



**PENINSULA
WOMEN'S CHORUS**

Martín Benvenuto, *Artistic Director*



Saturday, April 28 • 4:00 p.m.

Saturday, May 5 • 4:00 p.m.

All Saints Episcopal Church
555 Waverley Street
Palo Alto

Full Circle

We Wake the Day, from *Indian Singing* **Ron Jeffers (1943-2017)**
Susan Rooke, Cathleen Kalcic, and Jennifer Katz, *speakers*

This we know **Ron Jeffers**

Selections from *The Winged Joy* **Kirke Mechem (b. 1925)**

The Message

The Cynic

A Farewell

You say there is no love

Kyle Sofman, *soprano*

Three Mexican Folk Songs* **arr. David Conte (b. 1955)**

1. La Martiniana

2. La Bruja

3. La Llorona

Andrew Davies and Julian Brown, *violins*; Michael Goldberg, *guitar*; Marie Laskin, *bass*

INTERMISSION

On a Mountain Path** **Peter Knell (b. 1970)**

I. natsu kodachi

II. sumiregusa

III. hibari yori

IV. kiri shigure

V. tsuki no tomo

Cathleen Kalcic, *soprano*

Selections from *displacement+* **Eric Tuan (b. 1990)**

Movement II: Overheard in Silicon Valley

Movement IV: Frosty night

Movement V: San Francisco

I'm Goin' Up A Yonder **Walter Hawkins, arr. Martin Sirvatka**

Will the Circle Be Unbroken, traditional Appalachian **arr. J. David Moore**

Ciara Karski, Michelle Staley, Sarah Etheredge, Jennifer Katz, Eithne Pardini, and Martha Morgan, *sextet*

Andrew Davies and Julian Brown, *violins*; Michael Goldberg, *guitar*; Marie Laskin, *bass*

*World premiere

** Performed by Alla Breve

+ 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 & Program Notes

We Wake the Day, Ron Jeffers, text by Gail Tremblay

Ron Jeffers first heard the poet Gail Tremblay read her work *Indian Singing in 20th Century America* in his hometown of Corvallis, Oregon. Says Jeffers: "I made a mosaic of selected portions of poems, which for me seemed to be various facets or aspects of Indian Singing, what Indian voices could say to us that has great meaning today: Get back to this connectedness, the sense of dancing harmoniously with the earth and not forgetting the earth, not laying waste to the earth, understanding the interdependence of all things, and simplifying one's life." This afternoon, we perform "We wake the day," the second movement of the three-movement *Indian Singing*, dedicated to the Peninsula Women's Chorus.

We pray that old lies will die;
that visions will dance on the land,
that we will learn a song to heal the Earth and bless
the four directions, the five colors
of people and of corn. That everyone,
black, white, yellow, red, and mixed
will see the sacred light that weaves
creation into a dazzling pattern
where life is supported by the interaction
of every creature the force that created
thinks of. We stand on the beach
by the edge of the water and weep,
let grief wash the madness away
until we see the beauty in the sun.
Light wakes us from life's nightmare, and we sing.

We wake; we wake the day,
the light rising in us like the sun—
our breath a prayer brushing
against the feathers in our hands.

...Light dances in the body
surrounds all living things—
even the stones sing
although their songs are infinitely
slower than the ones we learn
from trees. No human voice lasts
long enough to make such music sound...

We wake; we wake the day,
the light rising in us like the sun.

This we know, Ron Jeffers

A long-time collaborator, dear friend, and strong supporter of the PWC, Ron had a visionary mind, an open heart, and a unique creative voice as composer. Thanks to his leadership, earthsongs, a publishing company specializing in choral music from other cultures in their original languages, will forge on and continue to bring great literature to choirs around the world. Based on a speech attributed to Chief Seattle, "This We Know" is a hymn-like setting of an eloquent text, which speaks of the interconnectedness of people and the earth. Ron passed away this past August 2017, but his music and spirit will live on in our hearts and voices forever.

This we know.
The earth does not belong to us;
We belong to the earth.
This we know.
All things are connected
like the blood that unites one family.
All things are connected.
Whate'er befalls the earth
befalls the children of the earth.

This we know.
We did not weave the web of life,
we are merely a strand in it.
Whatever we do to the web,
we do to ourselves.
This we know.

The Winged Joy, Kirke Mechem

San Francisco composer Kirke Mechem's *The Winged Joy* is a landmark work for women's chorus written in 1963-64. It sets seven love poems by turn-of-the-century women poets that express in contrasting movements the joys and pain and ambiguity of love. We will perform four of the seven movements this afternoon, starting with the betrayal of "The Message," leading to cynicism in "The Cynic." In "A Farewell," the piano accompaniment sets the mood of resignation with a ground bass in the left hand, a cantilena melody in the right hand, and a gracious, lyrical, unison melody on top. We end with the jaunty "You say there is no love" and its lighthearted mocking of the game of short-term love affairs. Says Mechem: "Melodic motifs recur, and throughout...there are juxtapositions of major and minor, reflecting the ambiguity in young love – the mercurial interplay between happiness and unhappiness."

The Message, text by Margaret Sackville

"Oh, have you not a message, you who come over the sea?
Have you not a message or word at all for me?"

"I have sailed, sailed, sailed where the seas are green and blue,
I've silver, gold, and merchandise—but never a word for you."

"But did you see my love by any way you came?
For if you saw my love, he must have spoke my name."

The Cynic, text by Theodosia Garrison

I say it to comfort me over and over,
Having a querulous heart to beguile,
Never had woman a tenderer lover—
For a little while.

Oh, there never were eyes more eager to read her
In her saddest mood or her moments gay,
Oh, there never were hands more strong to lead her—
For a little way.

A Farewell, text by Harriet Monroe

Goodbye!—no, do not grieve that it is over,
The perfect hour;
That the winged joy, sweet honey-loving rover,
Flits from the flower.

You say there is no love, text by Grace Fallow Norton

You say there is no love, my love,
Unless it lasts for aye!
Oh, folly, there are interludes
Better than the play.

"Oh, yes, I saw your love—oh, yes, and he was gay
Riding in his coach-and-six all on his birthday."

"But when you spoke of me—oh! What was it he said?"
"Oh, he never said a word at all, but turned away his head."

There never were loftier promises given
Of love that should guard her the ages through,
As great, enduring and steadfast as Heaven—
For a week or two.

Well, end as it does, I have had it, have known it,
For this shall I turn me to weep or pray?
Nay, rather I laugh that I thought to own it
For more than a day.

Grieve not—it is the law. Love will be flying—
Yes, love and all.
Glad was the living—blessed be the dying.
Let the leaves fall.

You say lest it endure, sweet love,
It is not love for aye?
Oh, blind! Eternity can be
All in one little day.

Three Mexican Folk Songs, Traditional Mexican words & melody, arr. David Conte

Originally commissioned by the San Francisco Symphony for the Día de los Muertos concert in 2013, the *Three Mexican Folk Songs* by David Conte is a suite of folk songs well known in Mexico. These performances are the world premiere of the SSAA chorus version, with the original scoring of guitar, two violins, and double bass. The texts straddle the macabre and the humorous in a way that is charming and engaging.

La Martiniana

Niña cuando yo muera,
no llores sobre mi tumba
Cántame un lindo son, ay mamá
cántame la Sandunga.

Lucero de la mañana,
el rey de todos los sonos
canta la Martiniana, ay mamá,
que rompe los corazones.

No me llores no, no me llores no,
porque si lloras yo peno.
En cambio, si tu me cantas
yo siempre vivo y nunca muero.

Si quieres que te recuerde,
si quieres que no te olvide
canta sonos del alma, ay mamá
música que no muere.

*"La Sandunga" is a traditional Mexican song from Oaxaca.

*Little girl, when I die
don't cry over my grave,
Sing me a beautiful song, oh mother
sing to me "La Sandunga."**

*Star of the morning,
the king of all songs
sings "La Martiniana," oh mother,
that breaks hearts.*

*Don't cry for for me, no, don't cry for me
because if you cry I suffer.
Instead, if you sing to me
I will always live and never die.*

*If you want me to remember you,
if you want me not to forget you,
sing soulful songs, oh mother
music that will never die.*

La Bruja (The Sorceress)

¡Ay!, qué bonito es volar,
a las dos de la mañana,
ay que bonito es volar, ay mamá.

Subir y dejarse caer
en los brazos de una dama,
que hasta quisiera llorar, ay mamá.

Me agarra la bruja y me lleva a su casa,
me vuelve maceta y una calabaza.
Me agarra la bruja y me lleva al cerrito,
me vuelve maceta y un calabacito.

Que diga y que diga, que dígame usted,
¿cuántas criaturitas se ha chupado ayer?
ninguna, ninguna, ninguna no sé,
yo ando en pretensiones de chuparme a usted.

¡Ay!, me espantó una mujer,
en medio del mar salado,
ay me espantó una mujer, ay mamá.

¿Porqué no quería creer
lo que otros me habían contado?
lo de arriba era mujer
y lo de abajo pescado, ay mamá.

*Oh! how nice it is to fly
at two in the morning,
oh! how nice it is to fly, oh mother!*

*To go up and let yourself fall
into the arms of a lady,
that I would like to cry, oh mother!*

*The sorceress grabs me and takes me to her house,
she turns me into a flowerpot and a pumpkin.
The sorceress grabs me and takes me to the hilltop,
she turns me into a flowerpot and a little pumpkin.*

*Tell me, tell me, oh tell me
how many little ones have you taken yesterday?
None, none, none, I don't know,
I'm just intending to take you.*

*Oh! I was frightened by a woman
in the middle of the salty sea.
Oh! I was frightened by a woman, oh mother!*

*Why didn't I want to believe
what others had told me?
the upper part was a woman
and the bottom was a fish, oh mother!*

La Llorona* (The Weeping Woman)

Salías del templo un día, llorona
cuando al pasar yo te vi.
Hermoso huipil llevabas, llorona
que la virgen te creí.

Llorona de azul celeste.

Dicen que no tengo duelo, llorona
porque no me ven llorar.
Hay muertes que no hacen ruido, llorona,
y es más grande su penar.

Llorona de azul celeste.

*You left the temple one day, llorona
when passing by I saw you.
You were wearing such a beautiful shawl
that I thought you were the virgin.*

Llorona of heaven's blue color.

*They say I'm not in mourning
because they do not see me cry.
There are deaths that do not make noise
and greater is their suffering.*

Llorona of heaven's blue color.

* La Llorona is often pictured in song as weeping for her dead husband or children.

On a Mountain Path, Peter Knell, haiku by Matsuo Bashō (1644-1694)

Praised for being “gratefully idiomatic” and for its “subtle virtuosity,” Peter Knell’s music is meticulously crafted, making full use of expressive and coloristic potential. Currently based in Los Angeles, Knell is a recipient of numerous national and international awards, and holds degrees from Princeton University, the Juilliard School, and the University of Texas at Austin, and was a Fulbright Fellow at the Sibelius Academy in Helsinki, Finland. *On a Mountain Path*, composed for Voci Women’s Vocal Ensemble in 2009, sets a selection of haiku by the very master of the form, Matsuo Bashō. “Natsu kodachi” centers around a pun on the words for summer grove and short sword, describing the mountain in martial terms. “Sumiregusa” describes the charm of finding a violet on a mountain path. “Hibari yori” depicts a skylark suspended in the sky over the mountain. “Kiri shigure” reflects on Mount Fuji and how its attractiveness is enhanced when obscured by a mist shower. “Tsuki tomo” refers to the legend of Mount Ubasute, in which a man follows the old custom of abandoning his old aunt on the mountain due to famine and hardship. When he sees the full moon rising over the mountain, he sees his aunt, and, repentant, returns to bring her back.

I. natsu kodachi

夏木立
佩くや深山の
腰ふさげ

natsu kodachi
haku ya miyama no
koshi fusage

summer grove
a sword worn by the mountain
a hip tassel

II. sumiregusa

山路来て
何やらゆかし
すみれ草

yamaji kite
nani yara yukashi
sumiregusa

on a mountain path
where something might charm you
a wild violet

III hibari yori

雲雀より
空にやすらふ
峠哉

hibari yori
sora ni yasurau
tōge kana

higher than the lark
resting in the sky
on the mountain path

Recording in progress. Please turn page quietly.

IV. kiri shigure

霧しぐれ
 富士を見ぬ日ぞ
 面白き

kiri shigure
 fuji o minu hi zo
 omoshiroki

misty showers
 today one cannot see Mt. Fuji
 it is more attractive

V. tsuki no tomo

俤や
 姨ひとり泣く
 月の友

omokage ya
 oba hitori naku
 tsuki no tomo

the image shows
 an old woman weeping alone
 my friend the moon

displacement, Eric Tuan

displacement by Eric Tuan is a choral meditation on exile. The second and fifth movements explore the ongoing process of displacement in the San Francisco Bay Area. The second movement sets buzzwords and catchphrases from Silicon Valley that encapsulate the tech industry's energy and creativity. In contrast, the fifth draws upon the searing poetry of housing activist, Tony Robles. His lament for San Francisco captures the sense of loss for historic communities forced out of the city by gentrification and soaring rents. The fourth movement ties this current experience of exile to a historical antecedent, which continues to resonate in the American psyche. It draws upon a haunting haiku by Senbinshi Takaoka, one of the 110,000 Japanese-Americans rounded up and forced into internment camps during the Second World War.

Movement II: Overheard in Silicon Valley

Alpha, beta
 Innovate
 Unicorn
 Don't be evil
 I deserve to live here
 I just have a good job
 Disrupt
 Creative destruction

Movement IV: Frosty night

Frosty night
 listening to rumbling train
 we have come a long way

Movement V: San Francisco

San Francisco, your eyes are empty, your houses are empty, your canvas is bare of poems. Your mirrors and windows are missing reflection. Your flowers are drained of color.

Your eyes hold no murals, your skin is scrubbed raw. Your canvas contains no art. Your poems are eviction notices. Your skin is a thin postcard that reads non-deliverable. Your tongue is a torn bus transfer out of town.

I don't know you anymore.

I'm Goin' Up A Yonder, Walter Hawkins, arr. Martin Sirvatka

The gospel song "I'm Goin' Up A Yonder" by Oakland-based minister Walter Hawkins begins softly and continues to crescendo in texture and dynamics, climaxing at the key change with the addition of a soaring descant. An increasing sense of expectation is created by the repetition of the text, amplifying the longing to go "home."

Will the Circle Be Unbroken, traditional Appalachian, arr. J. David Moore

The hymn "Will the Circle Be Unbroken" first appeared in a gospel song collection in 1908. It was reworked by A.P. Carter in 1935 and experienced a renaissance when released by The Nitty Gritty Dirt Band in 1973. The updated lyrics of this arrangement by J. David Moore were written by folk singers Betsy Rose, Cathy Winter, and Marcia Taylor. These lyrics were the ones requested by the MUSE Women's Choir of Cincinnati when they commissioned the arrangement for a celebration of Appalachian cultural heritage in 2001.

The bright and joyful arrangement by Moore makes use of two traditional vocal ensemble styles, the bluegrass trio (unapologetically inspired by Dolly Parton) and the gospel quartet, and is a celebration of the power of song to create community.



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. In addition to 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, is a member of the Lowell Trio, and is the proud mother of her science nerd son, Zachary.

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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.

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Soprano 1

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Anna Chase
Ciara Karski
Jennifer Katz *
Sarah Kidd
Danni Redding Lapuz
Mercedita Navarro
Katie Sanwick *
Kyle Sofman *
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Judy Sweet
Jane Walker

Soprano 2

Sara Asher *
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Alto 1

Karianne Burns
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Cathleen Kalcic *
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Alto 2

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

* Alla Breve singers

PWC MENTORSHIP PROGRAM • Spring 2019



Are you a high school sophomore or junior looking for an amazing choral experience? Each year a small group of students is selected to rehearse and sing with the PWC during our Spring season.

Past participants have given the program high praise, including "My expectations were wonderfully exceeded, as the musical level of the choir was quite impressive, the conductor was incredibly efficient and clear, and the other singers were very helpful and focused. I learned so much, met many awesome women, and had a wonderful experience."

For more information about this exciting opportunity, email mentorship@pwchorus.org.

Acknowledgments

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

Ellie Chambers	May Goodreau	Ilja Isani	Stew Plock	Eric Sperano
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Special thanks to the following for their in-kind contributions:

Jan Cummins; Foothill College; Foothills Congregational Church, Los Altos; Bob and Jan Fenwick; Midori Kang; Mary Tusa; Jane Walker; Kevin Whitley; WomenSing

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in memory of Greg Kimura
Susan Rooke and Brian Rutt
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and Kevin Christopher
Stephanie Allen
in honor of Yiting Jin
and Kevin Christopher
Melissa Anderson
Marie Bernard
Rich and Linda Boyd
Anna Chase
Christopher Cheung
Cheryl Christopher
in honor of Yiting Jin

Elizabeth DeRosier
Kirsten Espe
Carol Farris
David Fenwick
Mary Ellen Foley
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Brian Holmes
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Sue Irvine
Laurie Johnson
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Jennifer Lee and Forrest Hetherington
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Kathy and Keith MacLaury
Jon Marlowe
Maureen Mellon
Kathleen Melonakos
Jerri-Ann Meyer
in honor of Yiting Jin
and Kevin Christopher
Martha Morgan
Kim Mortyn
Charles Nelson
James Ou
Eric Owens
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Doug Goodreau
Martyn Griffiths
in honor of Yiting Jin
and Kevin Christopher
Alan Halpern
Eileen Hamper
Cricket Handler
Barbara and Joel Hanover
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Sandra Rich
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Alan Rogol
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Our June concert surveys unaccompanied English choral music. The first half highlights the Renaissance era with *Mass for Five Voices* by William Byrd, works by Henry Purcell and Thomas Tallis and a set of delightful madrigals. The second half features the 20th-century classic, *Requiem*, by Herbert Howells, as well as Edward Elgar's *There is Sweet Music* and Charles Stanford's *Coelos ascendit*. 21st-century works by Roxanna Panufnik and Cecilia MacDowall round out this musical cornucopia.

Campbell • Friday, June 8 • 8:00 pm

Campbell United Methodist Church, 1675 Winchester Blvd.

San Francisco • Saturday, June 9 • 8:00 pm

St Gregory of Nyssa Episcopal Church, 500 De Haro St.

Palo Alto • Sunday, June 10 • 4:30 pm

All Saints Episcopal Church, 555 Waverley St.

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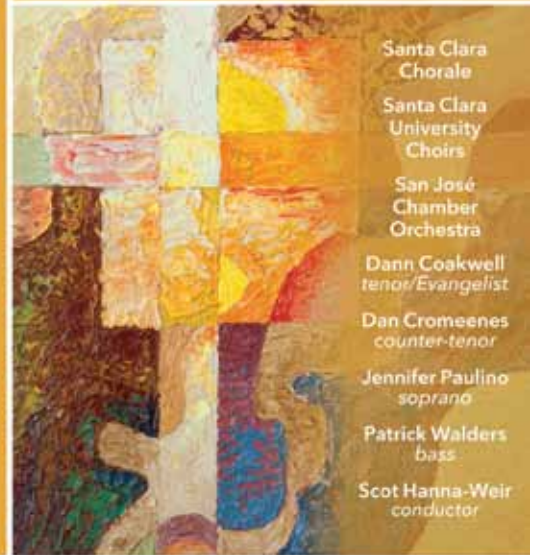


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Mission Santa Clara | 7:30 p.m.

For information and tickets, visit www.scc.org

PWC 2018-2019 SEASON

RISE UP, MY LOVE WINTER CONCERTS

Friday, December 14, 2018 • 8:00 pm
Mission Santa Clara

Saturday, December 15, 2018 • 2:30 pm
St Mark's Episcopal Church, Palo Alto

NEW PATHS GALA FUNDRAISER AND CONCERT

Saturday, March 9, 2019 • 2:30 pm
Trianon Theatre, San Jose

LIFTING AS WE CLIMB SPRING CONCERTS

Saturday, May 4, 2019 • 2:30 pm
Sunday, May 5, 2019 • 4:00 pm
St Mark's Episcopal Church, Palo Alto

SUMMER TOUR

July 16-21, 2019
International Choral Festival*
Missoula, Montana
*pending festival acceptance



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Altos are especially encouraged, but all voice parts will be considered. Auditions will take place in June and August by appointment. Rehearsals are held Monday evenings in Palo Alto. For more information or to schedule an audition, please call (650)327-3095, email auditions@pwchorus.org, or visit www.pwchorus.org.

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