



PENINSULA
WOMEN'S CHORUS

2013 WINTER CONCERTS

Illuminate **THIS** *Night*

Saturday, December 7th & 14th
St. Mark's Episcopal Church, Palo Alto

Sunday, December 15th
St. Patrick's Seminary, Menlo Park



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Illuminate **THIS** Night

Os Mutorum (from The Strathclyde Motets)

Meredith Clark — harp

James MacMillan (b. 1959)

Venite, exultemus Domino

Levente Gyöngyösi (b. 1975)

Salve Regina

Miklós Kocsár (b. 1933)

Songs of Night ‡ ×

Kirstina Rasmussen (b. 1976)

1. Night

2. Oportunidad

Kyle Sofman — soloist

3. Antigua Canción

Hanukkah Blessings

Ron Jeffers (b. 1943)

Eatnemen Vuelie ^Δ

Frode Fjellheim (b. 1959)

Ave Maria ^{Δ °}

Cecilia McDowall (b. 1951)

Faith Is the Bird That Feels the Light ^Δ

Yiting Jin, Martha Morgan, Beatrice Fanning — soloists

Elizabeth Alexander (b. 1962)

INTERMISSION

Carols and Lullabies: Christmas in the Southwest

Meredith Clark, harp; Michael Goldberg, guitar; Greyson Boydstun, marimba

Conrad Susa (b. 1935)

1. Oh, mi Belén! (Biscayan)

2. El Desembre Congelat (Catalonian)

3. Alegría (Puerto Rican)

Cathleen Kalcic, solo; Beatrice Fanning, Eithne Pardini — duet

4. A la Nanita Nana (Spanish)

5. Las Posadas (Spanish)

Anna Chase, Sara Asher, Holly Liberatore, Valerie Hornstein — quartet

6. Campana sobre Campana (Andalusian)

7. En Belén Tocan a Fuego (Castilian)

Hannah Druckman, Sarah Kelts — soloists

8. El Noi de la Mare (Catalonian)

Mercy Navarro, Sara Asher, Emily Jiang, Cathleen Kalcic — quartet

9. Chiquirriquitín (Andalusian)

10. El Rorro (Mexican)

Anna Chase, Beatrice Fanning, Valerie Hornstein — trio

Stille Nacht, Heilige Nacht

Franz Gruber (b. 1787), arr. Matthias Brettschneider

Mercy Navarro, Emily Jiang, Deanne Tucker — trio

^Δ Performed by *Alla Breve* [°] West Coast Premiere [‡] World Premiere [×] Commissioned by the Peninsula Women's Chorus

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 **AND** Translations

Os Mutorum, James MacMillan

Os mutorum, lux cecorum
Pes claudarum, porrige lapsis manum.
Firma vanum et insanum corrige.
O Columba spes Scotorum nos
tuorum meritorum interventu
beatorum fac consortes angelorum.
Alleluia.

Mouth of the dumb, light of the blind,
Foot of the lame, stretch out a hand to the fallen.
Strengthen the unreliable and correct the mad.
O Columba, hope of Scots,
By the intervention of your kindness,
Make us colleagues of the blessed angels.
Alleluia.

Venite Exultemus Domino, Levente Gyöngyösi

Venite, exultemus Domino;
iubilemus Deo salutari nostro.
Præoccupemus faciem eius in confessione,
et in psalmis iubilemus ei.

O Come let us sing unto the Lord,
let us make a joyful noise to God our Savior.
Let us come before His presence in confession,
and make a joyful noise unto Him with psalms.

Salve Regina, Miklós Kocsár

Salve Regina, Mater misericordiae
vita, dulcedo et spes nostra salve.
Ad te clamamus, exsules filii Hevae.
ad te suspiramus, gementes et flentes
in hac, lacrymarum valle.
Eja ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens, O pia, O dulcis, Virgo Maria.

Hail, holy Queen, Mother of Mercy,
Our life, our sweetness, and our hope, hail.
To thee do we cry, poor banished children of Eve,
To thee do we send up our sighs,
Mourning and weeping in this valley of tears.
Turn then, most gracious advocate,
Thine eyes of mercy upon us;
And after this exile,
Show unto us the blessed fruit of thy womb, Jesus.
O clement, O loving, O sweet Virgin Mary.

Songs of Night, Kirstina Rasmussen *Poetry by Francisco Alarcón*

I. Night

How vast
how enormous
how great
this empire
of darkness

and yet
disarmed
by one
needle
of light

II. Oportunidad (Chance)

La ciudad
no tiene
electricidad

“Qué pesadilla!”
digo yo

“Una oportunidad
para contar
estrellas”

Dices tú
apuntando
al cielo

The city
has no
electricity

“What a nightmare!”
I say

“A chance
to count
stars”

You say
pointing
to the sky

III. Antigua Canción (Old Song)

Todos llevamos
en el pecho
una canción

tan antigua
que no sabemos
si la aprendimos

cualquier noche
entre el rumor
de besos caídos

nuestros labios
nos sorprenden
al entonar

esta canción
que es canto y
llanto a la vez

Each of us carries
in our chest
a song

so old
we don't know
if we learned it

some night
between the murmurs
of fallen kisses

our lips
surprise us
when we voice

this song
that is singing
and crying at once

Hanukkah Blessings, Ron Jeffers

Baruch Atah, Adonai Elohenu, Melech haolam,
asher kideshanu bemitzvotav vetzivanu
lehadlik ner shel Hanukkah.

Baruch Atah, Adonai Elohenu, Melech haolam,
she'asah nisim laavotenu
bayamim hahem bazeman hazeh.

Baruch Atah, Adonai Elohenu, Melech haolam,
sheheheyanu vekiyemanu
vehigiyanu lazeman hazeh.

Eatnemen Vuelie, Frode Fjellheim

Fairest Lord Jesus,
Ruler of all nature,
O thou of God and man the Son;
Thee I will cherish,
Thee will I honor,
Thou, my soul's Glory, Joy, and Crown.

Ave Maria, Cecilia McDowall

Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in mulieribus
Et benedictus fructus ventris tui Jesus.
Sancta Maria, Mater Dei,
Ora pro nobis peccatoribus,
Nunc et in hora mortis nostrae.
Amen.

Faith is the bird that feels the light, Elizabeth Alexander *poetry by Rabindranath Tagore*

Carols and Lullabies, Conrad Susa

I. ¡Oh, mi Belén!

¡Oh, mi Belén!
Llegó tu hora bien amada,
La luz que irradias sin cesar,
es como un faro que nos guía
en nuestra ruta, noche y día.
¡Oh, mi Belén!

Oh, my Bethlehem!
Your hour has come, beloved,
The light that shines without ceasing,
is like a beacon that guides us
on our way, night and day.
Oh, my Bethlehem!

II. El Desembre Congelat

On December's frozen ground,
Fear and doubt denying.
April wears a flower crown,
All the world admiring.
From a garden filled with love
Springs a blossom from above
with a lovely flower,
with a flower so lovely,
Comes the blessed hour.

God the Father made the night,
All in darkness shrouding.
Hiding from all human sight,
Worry, fear and doubting.
Shining through the midnight clear,
Brightest light of all the year
With a light so bright,
With a light outpouring,
Heaven stands adoring.

Blessed are you, Lord, our God, sovereign of the universe,
Who has sanctified us with His commandments
and commanded us to light the lights of Hanukkah.

Blessed are you, Lord, our God, sovereign of the universe,
Who performed miracles for our ancestors
in those days, at this season.

Blessed are you, Lord, our God, sovereign of the universe,
Who has kept us alive, sustained us,
and enabled us to reach this season.

Hail Mary, full of grace,
The Lord is with you.
Blessed are you among women,
And blessed is the fruit of your womb, Jesus.
Holy Mary, Mother of God,
Pray for us sinners
Now and in the hour of death.
Amen.

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

Blooming at our humble feet,
Winter's chill defying,
Springs a lily pale and sweet,
Fragrant and inspiring.
All the world can feel its power,
Shining in our darkest hour,
All the sweetest fragrance,
Bless us with your radiance.

III. Alegría

Hacia Belén se encaminan
María con su amante esposo,
llevando en su compañía
un todo un Dios poderoso.

En cuanto Belén llegaron,
posada el punto pidieron,
nadie les quiso hospedar,
porque tan pobres les Vieron.

Los pajarillos del bosque,
al ver pasar los esposos,
les cantaban melodías
con sus trinos armoniosos.

Refrain:
¡Alegría y placer!
Que la virgen va de paso
con su esposo hacia Belén.

IV. A la Nanita Nana

A la nanita nana, nanita ea... *

Mi Jesús tiene sueño
bendito sea nanita sea.
Fuentecilla que corres clara y sonora,
Ruiseñor q'en la selva,
cantando lloras,
Callad mientras la cuna se balancea.

V. Las Posadas

¿Quieres que te quite, mi bien, de las pajas?
¿Quieres que te adoren todos los pastores?

Mi querido Padre, mi Dios y señor,
Que sufriste alegre del frio su rigor.

Refrain:
A la ruru, niño chiquito,
ya está arrulladito el niño.

VI. Campana sobre Campana

¡Campana sobre compana,
y sobre compana una!
Asómate a la ventana,
y verás al Niño en la cuna.

Belén, campanas de Belén,
que los ángeles tocan
¿Que nuevas me traéis?
Recogido tu rebaño,
¿Adónde vas pastorcito?
Voy a llevar al portal requesón,
manteca y vino.

Si aún las estrellas alumbran,
¿Pastor dónde quieres ir?
Voy al portal por sí el Niño
con Él me deja dormir.

Towards Bethlehem they walk,
Mary with her lovely husband,
traveling in the company of
an almighty God.

When they arrived in Bethlehem,
they searched for an inn,
but no one would accommodate them,
because they were so poor.

The birds of the forest,
seeing Mary and Joseph,
sang songs
with their harmonious trills.

Refrain:
Joy and pleasure!
For the virgin passes by,
with her husband, towards Bethlehem.

My Jesus is sleepy,
blessed be He.
Fountain that runs clear and sonorous,
Nightingale in the forest,
singing sadly —
Hush, while the cradle rocks.

Shall I lift you, my darling, out of the manger?
Shall I bring the shepherds to adore you?

My dear Father, my God and Lord,
you gladly suffered our sorrow.

Refrain:
A la ruru, little child
the child is already almost lulled to sleep.

Bell after bell,
one bell after another!
Come to the window,
and see the child in the cradle.

Bethlehem, bells of Bethlehem,
that the angels play,
what news do you bring to me?
You rounded up your flock:
Little shepherd, where are you going?
I'm going to bring to the stable cheese,
butter and wine.

If the stars still shine,
Shepherd, where do you want to go?
I'm going to the stable to see if the child
will let me sleep beside him.

VII. En Belén Tocan A Fuego

En Belén tocan a fuego,
del portal salen las llamas.
Porque dicen que ha nacido
El Redentor de las almas.

En el Portal de Belén
nació un clavel encarnado,
que por redimir el mundo
se ha vuelto lirio morado.

La Virgen lava pañales,
y los tiende en el romero.
Los pajarillos cantaban
y el agua se iba riendo.

Refrain:
Brincan y bailan los peces en el río,
Brincan y bailan de ver a Dios nacido.
Brincan y bailan los peces en el agua,
Brincan y bailan de ver nacida el alba.

In Bethlehem a fire begins,
from the manger come the flames;
for they say he was born,
the Redeemer of souls.

In Bethlehem's stable,
a carnation was born, the incarnate,
that by redeeming the world,
has turned into a purple lily.

The Virgin washes clothes,
and hangs them on the rosemary bush.
The birds sang,
and the water flowed rejoicing.

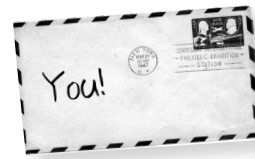
Refrain:
Fish in the river jump and dance,
they jump and dance to see God's birth.
Fish in the water jump and dance,
they jump and dance to see the dawn's birth.

VIII. El Noi de la Mare

What shall we give to the Child of the Mother?
What can we bring that will give him delight?
Bring to him raisins in kingly abundance,
Bring him the offerings he richly deserves.

What shall we bring to the Child of the Mother?
What shall we bring to the beautiful boy?
Raisins and honey and olives and walnuts,
Raisins and honey and figs that are ripe.

What shall we do if the figs do not ripen?
What shall we do if the figs are still green?
Gifts that we offer the Child should be perfect,
Mild for a baby, yet fit for a King.



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IX. Chiquirriquitín

Por debajo del arco del portaliño
se descubre a María, José y el Niño.

Entre el buey y la mula
Dios ha nacido,
y en un pobre pesebre
lo han recogido.

Refrain:
Ay, del chiquirritín, chiquirriquitín,
metidito entre pajas,
Ay, del chiquirritín, chiquirriquitín,
metidito entre pajas,
Ay, del chiquirritín, chiquirriquitín,
Queridi, Queridito del alma.

Below the arch of the stable,
we find Mary, Joseph, and the Child.

Between an ox and a donkey,
God was born,
and in a poor manger
they received him.

Refrain:
Oh, in the manger,
lying in the straw
Oh, in the manger,
lying in the straw,
Oh, in the manger,
darling boy, little darling of our soul.

X. El Rorro

Del elefante hasta el mosquito
guarden silencio, no le hagan ruido.

Noche venturosa, noche de alegría,
bendita la dulce divina María.

Coros celestiales con su dulce acento,
canten la ventura de este nacimiento.

Refrain:
A la rururu, niño chiquito,
duérmase ya mi Jesucito.

From the elephant to the mosquito,
keep quiet, do not make noise.

Divine night, night of joy,
Blessed be sweet, divine Mary.

Celestial choirs with your sweet voices,
sing the blessing of this birth.

Refrain:
A la ruru, little child,
go to sleep now, my tiny Jesus.

Stille Nacht, Heilige Nacht, Franz Xaver Gruber arr. Matthias Bretschneider

Stille Nacht, Heilige Nacht!
Alles schläft, einsam wacht
Nur das traute hoch heilige Paar,
Holder Knabe im lockigen Haar,
Schlaf in himmlischer Ruh.

Noche de paz, noche de amor
Todo duerme en derredor
Y los astros que esparcen su luz,
Anunciando al niño Jesús,
Brilla la estrella de paz.

Stille Nacht, Heilige Nacht!
Hirten erst kund gemacht
Durch der Engel Halleluja,
Tönt es laut bei ferne und nah:
Christ der Retter ist da.

Silent night, holy night!
Everything sleeps; alone watch
Only the married, most holy pair,
Precious boy with curly hair.
Sleep in heavenly peace.

Night of peace, night of love
Everything sleeps around us
And the stars that spread their light
Announcing the little boy Jesus,
Shines the star of peace.

Silent night, holy night!
Shepherds first made aware
By the angel's hallelujah,
Ringing out far and near:
Christ the Savior is here.

Silent night, holy night!
Son of God, love's pure light
Radiant beams from thy holy face
With the dawn of redeeming grace,
O, Jesus, Lord, at thy birth
Jesus, Lord, at thy birth!

PWC MENTORSHIP PROGRAM

The PWC Mentorship program is now in its 5th year! This program is open to 10th, 11th, and 12th grade young women with choral experience and a passion for singing. The program offers qualified applicants a unique opportunity to perform advanced and innovative literature with one of the best women's choruses in the country: PWC! Participation in the New Music for Treble Voices Festival with the PWC every spring marks the culmination of the Program. We invite you to this spirited event on March 22, 2014 at All Saints Episcopal Church, Palo Alto.

For more information and application, visit us at <http://pwchorus.org/?q=mentorship>

Featured Composers

Os Mutorum - James MacMillan

Scottish composer and conductor James MacMillan, born in 1959, has written numerous choral works, orchestral compositions, and operas inspired by his Roman Catholic faith and by traditional Scottish music. MacMillan first gained prominence with the BBC Scottish Symphony Orchestra's premiere of *The Confession of Isobel Gowdie*, based on the story of a woman executed for witchcraft in 17th century Scotland. More commissions followed, including the percussion concerto *Veni, Veni, Emmanuel*, which was premiered in 1992 and has become MacMillan's most performed work. In addition to a large body of sacred music, including a Magnificat and several Masses, MacMillan's opera *The Sacrifice*, commissioned by the Welsh National Opera and based on the ancient Welsh tales of the Mabinogion, won a Royal Philharmonic Society award. MacMillan served as composer and conductor for the BBC Philharmonic from 2000 to 2009.

Os Mutorum, by James MacMillan, was commissioned by my husband, Alan Tavener, as a birthday present. The text is a favorite passage from the Office for St. Columba in the 13th century Scottish manuscript, the *Inchcolm Antiphoner*. It expresses very clearly and movingly the affection for St. Columba still held in Scotland today. The premiere was given at Mass in the composer's church, St. Columba's R.C. Church, Glasgow, in June 2008, followed that evening by the official concert premiere in Glasgow's West End Festival. There is a figure in the accompaniment in the final section that bears more than a fleeting resemblance to the theme of the 60s TV spy series *The Saint* — could it be a coincidence?

— Rebecca Tavener

Venite Exultemus Domino - Levente Gyöngyösi

Romanian-born Hungarian composer Levente Gyöngyösi was born in 1975 and moved to Hungary at the age of fourteen. The PWC performed *Venite Exultemus Domino* at the 2006 Béla Bartók Competition in Debrecen, Hungary, and recorded it in 2007. In this unaccompanied setting, buoyant, cascading motifs are anchored by a pulsing beat that drives the piece through a variety of mood shifts, from a jubilant opening inviting the listener to "come, rejoice in the Lord," to a more contemplative section that leads into darker, mysterious territory, to a restatement of the opening theme and a triumphant ending.

Songs of Night - Kirstina Rasmussen

I was honored to be commissioned to write this cycle in celebration of Martín Benvenuto's tenth season with the PWC. Martín and I decided on setting the bilingual texts of talented Bay Area Mexican-American poet, Francisco Alarcón. Songs of Night celebrate the many facets of both Benvenuto and the Peninsula Women's Chorus. From the majestic introduction, Night, to the disjunct Oportunidad, to the nostalgic Antigua Canción, the songs explore the many connotations of night — including darkness, light, possibility, and dreams.

Night

Large forte ascending intervals convey the "enormous...empire of darkness" in this short introductory piece, only to be reversed in direction at a piano dynamic, as the empire is "disarmed". Simple major chords take over as light begins to gleam through.

Oportunidad

Alarcón's poem depicts a conversation between two friends, sharing their opposite reactions to a power outage in the city. I chose to first emphasize the negative view point — with many voices chaotically repeating "the city has no electricity — what a nightmare!", underscored by the dissonant, rushed, and disjunct piano part, depicting honking cars, halting traffic and harrowed nerves. The chaos melts into openness, as the poem shifts to the optimistic view of the outage. A solo voice sings the words "a chance to count the stars", unhurried, savoring every note. The earlier piano dissonances are revoiced in shimmering arpeggiations, and the rest of the chorus is won over, as they look up "to the sky". The contagious strength of negativity and the power of true optimism are explored in this setting of Alarcón's Spanish text.

Antigua Canción

For the hauntingly beautiful poem, "Old Song", I created a simple and memorable recurring tune with an almost sing-song triple meter to embody "a song so old we don't know if we learned it". This piece is warmly dedicated to Martín Benvenuto, who has shared his love of song with countless people throughout his career, both in Argentina and the United States.

— Kirstina Rasmussen

Eatnemen Vuelie - Frode Fjellheim

Frode Fjellheim was born in Norway in 1959 and studied classical piano at the Music Conservatory in Trondheim between 1980 and 1984. Since then he has worked as a freelance musician and composer. *Eatnemen Vuelie* is inspired by *yoik*, an old vocal tradition among the modern indigenous Sámi people of Scandinavia and Russia. Characterized by short, repeating melodic phrases with slight variations, the *yoik* is meant to encapsulate a person, place, element of nature, or emotion. The wordless phrases in *Eatnemen Vuelie* are juxtaposed with the melody of the *Beautiful Savior* hymn.

Ave Maria - Cecilia McDowall

Born in London in 1951, Cecilia McDowall is currently the composer-in-residence at Dulwich College, London, and has been short-listed several times for the British Composer Awards. *Ave Maria* is the second of a group of three motets about Mary, framed by *Ave Regina* and *Regina Caeli*. Commissioned by Janet and Douglas Mackay in memory of their parents for the City of Canterbury Chamber Choir, *Ave Maria* makes use of spare, unaccompanied harmonies that expand into lush chords but always remain intimate.

Faith is the Bird That Feels the Light - Elizabeth Alexander

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.

Carols and Lullabies - Conrad Susa

Pennsylvania native Conrad Susa, born in 1935, received his education at the Carnegie Institute of Technology and the Juilliard School. He is known for his operas and choral works, and has composed incidental music for various plays. His 1973 chamber opera, *Transformations*, set to texts from the poems of Anne Sexton, is one of the most frequently performed operas by an American composer, and his opera *The Dangerous Liaisons*, commissioned by the San Francisco Opera, was premiered by that company in 1989 with a national telecast. He now teaches at the San Francisco Conservatory, where he was appointed chair of the composition department in 2000. PWC's recording of Susa's charming settings of traditional Spanish carols is available on the *Carols and Lullabies* CD.

Four or five years ago, Philip Brunelle suggested I write him a companion to Britten's A Ceremony of Carols. To a composer, this tempting offer was another way of asking "How's about writing us a hit?" After several years of me writhing in doubt, a friend, Gary Holt, showed me a collection of traditional Spanish carols he had sung as a boy in Arizona. Excited, I juggled them around to form a narrative. I noted their many connections with Renaissance music along with their homey, artful simplicity. Finally, the overriding image of a Southwestern piñata party for the new baby led me to add guitar and marimba to Britten's harp and to compose connective music and totally reconceive the carols.

In an often overlooked detail in the Christmas story, the New Baby bawls loudly as the shepherds leave in the final bars of Chiquirriquitín. (You may hear him in your mind.) His parents must now dandle and soothe him to sleep. Tired themselves, they drift off as the angels hover about them in protective adoration.

— Conrad Susa



Featured this season:

PWC celebrates the holidays with Carols and Lullabies, an album showcasing Christmas with a Latin spin in the American Southwest!

Downloads available on iTunes and Amazon

FULL ALBUM AT WWW.PWCHORUS.ORG

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), served on the faculty of the Piedmont East Bay Children's Choir for eight years, and has recently been appointed Artistic Director of the Contra Costa Children's Chorus.

Recognized for his exacting technique and a passion for drawing the finest choral tone, Benvenuto also commands an extensive repertoire. In addition to the historical repertoire, his choirs are dedicated to commissioning new works from composers such as Libby Larsen, 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 choruses in the U.S. Benvenuto highly values artistic collaborations: his choirs have collaborated with Veljo Tormis, Joseph Jennings, Karmina Silec 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 appears regularly 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.



Jungmee Kim, Accompanist
Jungmee Kim, a native of South Korea, earned her reputation for performing song recital repertoire while studying under several renowned and respected pianists and vocal coaches. Her mentors include Terry Decima, Irma Vallecillo, Susan Larson, and John Moriarty.

Jungmee was named Gideon Klein Scholar for her study of composer Viktor Ullmann and Jewish music in Teresienstadt Camp during the Holocaust. She also received first prize in the Performing Arts Society Beethoven Sonata Competition and a Concord Pavilion Performing Arts Scholarship.

A highly sought-after musician, she keeps a busy performance schedule as a solo pianist, collaborative pianist, organist,

and percussionist. She has appeared with the Boston Philharmonic Orchestra, Harvard University Wind Ensemble, Boston Opera Collaborative, Northeastern University Orchestra, Prism Opera, New England Conservatory Light Opera Company, Harvard Business Music Series, Longy School of Music, Bay Area Classical Harmonies, Oakland Opera Theatre, and Palo Alto Philharmonic Orchestra. Jungmee has also premiered numerous compositions by New England-based composers.

Jungmee is the music director and répétiteur for the San Francisco Parlor Opera; recent projects include *Thaïs*, *Madame Butterfly*, *Così fan tutte*, *Agrippina*, *Follies*, *Le nozze di Figaro*, *Amahl and the Night Visitors*, and *Hänsel und Gretel*.

M.M. New England Conservatory of Music; M.L.A. Harvard University; B.A. Northeastern University.

Meredith Clark, Harp

In demand as an orchestral harpist, Meredith Clark has performed as guest principal with the San Francisco Symphony as well as many other top symphonies in the Bay Area and with orchestras in Ohio, West Virginia, Indiana and Nebraska. Ms. Clark's talent has been widely recognized. She won the Cleveland Institute of Music's concerto competition, performing as a soloist during the Institute's opening orchestra concert of the 2009-2010 season. She was a winner at the Cynthia Mitchell Woods Young Artist Competition and the American String Teachers Association competition.

Meredith Clark earned her Bachelor of Music degree at Oberlin Conservatory of Music, and her Master of Music in Harp Performance at the Cleveland Institute of Music, studying under Yolanda Kondonassis for both degrees.

Michael Goldberg, Guitar

Michael Goldberg has extensive experience teaching both classical and jazz guitar. He currently teaches at U.C. Berkeley and U.C. Davis, and maintains a private teaching practice in Berkeley. He has toured throughout the United States as part of the Alma Duo, an ensemble of violin/viola and guitar, and is also a member of the Left Coast Chamber Ensemble, a group devoted to contemporary music performance. Mr. Goldberg has been featured with the Santa Rosa Symphony, Berkeley Symphony, Empyrean Ensemble, Diablo Valley Ballet, and many other Bay Area groups. He has formerly taught at the Cal. State Hayward, Chabot College and Las Positas College. He received his M.M. from the San Francisco Conservatory of Music where his principal teacher was David Tanenbaum.

Greyson Boydston, Marimba

Greyson Boydston is returning for his second year as a percussion instructor for both Saratoga HS and Redwood MS. Greyson received his bachelor's degree from the University of Nevada, Reno and has played with The Tahoe Symphony, Reno Chamber Orchestra, Reno Jazz Orchestra, and various jazz small groups and ensembles. Greyson was a performing member of the Santa Clara Vanguard Drum and Bugle corps, and has worked with multiple high schools and independent organizations throughout the years, including: Robert McQueen HS, Damonte Ranch HS, James Logan HS, Los Gatos HS, Vanguard Winter Percussion, and the Santa Clara Vanguard Cadets.

James Toland, Master Voice Teacher

The Peninsula Women's Chorus



The Peninsula Women's Chorus, established in 1966, is a leader in the resurgence in women's choirs specializing in choral masterpieces. The PWC is known for adventurous programming, seeking out music written specifically for women and frequently commissioning new works. The singers are selected by audition and share an enthusiasm for challenging repertoire sung in original languages. Among PWC honors are second place in the American Prize for Choral Performance for its 2010 CD Nature Pictures, third prize in the 2006 Béla Bartók 22nd International Choir Competition, Women's Division, in Debrecen, Hungary; two Chorus America/ASCAP Awards for Adventurous Programming (2003 and 1999); finalist in the 2000 Margaret Hillis Award for Choral Excellence; and second prize at the 1994 Tallinn International Choral Competition in Estonia. The chorus has made three appearances at ACDA National Conventions: first in 1987, singing a feature concert of vocal orchestra music from the film *Song of Survival* and presenting music for women's voices in a special interest session of music by Kirke Mechem; in 1993, presenting a traditional choral program; and in March of 2001, presenting a contemporary tour de force before more than 6,000 choral directors to great acclaim. In addition, the chorus performed as a continental founding choir at the AmericaFest World Festival of Women's Singing in Seattle in July 2001. The PWC has participated in many choral competitions and festivals: in 2011, it was selected to participate in the Seghizzi International Competition of Choral Singing in Gorizia, Italy; in the summer of 2003, it was one of four choirs representing the United States in Festival 500: Sharing the Voices, an international festival of choral music in St. John's, Newfoundland. In addition to extensive performances throughout the San Francisco Bay Area, the chorus has been heard on National Public Radio, and has appeared on television both nationally and internationally.

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Stephanie Batties*
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Sarah Kelts
Danni Redding Lapuz
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Katie Sanwick*
Kyle Sofman*
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Sara Asher*
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Hannah Druckman
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Lynne Haynes-Tucker*
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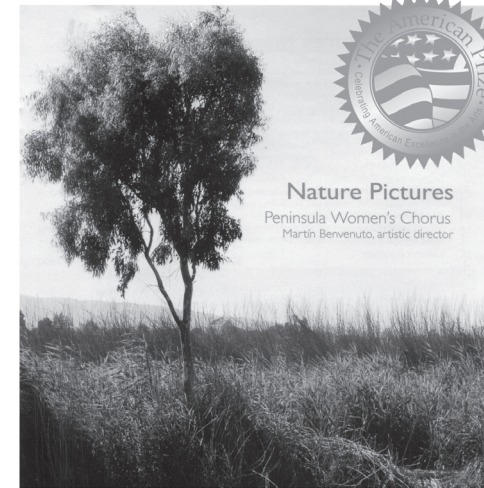
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NATURE PICTURES

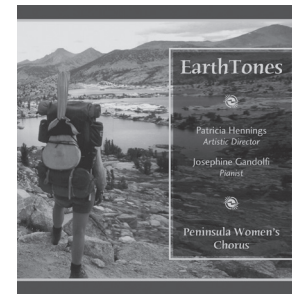
With its newest CD, *Nature Pictures*, the PWC celebrates a close relationship with prominent Estonian composer Veljo Tormis. Influenced by his deep conviction that ancient song traditions reflect a close connection to nature, the prolific Tormis gives us the four seasons in 36 miniatures of intense choral imagery in his evocative song cycle, *Looduspildid (Nature Pictures)*. We are proud to present the first American recording of this cycle! This eclectic recording continues the theme with Karl Korte's *Spring*, Chen Yi's *Looking at the Sea* and Samuel Barber's *To Be Sung on the Water*. Also included are Edward Elgar's *The Snow*, and Kenneth Leslie's lovely *Cape Breton Lullaby*, a PWC favorite. *Nature Pictures* won the PWC second place for the 2010 American Prize in Choral Performance.

"An outstanding recording from a very fine chorus."

— David Gardner, *The American Prize*

"...a superb CD"

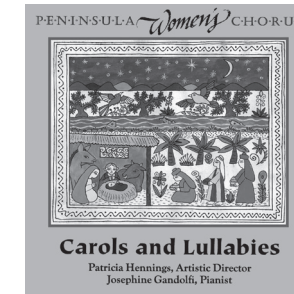
— Veljo Tormis, *composer*



EARTHTONES

EarthTones pays tribute to the PWC's late director Patty Hennings's infectious love of music and life. It is the fulfillment of her vision for a CD of the PWC's twentieth-century repertoire that transports the listener and inspires the soul with "earth sounds." The CD opens

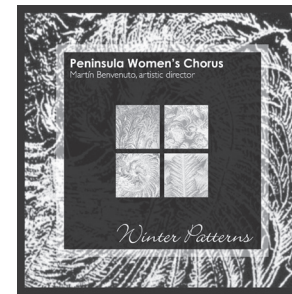
with the blossoming sunrise of Libby Larsen's *Psalm 121*. Also included are Gwyneth Walker's *I Thank You God*; H. Garrett Phillips's mesmerizing *Odysseus and the Sirens*; Libby Larsen's powerful *I Just Lightning*; the avant-garde tone picture *Urok* by Slovenian composer Lojze Lebič and Patty Hennings's own arrangement of the American folk song *Shenandoah*. *This CD made possible in part by a grant from the Peery Foundation.*



CAROLS AND LULLABIES

The PWC's second Christmas CD has a Latin beat. Conrad Susa's festive *Carols and Lullabies: Christmas in the Southwest* is the title work. The CD is rounded out with the *Missa Brevis* of Canadian composer Ramona Luengen, contemporary Hungarian

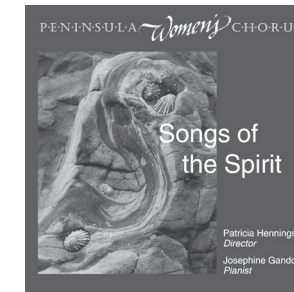
composer József Karai's *Hodie Christus natus est*, two selections from *The Place of the Blest* by American icon Randall Thompson, the soaring *O Regem coeli* of Tomás Luis de Victoria, and San Francisco composer David Conte's delightful *Christmas Intrada*. A must-have addition to your holiday collection!



WINTER PATTERNS

This holiday-themed CD takes its name from the evocative choral landscapes of Estonian composer Veljo Tormis's *Talvemustrid (Winter Patterns)*. Other highlights include Daniel Pinkham's lively and popular *Christmas Cantata*, Hildegard von Bingen's

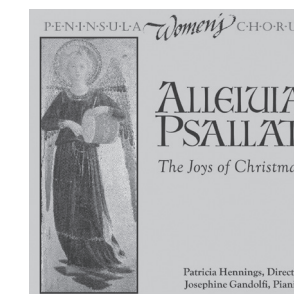
meditative *O Vivens Fons*, two remarkable settings of the *Ave Maria* text by Joan Szymko and Rebecca Clarke, the post-minimalist *Agnus Dei* by Charles Griffin, and Francis Poulenc's stunning *Litanies à la Vierge Noire*. Also featured is the fiery and intense "Suite" de Lorca by modern Finnish composer Einojuhani Rautavaara. Selections from William Mathias's joyous *Salvator Mundi*, *A Carol Sequence* and a multilingual arrangement of the immortal *Silent Night* close the CD on the perfect seasonal note.



SONGS OF THE SPIRIT

Songs of the Spirit features inspirational music ranging from the vocal orchestra arrangements of the documentary film *Song of Survival* to the scintillating contemporary works of Ron Jeffers and Lou Harrison. For those who have requested a recording of Dvořák's

powerful *Largo*, Johansson's shimmering *Examine me*, R. Murray Schafer's exotic *Snowforms*, or the PWC's favorite, *Shenandoah*, this CD is for you!



ALLELUIA PSALLAT

Music for yuletide, this CD features some of PWC's best-loved Christmas music, including pieces by Hildegard von Bingen, Benjamin Britten, and Kirke Mechem.

These CDs can be purchased at today's performance and through our website.

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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

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COME SING WITH US!

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

Auditions will take place on
Thursday, January 9, 2014, or by appointment.
Rehearsals are held Monday evenings in Palo Alto.
For more information or to schedule an audition,
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