



**Martín Benvenuto**

*Artistic Director*

**Lindsey Huff Breitschaedel**

*Accompanist*

# A Winter Prelude

WINTER 2015 CONCERT



■ **Saturday, December 12**

**2:30 p.m.**

St. Mark's Episcopal Church  
600 Colorado Avenue  
Palo Alto

■ **Friday, December 18**

**8:00 p.m.**

Mission Santa Clara  
500 El Camino Real  
Santa Clara



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BENEFACTOR

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# A Winter Prelude

**O Viridissima Virga** ..... **Emma Lou Diemer (b. 1927)**  
*Victor Avdienko, percussion*

**Viriditas** ..... **Joan Szymko (b. 1957)**  
*Deanne Tucker, solo*

**Noël des enfants qui n'ont plus de maisons** ..... **Claude Debussy (1862-1918)**

**Maria walks amid the thorn** ..... **Andrew Carter (b. 1939)**

**Litanies à la Vierge Noire** ..... **Francis Poulenc (1899-1963)**  
*MaryLouise Meckler, Anna Chase, Ciara Karski, Beatrice Fanning, Eithne Pardini,  
Holly Liberatore, Lynne Haynes-Tucker, Martha Morgan, Barbara Saxton,  
soloists*

## INTERMISSION

**Gloria in excelsis Deo** ..... **Levente Gyöngyösi (b. 1975)**  
*Mercidita Navarro, Sara Asher, Holly Liberatore, trio  
Deanne Tucker, Beatrice Fanning, percussion  
Ilana Thomas, Mary Kim Walsh (12/12), Joyce Lee (12/18), violins*

**\*Virgo virginum praeclara** ..... **Fabio Fresi (b. 1979)**

**Hanget Soi** ..... **Heikki Sarmanto (b. 1939)**

**\*Veni, amica mea** ..... **Pekka Kostianen (b. 1944)**

**\*He Came Down** ..... **Traditional Cameroon song, arr. Nancy Grundahl**

**Once in Royal David's City** ..... **H. J. Gauntlett, arr. D. Willcocks**  
*Beatrice Fanning (12/12), Eithne Pardini (12/18), soloists*

**Myn Lyking** ..... **Richard Runciman Terry (1865-1938)**  
*Lynne Haynes-Tucker, Kyle Sofman, soloists*

**Cantemos a María** ..... **arr. Juan Tony Guzmán**  
*Michelle Staley, Neera Narang, Mercidita Navarro, Emily Jiang, Bryn Kimura,  
Holly Liberatore, Roselena Martinez, Martha Morgan, Barbara Saxton, soloists  
Victor Avdienko, percussion*

**Stille Nacht** ..... **Franz Xaver Gruber, arr. M. 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

## ○ Viridissima Virga/Viriditas

Born in Germany, Hildegard von Bingen (1098-1179) composed music, founded a convent, created poetry for her music, and wrote about religion, art, politics, philosophy, science, medicine, and herbs. The high quality of her broad range of activities has assured her a prominent place in Western civilization many centuries later.

Emma Lou Diemer (b. 1927), a graduate of Yale University and Eastman School of Music, also pursued studies in Brussels and at Tanglewood. Her catalogue includes instrumental and vocal music, as well as several electronic pieces composed during her tenure at the University of California, Santa Barbara. With its use of percussion and organ, Diemer's majestic and breathtaking setting of von Bingen's poem *O Viridissima Virga* creates an expansive and grandiose effect.

Joan Szymko (b. 1957) graduated from the University of Illinois at Urbana having studied choral conducting and music education. Especially significant is her contribution to the body of quality literature for women's voices. *Viriditas* was composed for and lends its name to a select ensemble formed by Szymko. The tone throughout the piece is joyful, ecstatic, and filled with awe at the wonder of creation.

### ○ Viridissima Virga, Emma Lou Diemer, text by Hildegard von Bingen (1098-1179)

O viridissima virga, ave,  
que in ventoso flabro sciscitationis  
sanctorum prodisti.  
Cum venit tempus quod tu floruisti in ramis tuis,  
ave fuit tibi, sicut odor balsami.  
Nam in te floruit pulcher flos  
qui odorem dedit  
omnibus aromatibus que arida erant.  
Et illa apparuerunt omnia in viridate plena.  
Unde celi dederunt rorem super gramen  
et omnis terra leta facta est,  
quoniam viscera ipsius frumentum protulerunt  
et quoniam volucres celi nidos in ipsa habuerunt.  
Deinde facta est esca hominibus  
et gaudium magnum epulantium.  
In te non deficit ullum gaudium.  
Hec omnia Eva contempsit.  
Nunc autem laus sit Altissimo.

*Hail, O greenest branch,  
who came forth in the windy blast  
of the questioning of saints.  
When the time came that you blossomed in your boughs,  
"Hail" was given thee, like balsam's sweet perfume.  
For in you bloomed the beautiful flower  
whose fragrance awakened  
all the spices, dry though they had been.  
And they all appeared in their full freshness.  
Then the heavens dropped dew upon the grass  
and the whole earth was made glad,  
for from her womb she brought forth grain,  
and the birds of the sky built their nests in her.  
Then a meal was prepared for humankind,  
And great joy for the banqueters.  
No joy is lacking in you.  
All these things Eve chose to scorn.  
But now, let praise ring forth unto the Highest!*

### Viriditas, Joan Szymko, text by Hildegard von Bingen, translated by Gabriele Uhlein

I am the one whose praise echoes on high.  
I adorn all the earth.  
I am the breeze that nurtures all things green.  
I encourage blossoms to flourish with ripening fruits.  
I am led by the spirit to feed the purest streams.  
I am the rain coming from the dew  
that causes the grasses to laugh with the joy of life.  
I call forth tears. I am the yearning for good.

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

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## Noël des enfants qui n'ont plus de maisons, Claude Debussy

In 1915, French composer Claude Debussy was not only gravely ill but also surrounded by war—which distressed and depressed him profoundly. In December of that year, he wrote both the words and the music to *Noël des enfants qui n'ont plus de maisons*. Sung by the orphaned French children as they beg in the streets at Christmas time, it grimly depicts the horrible aftermath of war. The same month, his doctors decided to operate on his cancer. In July 1916, he wrote to his publisher, Durand, that he was determined to work in spite of his tribulations. Tapping an empty brain, he said, was not a pleasurable occupation, yet, “If I am doomed to vanish soon, I desire at least to have done my duty.”

Nous n'avons plus de maisons!

Les ennemis ont tout pris,

Jusqu'à notre petit lit!

Ils ont brûlé l'école et notre maître aussi.

Ils ont brûlé l'église et monsieur Jésus-Christ,

Et le vieux pauvre qui n'a pas pu s'en aller.

Nous n'avons plus de maisons!

Les ennemis ont tout pris,

Jusqu'à notre petit lit!

Bien sûr! Papa est à la guerre

Pauvre maman est morte

Avant d'avoir vu tout ça.

Qu'est-ce que l'on va faire?

Noël! Petit Noël!

N'allez pas chez eux, n'allez plus jamais chez eux,

Punissez-les!

Vengez les enfants de France!

Les petits Belges, les petits Serbes,

et les petits Polonais aussi!

Si nous en oublions, pardonnez-nous.

Noël! Noël! Surtout, pas de joujoux,

Tâchez de nous redonner le pain quotidien.

Pour les petits Belges, pour les petits Serbes,

pour les petits Polonais aussi.

Nous n'avons plus de maisons!

Les ennemis ont tout pris,

jusqu'à notre petit lit!

Ils ont brûlé l'école et notre maître aussi.

Ils ont brûlé l'église et monsieur Jésus-Christ,

Et le vieux pauvre qui n'a pas pu s'en aller!

Noël! Écoutez-nous, nous n'avons plus de petits sabots:

Mais donnez la victoire aux enfants de France!

*Our houses are gone!*

*The enemy has taken everything,*

*even our little beds!*

*They burned the school and our schoolmaster, too.*

*They burned the church and the Lord Jesus,*

*And the poor old man who couldn't get away.*

*Our houses are gone!*

*The enemy has taken everything,*

*even our little beds!*

*Of course, Papa has gone to war.*

*Poor Mama died*

*before she saw all this.*

*What are we to do?*

*Christmas! Little Christmas!*

*Don't go to their houses, never go there again,*

*Punish them!*

*Avenge the children of France!*

*The little Belgians, the little Serbs,*

*and the little Poles, too!*

*If we've forgotten anyone, forgive us.*

*Christmas! Christmas! Above all, no toys,*

*Try to give us our daily bread again.*

*For the little Belgians, for the little Serbs,*

*for the little Poles, too.*

*Our houses are gone!*

*The enemy has taken everything,*

*even our little beds!*

*They burned the school and our schoolmaster, too.*

*They burned the church and the Lord Jesus,*

*And the poor old man who couldn't get away.*

*Christmas, listen to us, our wooden shoes are gone,*

*but grant victory to the children of France!*

## Maria walks amid the thorn, Andrew Carter

Born to a Leicestershire family of tower and handbell ringers, Andrew Carter regularly conducts workshops for his music at home and abroad. His *Maria walks amid the thorn*, written in 2002, is a setting of a Medieval German text. The composer's simple but effective writing underscores perfectly the quietly wondrous nature of the text, the gentle “Kyrie eleison” refrain providing a poignant commentary throughout.

Maria walks amid the thorn, Kyrie eleison,

Which sev'n long years no leaf has born, Jesus and Maria.

What in her heart doth Mary bear? Kyrie eleison,

A little child doth Mary bear, Kyrie eleison.

Beneath her heart he nestles there, Jesus and Maria.

And as the two were passing near, Kyrie eleison,

Lo, roses on the thorn appear, Jesus and Maria.

## Litanies à la Vierge Noire, Francis Poulenc

Francis Poulenc (1899-1963) was largely self-educated musically. His family intended him for a business career and did not allow him to enroll at a music college. He was greatly influenced by his mentor, Erik Satie, under whose tutelage he became one of a group of young composers known collectively as *Les Six*. With his early works, Poulenc became known for his high spirits and irreverence. Poulenc completed his *Litanies à la Vierge Noire* in 1936, within a week of his pilgrimage to the Marian shrine of Rocamadour. He was deeply traumatized by the death of his composer-friend Pierre-Octave Ferroud, an experience which revived his Catholic faith. This composition was the first in a steady stream of religious choral works which continued throughout the rest of his life. The piece consists of a series of prayers to Mary; the deeply personal nature of the piece is immediately apparent with its humble and angst-ridden pleas.

Seigneur, ayez pitié de nous,

Jésus-Christ, ayez pitié de nous.

Jésus-Christ, écoutez-nous.

Jésus-Christ, exaucez-nous.

Dieu le Père, créateur, ayez pitié de nous.

*Lord, have mercy upon us.*

*Jesus Christ, have mercy upon us.*

*Jesus Christ, hear us.*

*Jesus Christ, grant our prayers.*

*God the Father, creator, have mercy upon us.*



Dieu le Fils, rédempteur, ayez pitié de nous.  
 Dieu le Saint-Esprit, sanctificateur, ayez pitié de nous.  
 Trinité Sainte, qui êtes un seul Dieu, ayez pitié de nous.  
 Sainte Vierge Marie, priez pour nous,  
 Vierge, reine et patronne, priez pour nous.  
 Vierge que Zachée le publicain nous a fait  
 connaître et aimer,  
 Vierge, à qui Zachée ou Saint Amadour  
 éleva ce sanctuaire, priez pour nous.  
 Reine du sanctuaire, que consacra Saint Martial  
 et où il célébra ses saints mystères,  
 Reine, près de laquelle s'agenouilla Saint Louis  
 vous demandant le bonheur de la France,  
 priez pour nous, priez pour nous.  
 Reine, à qui Roland consacra son épée,  
 priez pour nous.  
 Reine, dont la bannière gagna les batailles,  
 priez pour nous.  
 Reine, dont la main délivrait les captifs,  
 priez pour nous.  
 Notre-Dame, dont le pèlerinage est enrichi  
 de faveurs spéciales,  
 Notre-Dame, que l'impiété et la haine  
 ont voulu souvent détruire,  
 Notre-Dame, que les peuples visitent comme autrefois,  
 priez pour nous, priez pour nous.  
 Agneau de Dieu, qui effacez les péchés du monde,  
 pardonnez-nous.  
 Agneau de Dieu, qui effacez les péchés du monde,  
 exaucez-nous.  
 Agneau de Dieu, qui effacez les péchés du monde,  
 ayez pitié de nous.  
 Notre-Dame, priez pour nous,  
 afin que nous soyons dignes de Jésus-Christ.

*God the Son, redeemer, have mercy upon us.  
 God, the Holy Spirit, sanctifier, have mercy upon us.  
 Holy Trinity, who art one God, have mercy upon us.  
 Holy Mary, pray for us.  
 Virgin, queen and patron, pray for us.  
 Virgin, whom Zacchæus the publican made us  
 know and love,  
 Virgin, to whom Zacchæus or St. Amadour  
 built this shrine, pray for us.  
 Queen of the shrine, which Saint Martial consecrated,  
 and where he celebrated his holy mysteries,  
 Queen, before whom knelt St. Louis  
 asking for the good fortune of France.  
 pray for us, pray for us.  
 Queen, to whom Roland consecrated his sword,  
 pray for us.  
 Queen, whose banner won the battles,  
 pray for us.  
 Queen, whose hand delivered the captives,  
 pray for us.  
 Our Lady, whose pilgrimage is enriched  
 with special favours,  
 Our lady, whom impiety and hatred  
 have often sought to destroy,  
 Our Lady, whom the peoples visit as in former times,  
 pray for us, pray for us.  
 Lamb of God, who takest away the sins of the world,  
 pardon us.  
 Lamb of God, who takest away the sins of the world,  
 grant our prayers.  
 Lamb of God, who takest away the sins of the world,  
 have mercy on us.  
 Our Lady, pray for us,  
 that we may be worthy of Jesus Christ.*

### **Gloria in excelsis Deo, Levente Gyöngyösi**

Hungarian composer Levente Gyöngyösi was born in 1975. *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 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

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 sing piously to you, preach and love;  
hear the prayers of supplicants.  
Be for us the star of the sea,  
that the raging storm not sink us as we sail.*

## Hanget Soi, Heikki Sarmanto

Heikki Sarmanto, a musician of outstanding versatility and merit, is the pre-eminent ambassador for Finnish jazz today. He commands universal respect not only as a prolific composer fearlessly crossing musical borders, but also as a pianist with an inherent feeling for style. His *Hanget Soi* (Singing Snow) is a setting of a poem by Eino Leino. As arranged by Sarmanto's brother Auvo, the piece exudes rhythmic vitality both in the choral writing and in the sparkling, virtuoso piano part.

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

*Singing snow, spring is already blowing across the fields,  
My heart is beating, once again you can hear it rushing.  
Singing snow, now ends the might of winter.  
Desires burst forth from my heart after years of frost everlasting.  
Singing snow, it peals the coming of spring to Finland.  
Renewed hope and faith are awakened through the memory of sorrows.  
Singing snow, it attends the wedding of the north.  
The larks of joy, of my love, now sing snippets of song.  
Singing snow, the spring arrives with fragrant winds.  
My heart is beating, frozen though I thought it was.*

## Veni, amica mea, Pekka Kostiainen

It is not surprising that Pekka Kostiainen (b. 1944) is best known as a composer of choral music, for he has made a successful career as a choral conductor and knows just what a choir can do. Choral works do, in fact, constitute the biggest category in his oeuvre, amounting to one hundred or so for different types of choirs. Kostiainen does not, however, confine himself exclusively to choral music, for he has also composed some orchestral works, several concertos, and music for chamber ensemble, solo voice or instrument. Commissioned by Kunitachi College of Music in Tokyo, *Veni, amica mea* was premiered in 2009 by the Ladies' Choir Angelica under the direction of Ko Matsushita. It is an intensely expressive setting of this text, with a bow to the Renaissance period.

Surge, propera, amica mea;  
iam enim hiems transiit et veni.

*Arise, make haste, my love,  
and come, for now the winter is past.*

## He Came Down, traditional Cameroon song, arr. Nancy Grundahl

Why did he come?  
He came down that we may have love,  
He came down that we may have hope,  
He came down that we may have truth

He came down that we may have joy  
He came down that we may have peace,  
He came down that we may have love,  
Hallelujah forevermore.

## Chorus Members

### Soprano 1

Anna Chase  
Charlotte Daly  
Ciara Karski +  
Sarah Kelts +  
Danni Redding Lapuz  
MaryLouise Meckler  
Neera Narang  
Mercidita Navarro  
Katie Sanwick  
Kyle Sofman  
Michelle Staley  
Judy Sweet  
Jane Walker

### Soprano 2

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

### Alto 1

Ann Crichton  
Sarah Etheredge  
Julia Fearon  
Amy Fickenscher  
Bryn Kimura  
Betsy Landergren  
Holly Liberatore  
Roselena Martinez  
Kathy Plock  
Jan Schonhaut  
Laura Tesarowski +  
Deanne Tucker +

### 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

+ *Alla Breve Singers*

### Once in Royal David's City, arr. D. Willcocks

*Once in Royal David's City* is a Christmas carol originally written as a poem by Cecil Frances Alexander. The carol was first published in 1848 in Miss Cecil Humphreys' hymnbook, *Hymns for little Children*. A year later, the English organist Henry John Gauntlett discovered the poem and set it to music. Sir David Valentine Willcocks (1919-2015) was a British choral conductor, organist, composer and music administrator. He is known for his widely used choral arrangements of Christmas carols; the descant arrangements in particular are among the most famous and well-loved musical components.

1. Once in royal David's city  
Stood a lowly cattle shed,  
Where a mother laid her baby  
In a manger for his bed.  
Mary was that mother mild,  
Jesus Christ her little child.
2. He came down to earth from heaven,  
Who is God and Lord of all,  
And his shelter was a stable,  
and his cradle was a stall,  
With the poor, and mean, and lowly,  
Lived on earth our Saviour holy.
3. And through all his wondrous childhood  
He would honour and obey,  
Love and watch the lowly maiden  
In whose gentle arms he lay;  
Christian children all must be  
Mild, obedient, good as he.

#### AUDIENCE JOINS

4. **And our eyes at last shall see him,  
Through his own redeeming love,  
For that child so dear and gentle  
Is our Lord in heaven above;  
And he leads his children on  
To the place where he is gone.**
5. **Not in that poor lowly stable,  
With the oxen standing by,  
We shall see him; but in heaven,  
Set at God's right hand on high;  
Where like stars his children crowned  
All in white shall wait around.**

### Myn Lyking, R. R. Terry, text anonymous, 15th century, Sloane Manuscript 2593

Sir Richard Runciman Terry (1865-1938) was an English organist, choir director, and musicologist. He is noted for his pioneering revival of Tudor liturgical music. Terry was also a composer of church music, most notably of hymn tunes, several of which are in use today, such as the popular Christmas carol *Myn Lyking*. It was possibly his interest in early English musical manuscripts which led him in 1912 to compose this lovely setting. The text comes from the Sloane manuscript, a fifteenth-century collection of English carol texts written out without their music. There is nothing antique, however, about Terry's simple, tuneful setting; its refrain charmingly recalls the Scottish folk song *Loch Lomond*.

1. I saw a fair mayden syttin and sing:  
She lulled a lyttel childe, a sweete lording.  
*Refrain:* Lullay, myn lyking, my dere sonne, my sweeting,  
Lullay, my dere herte, myn own dere derling.
2. That same Lord is he that made alle thing;  
Of alle lordis he is Lord, of alle kynges Kyng.  
*Refrain.* ...
3. There was mickle melody at that Chylde's birth:  
All that were in heav'nly bliss, they made mickle mirth.

#### AUDIENCE JOINS

- Refrain:* **Lullay, myn lyking, my dere sonne, my sweeting,  
Lullay, my dere herte, myn own dere derling.**
4. Angels bright sang their song to that Chyld:  
"Blyssid be thou, and so be she, so meek and so mild!"
- AUDIENCE JOINS**  
*Refrain:* **Lullay, myn lyking, my dere sonne, my sweeting,  
Lullay, my dere herte, myn own dere derling.**

### Cantemos a María, arr. Juan Tony Guzmán

A native of the Dominican Republic, Juan Tony Guzmán (b. 1959) has conducted choirs, bands, and orchestras in the US, Canada, Europe, and Central and South America. *Cantemos a María* is a popular *villancico* (Christmas carol) from the Dominican Republic in the style of the merengue, the Dominican national dance.

- Refrain:* Cantemos a María,  
que ha nacido El Niño, noche de alegría!
1. Gloria a Dios del cielo y paz en la tierra  
a todos los hombres de buena voluntad.

#### AUDIENCE JOINS

- Refrain:* **Cantemos, cantemos, cantemos a María,  
que ha nacido El Niño, noche de alegría!**
2. Todos los pastores están anunciando  
que El Niño ha nacido y ya es Navidad.

#### AUDIENCE JOINS

- Refrain:* **Cantemos, cantemos, cantemos a María,  
que ha nacido El Niño, noche de alegría!**
3. Santos Reyes Magos llegan de Oriente  
adoran al Niño que ha nacido ya.  
*Refrain.* ...
  4. Paz para tus hijos que estaban en guerra  
y para mi patria en esta Navidad.  
*Refrain.* ...

*Refrain: Let us sing to Mary  
that the boy is born, night of joy!*

1. *Glory to God above and peace on earth  
to all people of goodwill.*

2. *All the shepherds announce  
that the Child is born and now it is Christmas.*

3. *Holy Wise Men from the East come  
to worship the newborn Child.*

4. *Peace for your children who were at war  
and for my country on this Christmas.*



# 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 on 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 choirs 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 in Voice Performance and Pedagogy. His undergraduate degrees in choral conducting and composition are from the Universidad Católica Argentina.

## LINDSEY HUFF BREITSCHAEDEL, PWC 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.

## JOYCE LEE, violinist



Joyce Lee, violinist and pianist, is an alumna and scholarship recipient of the San Francisco Conservatory of Music (SFCM) where she received both her Bachelor and Master of Music degrees. Joyce has concertized around the United States with Bella Sorella, traveled to Italy, France, Spain, Germany, Austria, Denmark, and Amsterdam on tour with the SF Symphony Youth Orchestra, New Orleans to play with the Louisiana Philharmonic, Las Vegas to play as Concertmaster of the UNLV

Festival Orchestra and Indianapolis to play in a workshop with William Preucil. Joyce is performing as Concertmaster of the Vallejo Symphony for the 2015-2016 season. She is a member of the Marin Symphony, played Principal Second with the SF Lyric Opera, and soloed with and served as Concertmaster with the Nova Vista Symphony. She maintains a full studio of violin, piano, and viola students, and accompanies students and colleagues. Joyce has trained hundreds of young musicians through SFCM's Summer Music West and the Marin Symphony Youth Orchestra. For more about Joyce, please visit [www.joyouslee.com](http://www.joyouslee.com).

## ILANA THOMAS, violinist



Since her professional solo debut at age fifteen, Ilana Blumberg Thomas has appeared across the United States and internationally. Highlights include solo appearances with the San Francisco Symphony and the Albany Symphony in New York, where she was also associate concertmaster for seven seasons. She now holds the Associate Concertmaster chair with the Modesto Symphony Orchestra and appears with Symphonies throughout the Bay Area. Current chamber

music projects include regular performances as the first violinist in the Golden Gate String Quartet.

From Broadway to rock music, blues, and country with a 5 string electric violin, Ms. Thomas enjoys a wide range of performance experiences. In addition to performing, Ms. Thomas has taught private violin lessons, served as an adjunct faculty member at the State University of New York (SUNY) Albany, and has conducted clinics and coaching sessions at music schools across the country. Ms. Thomas studied at the San Francisco Conservatory and the Oberlin Conservatory.

## MARY KIM WALSH, violinist



Mary Kim Walsh, violinist and educator, has resided in the Bay Area since 2011. She is currently a substitute violinist with San Francisco Symphony and runs a private violin studio in Palo Alto. Formerly, she has played with the National Symphony Orchestra and Baltimore Symphony Orchestra as substitute violinist. She has also played with San Francisco Chamber Orchestra and Santa Cruz County Symphony and coached the Stanford Symphony. A native of Lawrenceville,

New Jersey, Mary holds degrees from Princeton University (BA) in Architecture and Music, Yale University (MM) in Violin, and the University of California, Santa Barbara (DMA) in Violin. She is passionate about helping very young children discover music and regularly plays her violin at her two daughters' schools. Mary is also a community grant committee member of the Korean American Community Foundation of San Francisco. She enjoys camping and cycling and recently completed a 50 mile ride in the Canary Challenge, which supports early cancer detection research. She and her family reside in Stanford.



## VICTOR ADVIENKO, percussionist



Victor V. Avdienko is a graduate of the Juilliard School, where he earned a Master of Music degree. His teachers include Roland Kohloff and Elden Bailey of the New York Philharmonic. Prior to that, he earned his degree with top honors from San Jose State University, studying with Anthony J. Cirone of the San Francisco Symphony. As a busy percussionist and timpanist, he can be heard performing and recording with orchestras, chamber groups, and opera companies

throughout San Francisco. Victor performs with the San Francisco Symphony regularly, and has appeared on several episodes of *Keeping Score*. He has performed with such artists as Johnny Mathis, Elvis Costello, Paul Simon, Rosemary Clooney, Mel Torme, Joni Mitchell, Sheryl Crow, Stevie Nicks, Mark Isham, Bernadette Peters, Doc Severinsen, and Wynton Marsalis. He has also performed under conductors Kurt Masur, Seiji Ozawa, Leonard Slatkin, Rafael Fruhbeck de Burgos, and Michael Tilson Thomas.

## 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 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, 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.

---

## ACKNOWLEDGMENTS

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

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## AUXILIARY VOLUNTEERS NEEDED

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

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

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# Spirit & Song

Join us for an elegant afternoon with a silent auction, delectable delights of the palate, wine, and song. Enjoy a performance by the PWC and special guest Mezzo-Soprano Amy Bouchard.

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PWC'S NEWEST CD



## Mostly Made in America

*Mostly Made in America* is an homage to the musical

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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 Gyöngyösi Levente, 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.

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

## ■ upcoming events

### january

**Spirit & Song:** PWC Annual Gala

Sunday, January 31, 2016, 3-6 p.m.

Michaels at Shoreline

2960 Shoreline Boulevard, Mountain View, CA

### february



The PWC is honored to have been selected to perform at the annual Western Division Conference of the American Choral Directors Association.

#### ACDA Performance

Saturday, February 27, 2016, 1:45 p.m.

First United Methodist Church, Pasadena, CA

#### Joint Concert with Vox Femina Los Angeles

Saturday, February 27, 2016, 8:00 p.m.

Zipper Concert Hall, Los Angeles, CA

\* Please note the **New Music for Treble Voices Festival is not taking place this year.**

### may

**A Play of Unspoken Words:** Spring Concert

Saturday, May 14, 2016, 4:00 p.m.

& Saturday, May 21, 2016, 4:00 p.m.

All Saints' Episcopal Church

555 Waverley Street, Palo Alto, CA



## Support Our Future While Honoring Our Past

During this season of reflection we are reminded of the members of the extended PWC family who have gone before us. We invite you to donate to PWC in honor of or in memory of someone who has touched your life.

### YOUR CONTRIBUTION WILL BE DOUBLED!

The members of the PWC Board of Directors are so inspired by those who have been part of our rich history, and so excited about the future, that they have collectively agreed to MATCH EVERY DONATION WE RECEIVE by December 31. Please help us make the most of this incredible opportunity!

**Donation envelopes may be found in the lobby, or you may donate online at [www.pwchorus.org](http://www.pwchorus.org)**

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