at 4:00 p.m.

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Saturday, May 5, 2018 at 4:00 p.m.

All Saints Episcopal Church

555 Waverley Street

Palo Alto, CA





PWC MENTORSHIP PROGRAM

January 7, 2018 –
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Are you a high school sophomore, junior, or senior looking for an amazing choral experience?

Applications for the PWC Mentorship Program are now being accepted. Participate in the PWC's New Music for Treble Voices Festival on March 10, 2018 and have the opportunity to work with one of the United States' premier choirs.

Applications are being accepted through December 29, 2018.

More information available at:
www.pwchorus.org/mentorship



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**Monday, March 19 through
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Support the PWC from the comfort of your own home by bidding on a variety of gift certificates for dining, entertainment, and professional services! Check our website in February for details.

Wondering about the PWC Gala?
Our next Gala is scheduled for spring of 2019.

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