



PENINSULA WOMEN'S CHORUS

Martín Benvenuto, *Artistic Director*
Lindsey Huff Breitschaedel, *Accompanist*

50th
Anniversary
PENINSULA WOMEN'S CHORUS
1966-2016



True  **NORTH**

Sunday, April 30, 2017 • 2:00 p.m.
Mission Santa Clara
500 El Camino Real, Santa Clara, CA



The Peninsula Women's Chorus, 2016

✧ True NORTH ✧

Der 23. Psalm, first performed 1975..... **Franz Schubert (1797-1828)**

The Captive's Hymn, first performed 1982..... **Margaret Dryburgh (1890-1945)**
ed. Patricia Hennings

We invite you to rise for this hymn

Largo from the **New World Symphony**, first performed 1982..... **Antonin Dvořák (1841-1904)**
arr. Margaret Dryburgh, ed. Patricia Hennings

Jabberwocky**, first performed 2002..... **Ron Jeffers (b. 1943)**

Come home little sister*..... **Cecilia McDowall (b. 1951)**

Vivos Voco..... **Joan Szymko (b. 1957)**

INTERMISSION

Mu süda, ärka ülest†..... **Cyrillus Kreek (1889-1962)**

Peace upon you, Jerusalem†..... **Arvo Pärt (b. 1935)**

Lauliku lapsepõli, first performed 2011..... **Veljo Tormis (1930-2017)**
Beatrice Fanning, Kyle Sofman, Deanne Tucker - soloists

displacement*..... **Eric Tuan (b. 1990)**
World Premiere

Movement I

Holly Liberatore - soloist

Movement II Movement III

Cathleen Kalcic - soloist

Movement IV Movement V

Harriet Tubman*..... **Walter Robinson, arr. Kathleen McGuire**

I'm Goin' Up A Yonder..... **Walter Hawkins (1849-2010), arr. Martin Sirvatka**

Cape Breton Lullaby, first performed 2004..... **Kenneth Leslie (1892-1974), arr. Stuart Calvert**

* Commissioned by the Peninsula Women's Chorus on the occasion of its 50th anniversary

** Commissioned by the family of founding member Anne Anderson in 2001

† 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 ✧

Der 23. Psalm, Franz Schubert

Der 23. Psalm, a major landmark of the treble repertoire by Franz Schubert, dates from the composer's final years. It was composed for Anna Fröhlich, a teacher of singing at the Vienna Konservatorium and one of four sisters who were all distinguished singers. *Der 23. Psalm* was written for Anna's singing class at the Konservatorium and was performed as part of voice qualifying examinations.

Gott ist mein Hirt,
 mir wird nichts mangeln.
 Er lagert mich auf grüne Weide,
 Er leitet mich an stillen Bächen,
 Er labt mein schmach tendes Gemüth.
 Er führt mich auf gerechtem Steige
 zu seines Namens Ruhm.
 Und wall' ich auch im Todesschatten-Thale,
 So wall' ich ohne Furcht,
 Denn du beschüttest mich,
 Dein Stab und deine Stütze
 Sind mir immerdar mein Trost.
 Du richtest mir ein Freudenmahl
 Im Angesicht der Feinde zu,
 Du salbst mein Haupt mit Öle,
 Und schenkst mir volle Becher ein,
 Mir folget Heil und Seligkeit
 In diesem Leben nach,
 Einst ruh' ich ew'ge Zeit dort
 In des Ew'gen Haus.

*The Lord is my shepherd;
 I shall not want.
 He makes me lie down in green pastures.
 He leads me beside still waters.
 He restores my soul.
 He leads me in paths of righteousness
 for his name's sake.
 Even though I walk through the valley of the shadow of death,
 I will fear no evil,
 for you are with me;
 your rod and your staff,
 they comfort me.
 You prepare a table before me
 in the presence of my enemies;
 you anoint my head with oil;
 my cup overflows.
 Surely goodness and mercy shall follow me
 all the days of my life,
 and I shall dwell in the house of the Lord
 forever.*

The Captive's Hymn, Margaret Dryburgh/Largo, A. Dvořák, arr. Dryburgh

The Peninsula Women's Chorus and Patricia Hennings played a significant role in introducing the world to the music of a women's vocal orchestra formed in a Sumatran prison camp during World War II. The camp held about 600 women and children, many of whom were missionaries, nuns, teachers, and nurses. A missionary, Margaret Dryburgh, wrote down classical music favorites on scraps of paper. This "remembered" music was then arranged, with the help of Norah Chambers, for four-part chorus of women's voices. Thirty women rehearsed this music under severe prison conditions. They surprised their fellow prisoners on December 27, 1943 with a concert that included the Largo from the *New World Symphony* by Dvořák and several other compositions from symphonic and piano literature. They sang to overcome adversity, and this body of work has become known as the *Song of Survival*. "The Captive's Hymn," with words and music by Dryburgh, was sung every Sunday throughout their captivity.

Camp survivor Helen Colijn, who resided in the Bay area, and whose sister donated manuscript scores of the "vocal orchestra" to Stanford University, offered introductory remarks at PWC concerts which featured the repertoire. She would describe the conditions under which the music had been written and performed, always ending with the words, "And we wondered, will the war ever end?" Then the chorus would begin to sing the Largo. The final piece of each concert was "The Captive's Hymn." Helen always stood up at the first words, with the audience quickly following as a tribute to the women who had endured terrible privation and yet had found the strength to sing. For the chorus as well as for the audience, this experience was always deeply emotional. Please rise as you are able in honor of these remarkable women.



Song of Survival concert: the PWC in 1982 with survivors from the internment camp

The Captive's Hymn

Father, in captivity
 We would lift our prayer to thee;
 Keep us ever in Thy love,
 Grant that daily we may prove
 Those who place their trust in Thee,
 More than conquerors may be.

Give us patience to endure,
 Keep our hearts serene and pure;
 Grant us courage, charity,
 Greater faith, humility,
 Readiness to own Thy will,
 Be we free or captive still.

May the day of freedom dawn,
 Peace and justice be reborn;
 Grant that nations loving Thee
 O'er the world may brothers be,
 Cleansed by suffering, know rebirth,
 See Thy Kingdom come on earth. Amen.

Jabberwocky, Ron Jeffers, text by Lewis Carroll

Ron Jeffers has been a strong leader in the American choral movement as a conductor, teacher, composer, and publisher. He is also a long-time collaborator, dear friend, and supporter of the PWC. Jeffers is the cofounder and manager of earthsongs, a publishing company specializing in choral music from other cultures in their original languages. "Jabberwocky" was commissioned to honor our own Anne Anderson, second alto and charter member of the PWC, and was premiered in 2002. The composition project was most enjoyable for Jeffers, who tells the story of the word "Jabberwocky" coming up at a luncheon at an ACDA convention. He based his setting on an arrangement of "Tea for Two" that he had sung in college. "Jabberwocky" assumes familiarity with the story (nonsense poem in Lewis Carroll's *Through the Looking-Glass*), and captures the spirit and tone of celebration: "Callooh! Callay! O frabjous day!" The piece is as whimsical as it is rhythmically sassy, based on a jazzy second alto bass line.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought—
So rested he by the Tumtum tree
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.



PWC members, 1967
(current member Anne Anderson
back row, center)

Come home little sister, Cecilia McDowall, text by Kevin Crossley-Holland

"Come home little sister" was commissioned by The Peninsula Women's Chorus on the occasion of its 50th anniversary through the Patricia Hennings New Music Fund. This delicate, spring-like poem, by the British poet Kevin Crossley-Holland, is an affectionate salutation to a newborn babe. The poet tells that the parents couldn't decide on a name for the baby, so in order to make the little sister welcome, she is invited to "come home little sister." The vivid imagery suggested lightness, brightness, and a buoyancy suitable for the homecoming. After the introduction of whispered welcomes, the voices burst into a dance-like song to celebrate the new arrival. Delightfully, "Come home little sister" chimes with the very recent arrival of my second granddaughter, Phoebe, a sister for Lucy.
— Cecilia McDowall

We have not snared you
with the net of name
we have not tamed you

come into the garden, little sister
and we will sing you
white stars green leaves

such spring-fever
the birds hop and cheep
around your sleepy head

the surge and shining
the rocking of tall trees
in the eager wind

who are you what are you
but the little sister
of this world around you

morning star and sparrow
bluebell smouldering
the attentive yew

the dance of time
the argument of choice
fingers reach out

but you are your own word
and cannot grow out of
a careless visitation

you declare yourself
smiling bubble-blower
your eyes gentian blue

lolling by the willow
your bald head askew
like a medieval saint

come home little sister
take your proper place
in this shining garden

dear daughter come home
come home we are here
and listening for your name

Vivos Voco, Joan Szymko, Medieval virtues & Julian of Norwich (14th c.)

Joan Szymko's powerful "Vivos Voco" text consists of *virtutes*, or "moral virtues," the name given to the short statements inscribed on church tower bells in medieval times. Bells rang outward, chasing away the evil spirits that were believed to hover over the rooftops, and upward, as prayers to the heavens.

Vivos voco (*I call the living*)
Fleo mortua (*I cry for the dying*)
Mortuos plango (*I wail for the dead*)
Consolo viva (*I console the living*)
Dissipo ventos (*I disperse the winds*)
Compello nubila (*I drive away the clouds*)
And all manner of thing shall be well.
All shall be well.

✧ INTERMISSION ✧

The Estonian choral tradition embodies the power of communal singing. With a population of only 1.4 million, Estonia boasts over a thousand choirs and tens of thousands of singers. Every five years since 1869, the country's singers have gathered at a special site on the outskirts of its capital Tallinn for a unique event: the Laulupidu or All-Estonian Song Festival, where a choir of 20,000 sings for and with an audience of 100,000. Choral singing was even a crucial part of the independence movement of the early 1990s.

The Peninsula Women's Chorus has had a very strong connection to this tradition. In 1994, the PWC earned second prize at the Tallinn International Choral Competition, and in the early 2000s, the PWC developed a close relationship with prominent Estonian composer Veljo Tormis. The collaboration culminated in his visit to the Bay area in 2006 and in the release of the PWC's sixth CD, *Nature Pictures*, featuring Tormis's *Looduspildid* (*Nature Pictures*), which depicts the four seasons in thirty-six miniatures of intense and condensed choral imagery. We mourn Tormis's passing earlier this year, and feel privileged to have been a part of his musical journey.

Mu süda, ärka üles, Cyrillus Kreek

Estonian composer Cyrillus Kreek systematically collected the folk music of his native country, and many of his folk melody arrangements are considered staples of the Estonian choral repertoire. For decades, he committed himself to collecting folk tunes, both religious and secular, and was the first Estonian collector to use the phonograph recorder. "Mu süda ärka üles" ("Awake, My Heart") calls for an awakening of our hearts to the Lord's goodness and guidance.

Mu süda, ärka üles
Ja kiida Loojat lauldes,
Kes kõik hääd meile annab
Ja muret ikka kannab.

*Awake, my heart,
and praise the Lord singing;
The one who gives us all that is good
and helps carry our burdens.*

Mu Jumal, nii kui öö se
Mind hoidis sinu käsi,
Nii päeval ka mind kannab,
Mull' inglid varjuks anna.

*My Lord, at night
your hand was holding me;
Carry me through the day,
and send your angels to shelter me.*

Ka töös mind ikka aita,
Mis õige, mulle näita
Su hoolde kõik ma jätan,
Mis iial ette võtan.

*Help me in my work
and show me what is right;
I trust you will care
for whatever I undertake to do.*

Su heldus jäägu mulle,
Mu süda templiks sulle:
Su sõna mind siin toitku,
Teed taeva poole näitku.

*Let your loving-kindness be my life,
my heart a temple of yours.
May your word feed me here on earth
and show me the way to heaven.*

PWC 50th Anniversary Legacy Founders Society!

Please join us in honoring PWC in perpetuity
by including PWC in your estate planning. It's easy!

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Peace upon you, Jerusalem, Arvo Pärt

Estonian composer Arvo Pärt's "Peace Upon You, Jerusalem" augments the text of one of the most well-known ascension psalms, originally sung by Jews as they climbed the Temple Mount in Jerusalem. Pärt carefully sets each phrase of text, moving from the joy of the psalmist as he approaches Jerusalem to his near delirium as he reaches his goal. After a short march, showing the strength of the city's walls, Pärt closes his piece with a quiet, fervent prayer for the peace of Jerusalem.

I rejoiced that they said to me, "Let us go to the house of Yahweh."
At last our feet are standing at your gates, Jerusalem!

Jerusalem, built as a city, in one united whole,
There the tribes go up, the tribes of Yahweh,
A sign for Israel to give thanks to the name of Yahweh.
For there are set the thrones of judgement,
The thrones of the house of David.

Pray for the peace of Jerusalem, prosperity for your homes!
Peace within your walls, prosperity in your palaces!
For love of my brothers and my friends I will say, "Peace upon you!"
For love of the house of Yahweh our God I will pray for your well-being.

Lauliku lapsepõli (The Singer's Childhood), Veljo Tormis

In "Lauliku lapsespõli" by Tormis, the singers collectively recall their childhood and the experience of learning to sing. We are reminded of the importance of singing from a young age and creating a "library of tunes" to enrich one's soul. The main melody is short with a narrow range, resembling ancient runic tunes. Each verse is sung by a solo singer, echoed by a small group and further supported by a larger choir providing a haunting accompaniment. Each part breathes only when the others are singing, resulting in an unbroken chain that holds the power to link us to one another and to our "library of tunes."

Kui ma ol'li väikokõnõ, al'leaa,
kas'vi ma sis kaunikõnõ, al'leaa,
ol'li üte üü vannu,
pääle katõ päävä vannu,
imä vei kiigu kesä pääle,
pan'de hällü palo pääle,
pan'de par'dsi hällütämmä,
suvõlinnu liigutamma.
Par'dsil ol'le pal'lo sõnnu,
suvõlinnul liia laalu,
par'ts sääl man mul pal'lo lauli,
suvõlindu liiast kõnõli.
Säält mina lat's sis laalu' ope,
ul'likõnõ sõna' osasi,
kõik mina pan'ni papõrihe,
kõik mina raiõ raamatuhe,
Selle minol pal'lo sõnnu,
selle laajalt laaluviisi.

When I was very little,
I grew so prettily,
I was but one night old,
just two days old,
Mother took my cradle to the meadow,
put my crib on the heath,
put a duck to rock the cradle,
the bird of summer to push me.
The duck had many words,
the bird of summer had lots of songs,
the duck sang many songs to me there,
the bird of summer, it spoke to me a lot.
That is where this child learned the songs,
this crazy one [got to] know the words,
all of them I placed on paper,
all of them I hewed into a book.
That is why I have so many words,
that is why I have lots of tunes.

The PWC, 1988



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Please let us know if you would like to be included in our mailing list to receive season brochures, postcards, and other chorus news. A sign-up list is available in the lobby, or you can give us your mailing information through our website at www.pwchorus.org.



displacement, Eric Tuan

“displacement” 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 first, third, and fourth movements tie this current experience of exile to three historical antecedents, all of which continue to resonate in the American psyche. While the first sets the lament of the Jewish people during the Babylonian captivity—“How shall we sing the Lord’s song in a strange land?”—the third explores spiritual exile in the traditional gospel song, “I am a poor wayfaring stranger.” The fourth 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 I

How shall we sing the Lord's song in a strange land?
By the waters of Babylon we sat down and wept when we remembered Zion.
How shall we sing the Lord's song in a strange land?
If I forget thee, O Jerusalem, let my right hand forget her cunning.
If I do not remember thee, let my tongue cleave to the roof of my mouth;
if I prefer not Jerusalem above my chief joy.
How shall we sing the Lord's song in a strange land?

Movement II

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

Movement III

I am a poor wayfaring stranger,
a-wandering through this world of woe,
And there's no sickness, toil nor danger,
In that bright land, to which I go.

I'm going there to see my father,
I'm going there, no more to roam,
I'm only going over to Jordan,
I'm only going over home.

I know dark clouds will gather round me,
I know my way is rough and steep,
And beautiful fields lie just before me,
Where God's redeemed their vigils keep.

I'm going there to see my mother,
She said she'd meet me when I come,
I'm only going over Jordan,
I'm only going over home.

I'll soon be free from every trial
My body sleep in the churchyard,
I'll drop the cross of self-denial
And enter on my great reward.

I'm going there to see my Savior
To sing His praise forevermore,
I'm only going over Jordan,
I'm only going over home.



Movement IV, text by Senbinshi Takaoka

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

Movement V, text by Tony Robles

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.

The PWC, 1999

Harriet Tubman, Walter Robinson, arr. Kathleen McGuire

Kathleen McGuire has created an outstanding arrangement of the glorious song "Harriet Tubman," originally penned by Walter Robinson. The vocal parts build with a "come on up" section followed by a hypnotic melody, which tells the story of Harriet the abolitionist and humanitarian. Layered under the melody are the sound of percussion imitating a train, vocal nuances resembling the sound of chains, and a train whistle. This SSAA version, commissioned by the PWC in 2016, is a world premiere.

One night I dreamed I was in slav'ry,
'bout eighteen fifty was the time.
Sorrow was the only sign;
Nothing around to ease my mind.
Out of the night appeared a lady
Leading a distant pilgrim band.
"First mate," she yelled, pointing her hand,
"Make room aboard for this young man," an' sayin'

"Come on up; I got a lifeline,
Come on up to this train of mine.
Come on up; I got a lifeline,
Come on up to this train of mine."
She said her name was Harriet Tubman,
And she drove for the Underground Railroad.

Hundreds of miles we traveled onward,
Gathering slaves from town to town.
Seeking ev'ry lost and found,
Setting those free that once were bound.
Somehow my heart was growing weaker,
(I) fell by the wayside's sinking sand.
Firmly did this lady stand,
Lifted me up, and took my hand.

Who are these children dressed in red?
They must be the ones that Moses led.

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."

If anybody asks you
Where I'm goin',
Where I'm goin' soon,

So if you wanna know
Where I'm goin',
Where I'm goin' real soon,

Refrain:

I'm goin' up a yonder,
I'm goin' up a yonder,
I'm goin' up a yonder
To be with my Lord.

If I can take the pain,
The heartaches that it brings,
There's comfort that in knowing
I'll soon be home.

If God gives me grace,
I'll run this race
And soon I'll see my Savior
Face to face.

The PWC, 2006



Cape Breton Lullaby, Kenneth Leslie, arr. Stuart Calvert

Kenneth Leslie held strong convictions to which he gave vigorous expression not only in his poetry and his personal letters, but in a remarkable public career as an editor and political activist. Leslie wrote both the words and music for the beautiful "Cape Breton Lullaby," which has transcended its initial popularity in Nova Scotia, Canada. In it, he describes an idyllic scene by the bay in which a laddie is summoned to sleep until day (*Caidil gu la*), and prayers are lifted for a father to be sent home safe from the foam.

Driftwood is burning blue,
Wild walk the wall shadows.
Night winds go riding by,
Riding by the lochie meadows.
On to the ring of day
Flows Mira's stream, singing:
Caidil gu la laddie, la laddie,
Sleep the stars away.

Far on Beinn Bhreagh's side
Wander the lost lammies.
Here, there, and everywhere,
Everywhere their troubled mammies
Find them and fold them deep,
Fold them to sleep, singing:
Caidil gu la laddie, la laddie,
Sleep the moon away.

Daddy is on the bay.
He'll keep the pot brewin',
Keep all from tumblin' down,
Tumblin' down to rack and ruin.
Pray, Mary, send him home
Safe from the foam singing:
Caidil gu la laddie, la laddie,
Sleep the dark away.



The PWC, 2010

CHORUS MEMBERS

Soprano 1

Anna Chase
Charlotte Daly
Ciara Karski
Jennifer Katz *
Sarah Kelts
Danni Redding Lapuz
Mercidita Navarro
Katie Sanwick
Kyle Sofman
Michelle Staley
Judy Sweet
Jane Walker

Soprano 2

Sara Asher *
Victoria Brown
Jan Cummins
Petra Dierkes-Thrun
Beatrice Fanning
Amy Fickenscher *
Barbara Hennings
Emily Jiang *
Elise Kent *
Andra Marynowski
Robin Mulgannon
Eithne Pardini
Sonia Popovic
Helen Yu

Alto 1

Ann Crichton
Sarah Etheredge
Cathleen Kalcic *
Diane Kim
Betsy Landergren
Holly Liberatore
Jennifer Mace
Kathryn MacLaury *
Roselena Martinez
Tiffany Ou
Kathy Plock
Kate Roseman
Jan Schonhaut
Hoai-Thu Truong
Deanne Tucker *

Alto 2

Anne Anderson
Lisa Collart *
May Goodreau
Lynne Haynes-Tucker *
Maya Hsu
Yiting Jin *
Michaela Montana
Martha Morgan
Diane Parnes *
Susan Rooke
Barbara Saxton
Alexandra Slade
Barbara Zoeller

* Alla Breve singers

✦ 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 is also Artistic Director of WomenSing (WS), has served as Artistic Director of the Contra Costa Children's Chorus, and has been on the faculty of the Piedmont East Bay Children's Choir for eight years.

Recognized for his exacting technique, and a passion for drawing the finest choral tone, Benvenuto's repertoire is extensive. In addition to the historical repertoire, his choirs are dedicated to commissioning new works from upcoming and established composers from the U.S. and abroad.

His choirs have earned awards 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), which recognizes the best recordings by choruses in the U.S., 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.

LINDSEY HUFF BREITSCHAEDEL PWC accompanist



Lindsey Huff Breitschaedel joined the Peninsula Women's Chorus as its accompanist in 2015, bringing with her a breadth of musical experience. She has a Master's degree in Opera Accompanying from the Vienna Conservatory, a Master's degree from the San Francisco Conservatory of Music in Piano Accompanying, and a Bachelor's degree in Musical Studies from the University of Redlands, where she studied piano, organ, harpsichord, and voice.

Lindsey has served as an accompanist for Stanford University, Piedmont East Bay Children's Choir, and Musiktheater Schönbrunn in Vienna, and as staff accompanist at the Community School of Music and Arts in Mountain View, the San Francisco Conservatory, Skyline Community College, and City College of San Francisco. Recently she was on faculty at both Cañada Community College and the German International School of Silicon Valley. Currently on staff as an accompanist at Santa Clara University and a regular performance accompanist with First Street Opera, Lindsey also teaches private piano lessons at her studio in Campbell.

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. Not satisfied with resting on its laurels, the PWC celebrates its 50th anniversary season in 2016-17, and looks forward to another 50 years of enriching its community with vibrant music.

Visit our website at
www.pwchorus.org



Visit us on
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✧ ACKNOWLEDGMENTS ✧

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

Jose Arocha
Stephanie Batties
Signe Boyer

Ellie Chambers
Anna & Andrea Cosmin
Ruthellen Dickinson

Kathy Fujikawa
Corky Fulton
Jan Houlihan

Marilyn Johnson
Venicio Navarro
Stew Plock

Sorin Spanoche
Steve Tani

AUXILIARY VOLUNTEERS NEEDED

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



The PWC, 1968 (founder and director Marge Rawlins front row, far left)

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We would like to extend a very special thank you to the members of the 50th Anniversary Committee who worked tirelessly to make this year so special!

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...And special thanks to Stephanie Batties, Stew Plock, Mary Tusa, and Jane Walker

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

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PWC Alumnae & Singers on Leave Attending the 50th Anniversary Celebration

Michele Abroff	Dorothea Evans	Karen Linford	Christina Sebastian
Cathy Anderson	Jodi Gandolfi	<i>former singer and</i>	Bonnie Senko
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Spring 2018

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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.



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Mostly Made in America is an homage to the musical

heritage of America, giving voice to celebration, uncertainty, the spirit of struggle, as well as the tranquility and familiarity of the sounds of home.

Featured on the CD are some of the PWC's signature and most intimate performances, including the heart-wrenching *Let Evening Come* by Brian Holmes; the battling interludes of *Thou Famished Grave* by Stacy Garrop, commissioned for the PWC's 40th anniversary; the intricate and exuberant *Venite Exultemus Domino* by Gyöngyösi Levente, which PWC performed at the Béla Bartók competition in Hungary in 2006; and the well-loved *Songs of Night* by Kirstina Rasmussen, commissioned to celebrate Artistic Director Martín Benvenuto's tenth anniversary with the PWC in 2013.

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

Congratulations to our Chamber of Commerce member, the Peninsula Women's Chorus – a jewel in our community crown, adding to the cultural soul of Palo Alto and delighting our community with the joyful sounds of beautiful voices for 50 years.



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Join us as we embark on our next 50 years of music making! Auditions 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 or email auditions@pwchorus.org.



Funded in part by a grant from Silicon Valley Creates, in partnership with the County of Santa Clara and California Arts Council

