



PENINSULA
WOMEN'S CHORUS

Martín Benvenuto, *Artistic Director*
Margaret Fondbertasse, *Accompanist*



Rise Up, My Love

Friday, December 14, 2018 • 8:00 pm

Mission Santa Clara
500 El Camino Real, Santa Clara

Saturday, December 15, 2018 • 2:30 pm

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

Rise Up, My Love

Selections from **Missa Brevis** **Andrew Carter (b. 1939)**
Kyrie
Gloria

Jill Mueller, *organ*
Christina Christiansen-Hedge, Petra Dierkes-Thrun, Martha Morgan, Cathleen Kalcic, *soloists*

Selections from **Hope Is the Thing** **Emma Lou Diemer (b. 1927)**
Hope is the thing with feathers
If you were coming in the fall
Kyle Sofman and Beatrice Fanning, *soloists*
Some things that fly there be

Shualim Ktanim **Dov Carmel (b. 1932)**
Deanne Tucker, *bongos*
Beatrice Fanning, *tambourine*

Rise Up, My Love, My Fair One **Imant Raminsh (b. 1943)**
Elizabeth Ingber, *viola*

INTERMISSION

Duo Seraphim clamabant * **Tomás Luis de Victoria (c. 1548-1611)**
Tota pulchra es * **Maurice Duruflé (1902-1986)**
Faith Is the Bird that Feels the Light * **Elizabeth Alexander (b. 1962)**

O Sapiaentia **Tadeja Vulc (b. 1978)**
Holly Liberatore, *alto*

Ave generosa **Dale Trumbore (b. 1987)**
Ave generosa **Eric Tuan (b. 1990)**
Mercidita Navarro, *soprano*

Rise Up, Shepherd, and Follow **Spiritual**

Selections from **Salvator Mundi** **William Mathias (b. 1934)**
Susanni
Mirabile Mysterium
Welcome, Yule
Elizabeth Ingber and Margaret Fondbertasse, *four-hand piano*

Star of Wonder **Terre Roche (b. 1953)**

* 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

Missa Brevis, Andrew Carter

Born in 1939 into a Leicestershire family of tower and handbell ringers, composer Andrew Carter is a prominent musician in the field of church music. He has been commissioned by the St. Olaf Choir in Minnesota and for the tercentenary celebrations of Wren's St. Paul's Cathedral in London, and has traveled extensively in the United States. The "Kyrie" and "Gloria" from his *Missa Brevis* are in sharp contrast: a haunting unison melody underlined by a steady pulsation of eighth notes pervades in the former, while exuberantly joyful sections surround a more meditative and expressive one in the latter.

Kyrie

Kyrie, eleison.
Christe, eleison.

*Lord have mercy.
Christ have mercy.*

Gloria

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens,
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus,
tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris. Amen.

*Glory to God in the highest,
and on earth peace to people of good will.
We praise you, we bless you,
We adore you, we glorify you.
We give thanks for your great glory.
Lord God, heavenly King, God the Father almighty,
Only Begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the Father,
You who take away the sins of the world, have mercy on us;
You who take away the sins of the world, receive our prayer.
You who sit at the right hand of the Father, have mercy on us.
For You alone are the Holy One, You alone are the Lord,
You alone are Most High, Jesus Christ.
With the Holy Spirit in the glory of God the Father. Amen.*

Hope Is the Thing, Emma Lou Diemer, text by Emily Dickinson (1830-1886)

Emma Lou Diemer's settings of these poems present a secular theme of hopes and fears centered on the passage of time. The relentless eighth notes of "Hope is the thing with feathers" mirror the urgent fluttering of the bird that never gives up. "If you were coming in the fall" is a gentler meditation on the elasticity of time during separation from one we love. "Some things that fly there be," with its rapid eighth-note movement, reflects upon those things that vanish, and those that last for all time. Diemer is a composition graduate of Yale and Eastman, with further studies in Brussels and at Tanglewood. Her catalogue includes instrumental and vocal music, as well as several electronic pieces she composed while a professor at the University of California, Santa Barbara.

1. Hope is the thing with feathers

"Hope" is the thing with feathers—
That perches in the soul—
And sings the tune without the words—
And never stops—at all—

And sweetest—in the Gale—is heard—
And sore must be the storm—
That could abash the little Bird
That kept so many warm—

I've heard it in the chilliest land—
And on the strangest Sea—
Yet, never, in Extremity,
It asked a crumb—of Me.

4. If you were coming in the fall

If you were coming in the Fall,
I'd brush the Summer by
With half a smile, and half a spurn
As housewives do, a fly.

If I could see you in a year,
I'd wind the months in balls—
And put them each in separate drawers,
Until their time befalls.

If only Centuries, delayed,
I'd count them on my Hand,
Subtracting, till my fingers dropped
Into Van Diemen's Land.

If certain, when this life was out—
That yours and mine should be,
I'd toss it yonder like a Rind,
And taste eternity—

But now, all ignorant of the length,
Of time's uncertain wing,
It goads me, like the Goblin Bee,
That will not state—its sting.

5. Some things that fly there be

Some things that fly there be—
Birds—Hours—the Bumblebee—
Of these no Elegy.

Some things that stay there be—
Grief—Hills—Eternity—
Nor this behooveth me.

There are that resting, rise.
Can I expound the skies?
How still the Riddle lies!

Poems by Emily Dickinson used by arrangement with the publishers and the Trustees of Amherst College from The Poems of Emily Dickinson, Thomas H. Johnson, ed., Cambridge, Mass.: The Belknap Press, Copyright 1951, 1955, 1979, 1983 by the President and Fellows of Harvard College. All rights reserved.

Shualim Ktanim, Dov Carmel, text by Lea Goldberg (1911-1970)

Dov Carmel was born in Budapest, and studied violin from the age of nine. In 1949 his family resettled in Israel, where he was awarded a scholarship to continue his music education. His output includes both instrumental and vocal music, and his style ranges from modality to free serialism. Playful and seductive “Shualim Ktanim” is set for SSAA chorus with tambourine and bongo accompaniment. The foxes “spoiling” the ripe vineyards really represent ardent suitors pursuing women in full bloom.

M'habley kramim shualim ktanim bakramin ikvot hashualim Ma yafe karmi shualim ktanim al g'fanav ha'anavim b'shelim	Ḥiyuhey zahav mi lilkod yaḥol v'ahava ḥomka mi yatzud Avareḥ maḥar al ikvot baḥol Al karmi sheli hashadud
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Eyḥ natzud eṭhem shualim ktanim
Eyḥ nilkod eṭhem lo neda
Haef shar latzud bintivey ganim
v'lisgor bakluv agada
Nay, nay, nay,
al anavim bshelim aha

Small Foxes (Paraphrase of Song of Solomon 2:15)

Catch us the foxes, the little foxes that spoil the vineyards—for our vineyards are in blossom.

Rise Up, My Love, My Fair One, Imant Raminsh

Born in 1943 in Latvia, Imant Raminsh emigrated to Canada at an early age, studying at the Royal Conservatory of Toronto. He spent two years at the Akademie Mozarteum in Salzburg, Austria, studying composition, fugue, violin, and conducting. As a composer he is the recipient of many commissions, and his works have been performed worldwide. Raminsh has also pursued studies in geology and biology, and worked for many summers as a naturalist/interpreter in BC provincial parks. His wife Becky, an architectural designer and poet, has collaborated on some of his choral works. “Rise Up, My Love, My Fair One” is a highly lyrical piece with a rich harmonic palette. The solo viola not only functions in an obbligato decorative role, but is an equal partner in the development of the musical material.

Rise up my love, my fair one, and come away.
For lo, the winter is past, the rain is over and gone,
The flowers appear on the earth.
The time of the singing of birds has come,
And the voice of the turtledove is heard in our land.
O my love, who art in the clefts of the rock,
in the secret places of the stairs,
Let me see thy countenance, let me hear thy voice,
For sweet is thy voice, and thy countenance is lovely.

Alla Breve, PWC's chamber ensemble, is celebrating its 10th anniversary in 2018. For your enjoyment, we've compiled three audience and singer favorites that have been performed by the group in these last ten years.

Duo Seraphim clamabant, Tomás Luis de Victoria

“Duo Seraphim clamabant” was composed in 1583 by Tomás Luis de Victoria, one of the greatest Spanish composers of the Renaissance. The four treble voices represent the angels joyfully singing praises to God. Noteworthy are the numerous examples of “text painting” in this work: at the beginning, a duet between soprano and alto depicts the “duo seraphim,” a trio dropping the lowest alto voice is employed when the text refers to the Trinity (“Tres sunt”), and a fuller texture and higher tessitura are used to paint the text “Plena est omnis terra gloria ejus” (The whole earth is full of His glory).

Duo seraphim clamabant alter ad alterum: Sanctus Dominus Deus Sabaoth. Plena est omnis terra gloria ejus. Tres sunt, qui testimonium dant in coelo: Pater, et Verbum et Spiritus Sanctus: et hi tres unum sunt: Sanctus Dominus Deus Sabaoth. Plena est omnis terra gloria ejus.	Two angelic beings cried to one another: Holy is the Lord God of Hosts. The whole earth is full of His glory. There are three who bear witness in heaven: the Father, the Word, and the Holy Spirit: and these three are one. Holy is the Lord God of Hosts. The whole earth is full of His glory.
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Tota pulchra es, Maurice Duruflé

Maurice Duruflé (1902-1986) was an introspective and highly self-critical musician. As a result, he published fewer than 20 works in his lifetime, one of those being the set of *Quatre Motets sur des thèmes grégoriens*, Op. 10. Each motet is composed around the Gregorian chant melody associated with its individual title. Intended for the feast of the Immaculate Conception, “Tota pulchra es” is the only motet written for women’s voices. This choice and the soft, sprightly nature of the piece portray the purity and innocent nature of Mary.

Tota pulchra es, Maria, et macula originalis non est in te. Vestimentum tuum candidum quasi nix, et facies tua sicut sol. Tu gloria Jerusalem, tu laetitia Israel, tu honorificentia populi nostri. Tota pulchra es, Maria.	You are wholly beautiful, Mary, and the stain of original sin is not within you. Your vestments are as white as snow, and your face is like the sun. You are the glory of Jerusalem, you are the joy of Israel, you are the honor of our people. You are wholly beautiful, Mary.
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Faith Is the Bird that Feels the Light, Elizabeth Alexander, text by Rabindranath Tagore (1861-1941)

Elizabeth Alexander spent her childhood in the Carolinas and Appalachian Ohio, where she developed the interest in genres from classical to folk to rock that influences her compositions today. While she has composed for orchestra, chamber ensembles, solo instruments, and voice, she is best known for her choral works, which focus closely on the relationship between words and music. In "Faith is the Bird That Feels the Light," two lines of text by the Bengali writer, composer, and artist Rabindranath Tagore are set to a bluesy melody that layers and builds to an ecstatic close.

Faith is the bird that feels the light
And sings when the dawn is still dark.

O Sapientia, Tadeja Vulc

Slovenian composer Tadeja Vulc was born in 1978. She studied music theory and piano in Maribor, and then composition at the Music Academy in Ljubljana. Originally written for SATB chorus in 2016, and later for SSAA in 2017, "O Sapientia" (O Wisdom) sets the first of the "O Antiphons" used at Vespers on the last seven days of Advent in Western Christian traditions. They are referred to as the "O Antiphons" because the title of each one begins with the vocative particle "O"; each antiphon a name of Christ, one of his attributes mentioned in Scripture. The piece includes the use of extended vocal techniques and body percussion in a choral fantasia that invokes wisdom to grant us true understanding.

O Sapientia,
quae ex ore Altissimi prodiisti,
attingens a fine usque ad finem,
fortiter suaviterque disponens omnia:
veni ad docendum
nos viam prudentiae.

*O Eternal Wisdom
which proceedest from the mouth of the Most High,
reaching from one end of creation unto the other,
mightily and harmoniously disposing all things;
come Thou to teach us
the way of understanding.*

Ave generosa, Eric Tuan, text by Hildegard of Bingen (1098-1179)

"I was drawn to *Ave generosa* by the deeply mystical imagery celebrating the relationship between God and Mary. Far from being a passive vessel for God's son, Mary becomes the alluring beloved of the divine, the one who 'lured the supernal one before all worlds.' As Hildegard scholar Barbara Newman observes, the hymn alternates between verses praising Mary's purity and ones describing her sensual relationship with the divine."

– Eric Tuan

Ave generosa, gloriosa et intacta puella.
Tu pupilla castitatis, tu materia sanctitatis, que Deo placuit.
Nam hec superna infusio in te fuit,
quod supernum Verbum in te carnem induit.
Tu candidum liliium quod Deus ante omnem creaturam inspexit.
O pulcherrima et dulcissima,
quam valde Deus in te delectabatur,
cum amplexionem caloris sui in te posuit,
ita quod Filius eius de te lactatus est.
Venter enim tuus gaudium habuit
cum omnis celestis symphonia de te sonuit,
quia virgo, Filium Dei portasti,
ubi castitas tua in Deo claruit.

*In the pupil of chastity's eye I beheld you, untouched.
Generous maid! Know that it's God who broods over you.
For heaven flooded you
like unbodied speech and you gave it a tongue.
Glistening lily; before all worlds you lured the supernal one.
[O loveliest and sweetest maid,]
How he reveled in your charms!
How your beauty warmed to his caresses
till you gave your breast to his child.
And your womb held joy
when heaven's harmonies rang from you,
a maiden with child by God,
for in God your chastity blazed.*

This poetic translation is taken from
Barbara Newman's edition of the *Symphonia*.

Ave generosa, Dale Trumbore, text by Hildegard of Bingen (1098-1179) as adapted by the composer

"Erasure poetry, my inspiration for this particular adaptation of Hildegard von Bingen's text describing the Virgin Mary, takes an original piece of text and omits or 'erases' certain words to create a new poem. In this piece, I chose to set to music a secular erasure of Hildegard's *Ave generosa* text to embrace and celebrate all women, regardless of religion. While the sacred words have been omitted, the empty space they create is nonetheless reflected in the singers' lines, through both rests and neutral syllables."

– Dale Trumbore

I behold you, glorious, pure and whole
You are the sacred, the essence of sanctity,
You are a shining white lily,
O lovely and tender one,
with all the celestial symphony resounding through you,
Like grass upon which the dew falls, infused with green life
Now all shines in joy, resounds in symphony because of you.

Rise Up, Shepherd, and Follow

Cast in a characteristic call-and-response style, this African-American spiritual celebrates Christ's birth and is a call to action. Shepherds leave behind their livelihood (sheep and lambs, ewes and rams) to adore and follow the Savior. "Rise Up, Shepherd" echoes the work of Harriet Tubman, our first-year *Trailblazers* honoree, as she bade those she helped escape from slavery to leave all behind, sometimes including loved ones, in their quest for freedom.

AUDIENCE JOINS

There's a star in the East on Christmas morn;
Rise up, shepherd, and follow!
It will lead to the place where the Savior's born;
Rise up, shepherd, and follow!
Leave your sheep and leave your lambs;
Rise up, shepherd, and follow!
Leave your ewes and leave your rams;
Rise up, shepherd, and follow!
Follow, Follow!
Rise up, shepherd, and follow!
Follow the star of Bethlehem;
Rise up, shepherd, and follow!
Follow (follow), follow that star, follow (follow that star)

There's a star in the East on Christmas morn;
Rise up, shepherd, and follow!
It will lead to the place where the Savior's born;
Rise up, shepherd, and follow!
Leave your sheep and leave your lambs;
Rise up, shepherd, and follow!
Leave your ewes and leave your rams;
Rise up, shepherd, and follow!
Follow, Follow!
Rise up, shepherd, and follow!
Follow the star of Bethlehem;
Rise up, shepherd, and follow!

Salvator Mundi, William Mathias

Welsh composer William Mathias combined sacred and secular texts to create the Christmas carol sequence *Salvator Mundi* for SSA chorus and piano duet. "Susanni" is extroverted and emphasizes the beginnings of the carol as a dance form, "Mirabile Mysterium" reflects on the essential mystery of the Incarnation, and "Welcome, Yule" brings a sense of joyful celebration. These pieces are available on PWC's CD *Winter Patterns*.

5. Susanni,* anonymous 15th century text

A little child there is yborn,
Eia, eia, susanni, susanni, susanni.
And he sprang out of Jesse's thorn,
To save us all that were forlorn.
Alleluia, alleluia, alleluia.

Now Jesus is the child's name,
And Mary mild she is his dame,
And so our sorrow is turned to game.

It fell upon the high midnight,
The stars they shone both fair and bright,
The angels sang with all their might.

Three Kings there came with their presents,
Of myrrh and gold and frankincense,
As clerkès sing in their sequence.

Now sit we down upon our knee,
And pray we to the Trinity,
Our help and succour for to be.

**Susanni is not a name, but a contraction of the German "Suse, Ninne," or "Sleep, Child."*

2. Mirabile Mysterium,*

text by James Ryman, 15th century

The Son of God is man become;
The Father's Son of Heaven's bliss,
That is the Lord of every cost,
Of a pure maid man become is,
To save mankind the which was lost.

An angel came to that maid so free
And said, "Hail Mary full of grace;
The Lord of all now is with thee,
In heart, in womb, in every place."

And so withouten manys seed,
By virtue of the Holy Ghost,
She was conceived and borne indeed
The Son of God of mightès most.
The glass is more pure than it was
Through which the sun did shine,
So is this maid through which did pass
The Son of God by grace divine.

**Wondrous Mystery*

7. Welcome, Yule, anonymous 15th century text

Welcome, Yule, in glad array,
In worship of this holiday.
Welcome Yule, forever and aye.

Welcome be thou, Heaven's King,
Welcome, yborn on this morning,
Welcome to thee now will we sing.

Welcome be thou, Mary mild,
Welcome be thou and thy child,
From the fiend thou us shield.

Welcome be thou, good New Year,
Welcome the twelve days before,
Welcome be ye that all be here.

Welcome be ye, Lord and Lady,
Welcome be all this company;
For Yulès love now makeis merry!

Star of Wonder, Terre Roche

"I wrote 'Star of Wonder' in the middle of the night, and realized it was the song I'd been trying to write in honor of my poet friend Joanna Walton, who died in the Lockerbie tragedy of Pan Am flight 103 in 1988. It's a magic song that has traveled all over the world peacefully."

—Terre Roche

Star of Wonder in the heavens,
Wonder what you want of me.
Should I follow you tonight?
Star of wonder, star of wonder.

I am just a lonely shepherd
Watching from a distant hill.
Why do you appear to me?
Star of Wonder, if you will.

In the morning they'll come looking
for the shepherd on the hill.
What would make her leave her flock
for surely she must love them still?

Star of Wonder in the heavens,
Are you just a shining star
Or should I follow you tonight?
Star of wonder, star of wonder,
Shining bright.

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. Along with the PWC, she accompanies the Oceana High School Choir under the direction of Michelle Hawkins, and the Skyline College Concert Choir under the direction of Jude Navari. A former staff accompanist at SFCM, she currently serves as faculty accompanist at Skyline College, collaborates with mezzo-soprano Meghan Dibble as *Katzenduo*, and is the proud mother of her science nerd son, Zachary.

ELIZABETH INGBER

Elizabeth Ingber is a pianist and violist, performing and teaching throughout the San Francisco Bay Area. She is currently on the faculty, and has been an accompanist, at Skyline College in San Bruno, California. She also works with musicians of all ages through her private teaching studio. She is currently performing as a violist in the Peninsula Symphony and Peninsula Scottish Fiddlers, and is active as a collaborative pianist. As both a pianist and violist Ms. Ingber has been a member of the Chesapeake Chamber Orchestra, Columbia Orchestra, and Howard County Ballet Orchestra. Her performances have included chamber and orchestral concerts during summer seasons in Italy.

Ms. Ingber received a Master of Music degree in piano accompanying from the San Francisco Conservatory of Music as a student of Timothy Bach. Prior to studying at the conservatory she attended St. Mary's College of Maryland from which she graduated *summa cum laude* with a Bachelor of Arts degree in music, studying piano and viola, as well as mathematics. After completing her graduate studies she joined the accompanying staff for the collegiate and preparatory divisions of the San Francisco Conservatory of Music. Since completing her formal education she has regularly attended summer programs for both performance and pedagogy, including courses at Aspen Music Festival, Interlochen, and Suzuki Institutes.

JILL MUELLER, Organist

Suzanne Jill Mueller sang with PWC under Patty Hennings 1996-2001 and has accompanied PWC at both the organ and piano in the past. She is pleased to take a seat at the organ this concert set to help out all of her PWC sisters once again. Besides her "day job" at her alma mater, Stanford, Jill is the longtime organist and music director at Church of the Nativity in Menlo Park.

Visit our website at
www.pwchorus.org



Visit us on
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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.

PWC LEGACY SOCIETY

Please join us in honoring PWC
in perpetuity by including us
in your estate planning.

Please visit

www.pwchorus.org/legacyGiving

for more info.



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.

CHORUS MEMBERS

Soprano 1

Jennifer Katz *
Sarah Kidd *
Danni Redding Lapuz
Andra Marynowski
Mercidita Navarro
Katie Sanwick *
Kyle Sofman *
Judy Sweet
Jane Walker

Soprano 2

Sara Asher *
Vicki Brown
Christina Christiansen-Hedge
Jan Cummins
Beatrice Fanning
Barbara Hennings
Petra Dierkes-Thrun *
Robin Mulgannon
Eithne Pardini *
Helen Yu

Alto 1

Ann Crichton
Sarah Etheredge *
Cathleen Kalcic *
Betsy Landergren
Holly Liberatore *
Kathryn MacLaury *
Roselena Martinez
Jan Schonhaut
Jennifer Song
Hoai-Thu Truong
Deanne Tucker *

Alto 2

Anne Anderson
Tricia Baldwin
Lisa Collart *
Lynne Haynes-Tucker *
Yiting Jin *
Martha Morgan
Susan Rooke
Barbara Saxton
Barbara Zoeller

* Alla Breve singers

Acknowledgments

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Ellie Chambers	May Goodreau	Ilja Isani	Mark Papamarcos
Andrea Cosmin	Gil Gross	Emily Liberatore	Joanne Hiratsuka Petersen
Alex Crichton	Elizabeth Hannan	Elena Melendez	Carol Schultz
Monica Crichton	Sue Hnilo	Venicio Navarro	Gail Schwettman
Ruthellen Dickinson			Anthony Smith
			Éric Spérano
			Steve Tani
			Miranda Whipple
			Paul Wolber

AUXILIARY VOLUNTEERS NEEDED

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THE DIVINE LITURGY

March 8-10, 2019

Alfred Schnittke's Choir Concerto and selections from Rachmaninov's Liturgy of St. John Chrysostom exemplify the power and ethereal beauty of the unaccompanied Russian choral sound.

Palo Alto • Friday, March 8 • 8:00 pm
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Tickets

www.baychoralguild.org or at the concert



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OUR 34th SEASON

February 9, 2019 (8:00pm)

Rimsky-Korsakov: The Tsar's Departure and Farewell

Brahms: Concerto for Violin and Cello
(Miranda Liu, Jonah Kim, soloists)

Stravinsky: Funeral Song (*Bay Area premiere*)

Stravinsky: Symphony in Three Movements

April 6 (7:30pm) and 7 (2:30pm), 2019

Opera in Concert!

Kirke Mechem: *Pride and Prejudice*

First complete performance, in conjunction with NDNU Performing Arts

June 1, 2019 (8:00pm)

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Elfman: *Rabbit and Rogue (Bay Area premiere)*

Cañada College Main Theater
4200 Farm Hill Boulevard, Redwood City

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Saturday, March 9, 2019 • 2:30 p.m.

Trianon Theatre
72 North Fifth Street, San Jose, CA

Join us for a celebration as we continue our journey along new paths. Enjoy wine, delectable food, a silent auction, and a beautiful concert by the PWC.

Tickets: \$75

Information at www.pwchorus.org



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January 6, 2019 - March 9, 2019



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 Paths* Gala Fundraiser Concert on March 9, 2019 and have the opportunity to work with one of the United States' premier choirs. Applications are being accepted through December 30, 2018.

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



COME SING WITH US!

Experienced singers are invited to audition with the Peninsula Women's Chorus

Auditions will take place on January 3rd by appointment. Altos are especially encouraged, but all voice parts are welcome. Rehearsals are held Monday evenings in Palo Alto. For more information or to schedule an audition, please visit www.pwchorus.org/auditions or email auditions@pwchorus.org.

SUPPORT THE PENINSULA WOMEN'S CHORUS!



Celebrating Martín Benvenuto's 15th Anniversary as Artistic Director

The PWC Board of Directors would like to honor Martín's 15 years by offering this challenge:

**If we can raise \$15,000 by December 31st,
the Board will MATCH YOUR DONATION with an additional \$15,000!**

With your support we are able to reaffirm our commitment to dynamism and adventure, lifting up women through the ages in song: from Sumerian poet Enheduanna (earliest known recorded author in history) and Johannes Brahms (champion of women's choruses) to trailblazing artists and pioneers such as Emily Dickinson, Susan B. Anthony, and transgender rights activist Miss Major Griffin-Gracy.

Please help us make the most of this opportunity! Donation envelopes may be found in the lobby, or you may donate online at www.pwchorus.org. Thank you!



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