

# Reinventing Love



**SATURDAY, DECEMBER 14, 2019 @ 2:30PM**

St. Mark's Episcopal Church, Palo Alto

**FRIDAY, DECEMBER 20, 2019 @ 8:00PM**

Mission Santa Clara, Santa Clara

# Reinventing love

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

**Jerusalem** ..... Traditional Irish, **arr. Michael McGlynn (b. 1964)**  
Cathleen Kalcic, Petra Dierkes-Thrun, Eithne Pardini, soloists

**Sanctus** ..... **Richard Oswin (b.1957)**

**Pues Logra Ya** ..... **Esteban Salas y Castro (1725-1803)**  
Petra Dierkes-Thrun, Jennifer Song, Martha Morgan, soloists  
Elizabeth Ingber, violin I; Joyce Lee, violin II;  
Lucinda Lenicheck and Margaret Fondbertasse, continuo

**Seikilos** ..... **Joanne Metcalf (b. 1958)**  
Mercidita Navarro, Cathleen Kalcic, Deanne Tucker, soloists

**Mistletoe\*** ..... **David Conte (b. 1955)**  
Lucinda Lenicheck, cello

**I'll Be Home For Christmas** ..... **Kim Gannon (1900-1974)** and **Walter Kent (1911-1994)**

## INTERMISSION

**Love is Anterior to Life\*\*** ..... **Bettina Sheppard (b. 1962)**

**Five Hebrew Love Songs\*\*** ..... **Eric Whitacre (b. 1970)**

1. Temuná
2. Kalá kallá
3. Lárov
4. Éyze shéleg!
5. Rakút

Deanne Tucker, speaker; Jennifer Davidson Kim, soprano, Elizabeth Ingber, violin

**Annabel Lee** ..... **Eva Ugalde (b. 1973)**

**Miserere** ..... **Eva Ugalde**

Selections from **Dancing Day**, a cycle of traditional Christmas carols ..... **arr. John Rutter (b. 1945)**

1. Personent Hodie
2. Angelus ad virginem
3. There is no rose

Michelle Staley and Yiting Jin, duet

4. Coventry carol
5. Tomorrow shall be my dancing day

Kyle Sofman, soloist

**Stille Nacht** ..... **arr. Bretschneider**

Susan Hogben, Michelle Staley, Cathleen Kalcic, Deanne Tucker,  
Lynne Haynes-Tucker, Holly Liberatore, sextet

\* *World premiere*

\*\* *Performed by Alla Breve*



# Texts & Program Notes



## **Jerusalem**, arr. Michael McGlynn, Traditional Irish music and text

Irish composer Michael McGlynn's harmonic language combines elements of traditional Irish music with contemporary techniques. Heterophony—a texture characterized by the simultaneous variation of a single melodic line—creates a mesmerizing effect here. "Jerusalem," one of the traditional Kilmore carols from the 17th century, alludes to a heavenly city where God's love is palpable.

### **Chorus:**

Jerusalem, our happy home,  
When shall we come to thee?  
When shall our sorrow have an end?  
Thy joy, when shall we see?

2. There Magdalen she has less moan,  
Likewise there she doth sing;  
The happy saints in harmony  
Through every street doth ring.

1. There's cinnamon that scenteth sweet;  
There palms spring on the ground.  
No tongue can tell, no heart can think,  
What joy do there abound?

3. Fair Magdalen hath dried her tears;  
She's seen no more to weep,  
Nor wet the ringlets of her hair,  
To wipe our Saviour's feet.

## **Sanctus**, Richard Oswin

New Zealand composer Richard Oswin is also an extraordinary pianist and passionate music educator. His "Sanctus," written in 2002 for Charles Levings and the Senior Representative Choir of the Christchurch Schools' Music Festival, combines broad lyricism and rhythmic drive.

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra, gloria tua.  
Hosanna in excelsis.

*Holy, Holy, Holy  
Lord God of Hosts.  
Heaven and earth are full of Thy Glory.  
Hosanna in the highest.*

## **Pues Logra Ya**, Esteban Salas y Castro

Esteban Salas y Castro is the earliest Cuban composer whose works have survived to this day. As music director of the Santiago de Cuba Cathedral, he was furnished with scores by Porpora, Pergolesi, Scarlatti, and particularly Durante, the harmonies and styles of whose carols and pastorals are present in those of Salas. Most of Salas's *villancicos* (carols) are scored for three voices, strings, and continuo, as is the case with *Pues Logra Ya*. The poetry seems to be by Salas himself, and the lilting pastoral second movement compares the arrival of the Child to singing love into existence.

### **I. Recitado**

Pues logra ya el hombre miserable  
que el sacro cielo se le muestre afable.  
Pues consigue después de su caída  
por fortuna volver de muerte a vida.  
Siendo aquesto a esmeros del cuidado  
del divino pastor que apiadado  
desciende presuroso a recoger  
la oveja que el engaño hizo perder.  
Cantemos a pastor que tanto anhela  
esta dulce afectuosa pastorela.

*Miserable man has reached the heavens already,  
for the sun has genially shone on him,  
reviving his fortunes after the fall,  
bringing him from death to life,  
thanks to the concern  
of the Good Shepherd, who, taking pity,  
readily descended to bring back  
the lost sheep to their fold.  
Let us sing a sweet pastoral to the Shepherd,  
who so ardently desires our entry therein.*

### **II. Pastorela**

Oye niño mío, oye buen pastor  
esta pastorela que ha inventado amor.  
Óyenos mi dueño, oye buen pastor  
esta pastorela que ha inventado amor  
pues a óirnos vienes, y en nuestro favor,  
muestras un cariño que será pasión.  
Óyenos mi dueño, oye buen pastor  
esta pastorela que ha inventado amor.

*Listen, my child, listen Good Shepherd,  
to this pastoral composed by love.  
Listen, my master, listen Good Shepherd,  
to this pastoral composed by love.  
Because you came to listen, and had compassion,  
showing tenderness which grew into passion.  
Listen, my master, listen Good Shepherd,  
to this pastoral composed by love.*

### **III. Vivo**

Suene festiva la voz del loor y expresele afectos a tan gran Señor.  
*Let the voice of praise be joyous and express our love for the Good Lord.*

**Seikilos**, Joanne Metcalf, Greek text from the *Epitaph of Seikilos*, ca. 1st century CE

'Seikilos' is based on an ancient Greek text from the tombstone epitaph dedicated to Seikilos's wife. It is the oldest surviving complete, notated musical composition from anywhere in the world. Says composer Joanne Metcalf: "...the text of "Seikilos" calls upon the listener to live life to its fullest for the duration of this mortal existence and to let the knowledge of its inherent brevity cast no shadow. I have long loved the close dissonant harmonies that are common to the choral music of traditional Bulgarian women's choirs, and I take them as my inspiration here to highlight the rugged, primordial nature of this ancient exhortation, which was carved upon a burial stone in the 1st century CE."

Hoson zês, phainou,  
mêden holôs su lupou;  
pros oligon esti to zên,  
to telos ho chronos apaitei.

*For as long as you live, shine,  
do not be distressed in any way;  
life exists for a short while,  
and Time demands its due.*

**Mistletoe** from *Two Winter Scenes*, David Conte, poem by Walter de la Mare

Walter de la Mare's poem "Mistletoe" was first published in 1913, and remains popular today. His poetry frequently references the supernatural. The scene of this poem is someone sitting alone at Christmas time in a room under mistletoe. It is nighttime, as there is "one last candle burning low." The narrator is tired and lonely, and somehow, mysteriously, the narrator receives a kiss from an angel or spirit. The message of the poem is that at Christmas time, there is love for everyone, even if we cannot see it. In ancient British cultures, mistletoe was thought to bring good luck. My musical setting is at turns mysterious, eerie, and joyful, as the narrator gratefully receives the good fortune of this mysterious "kiss." - David Conte

Sitting under the mistletoe  
(Pale-green, fairy mistletoe),  
One last candle burning low,  
All the sleepy dancers gone,  
Just one candle burning on,  
Shadows lurking everywhere:  
Someone came, and kissed me there.

Tired I was; my head would go  
Nodding under the mistletoe  
(Pale-green, fairy mistletoe),  
No footsteps came, no voice, but only,  
Just as I sat there, sleepy, lonely,  
Stooped in the still and shadowy air  
Lips unseen—and kissed me there.

**I'll Be Home For Christmas**, Walter Kent, lyrics by Kim Gannon

- AUDIENCE JOINS -

**I'll be home for Christmas,  
You can plan on me.  
Please have snow and mistletoe  
And presents on the tree.  
Christmas Eve will find me  
Where the love light gleams.  
I'll be home for Christmas,  
If only in my dreams.**

**Love is Anterior to Life**, Bettina Sheppard, poem by Emily Dickinson

This meditative setting of Emily Dickinson's poem "Love is Anterior to Life" creates a beautiful, distant, and abstract atmosphere. The piece layers repeating lines and culminates in the full recitation of the short poem in the lowest part. Says composer Bettina Sheppard: "We feel the choppy nature of the poem with its distinct thoughts, but also the repetitive, eternal cycle of life and death."

Love - is anterior to Life -  
Posterior - to Death -  
Initial of Creation, and  
The Exponent of Breath.

**Five Hebrew Love Songs**, Eric Whitacre, poems by Hila Plitmann

*Five Hebrew Love Songs* was composed in 1996 during a European tour for which Whitacre and his now-wife, Hila Plitmann, were part of a band of traveling musicians. Inspired by his friends to compose a set of troubadour songs for piano, violin and voice, he asked Plitmann to write poetic postcards, in her native Hebrew, depicting shared moments in their growing relationship. "Temuna" (*A Picture*) is set to a dance rhythm and shifts between brightness and darkness as indicated in the text. "Kalla, Kalla" (*Light Bride*) expresses eagerness for love. "Larov" (*Mostly*) speaks of how the endless distance between roof and sky can seem shortened by soaring new love. In "Eyre sheleg!" (*What Snow!*), the exact pitches of church bells heard by the lovers on a snowy morning represent the falling snow. We end with the gentle "Rakut" (*Tenderness*), in which a reluctant lover is wooed and won by tenderness.

### **I. Temuná**

Temuná belibí charutá;  
Nodédet beyn ór uveyn ófel:  
Min dmamá shekazó et guféch kach otá,  
Usaréch al paná'ich kach nófel.

### **II. Kalá kallá**

Kalá kallá  
Kulá shelí,  
U'vekalút  
Tishák hí lí!

### **III. Lárov**

"Lárov,"  
amár gag la'shama'im,  
"Hamerchák shebeynéynu hu ad;  
Ach lifnéy zman alu lechán shna'im,  
Uveynéynu nishár sentiméter echad."

### **IV. Éyze shéleg!**

Éyze shéleg!  
Kmo chalomót ktaním  
Noflím mehashamá'im.

### **V. Rakut**

Hu hayá malé rakút;  
Hi haytá kashá.  
Vechól káma shenistá lehishaér kach,  
Pashút, uvlí sibá tová,  
Lakách otá el toch atzmó,  
Veheniach Bamakóm hachí rach.

*A picture  
A picture is engraved in my heart;  
Moving between light and darkness:  
A sort of silence envelops your body.  
And your hair falls upon you face just so.*

*Light bride  
Light bride  
She is all mine  
And lightly  
She will kiss me!*

*Mostly  
"Mostly,"  
said the roof to the sky,  
"the distance between you and me is endlessness;  
But a while ago two came up here,  
and only one centimeter was left between us."*

*What snow!  
What snow!  
Like little dreams  
Falling from the sky.*

*Tenderness  
He was full of tenderness;  
She was very hard.  
And as much as she tried to stay thus,  
Simply, and with no good reason,  
He took her into himself,  
And set her down in the softest, softest place.*

### **Annabel Lee**, Eva Ugalde, poem by Edgar Allan Poe

Composer-in-residence at the choral festival the PWC will attend in San Sebastian, Spain in June 2020, Eva Ugalde, whose work is centered in choral music, has written outstanding pieces for women's voices. She was mentored in her early compositional career by Basque composer Javier Busto, a friend of the PWC, who will also participate in the San Sebastian festival. "Annabel Lee" sets Edgar Allan Poe's famous last complete poem, in which the narrator continues to love his love, even after her untimely death: "...and neither the angels in heaven above, nor the demons down under the sea, can ever dissever my soul from the soul of the beautiful Annabel Lee."

It was many and many a year ago,  
In a kingdom by the sea,  
That a maiden there lived whom you may know  
By the name of Annabel Lee;  
And this maiden she lived with no other thought  
Than to love and be loved by me.

I was a child and she was a child,  
In this kingdom by the sea,  
But we loved with a love that was more than love—  
I and my Annabel Lee;  
With a love that the winged seraphs of heaven  
Coveted her and me.

And this was the reason that, long ago,  
In this kingdom by the sea,  
A wind blew out of a cloud, chilling  
My beautiful Annabel Lee;  
So that her highborn kinsman came  
And bore her away from me,  
To shut her up in a sepulchre  
In this kingdom by the sea.

The angels, not half so happy in heaven,  
Went envying her and me—  
Yes!—that was the reason (as all men know,  
In this kingdom by the sea)  
That the wind came out of the cloud by night,  
Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love  
Of those who were older than we—  
Of many far wiser than we—  
And neither the angels in heaven above  
Nor the demons down under the sea  
Can ever dissever my soul from the soul  
Of the beautiful Annabel Lee.

For the moon never beams, without bringing me dreams  
Of the beautiful Annabel Lee;  
And the stars never rise, but I feel the bright eyes  
Of the beautiful Annabel Lee;  
And so, all the night-tide, I lie down by the side  
Of my darling—my darling—my life and my bride,  
In her sepulchre there by the sea,  
In her tomb by the sounding sea.

## **Miserere**, Eva Ugalde

Behind the elegant and lyrical "Miserere" score is a profound story. Ugalde explains: "...when 9/11 happened, something moved me to ask for forgiveness. All of us are involved in the way the world goes, and we will always have a reason to say 'miserere mihi/have mercy on me.' So, this score is dedicated to all the victims of wars." From a gentle prayer and a heartfelt cry for mercy in the opening section, the piece takes us to a tender middle section. Then the opening material returns, but richer and more powerful, in an expansive plea for compassion.

Miserere mihi Domine,  
quoniam ad te clamavi tota die  
quia tu Domine suavis ac mitis es,  
et copiosus in misericordia  
omnibus invocantibus te.

Inclina, Domine, aurem tuam,  
et exaudi me:  
quoniam inops, et pauper sum ego. Amen.

*Have mercy on me, Lord,  
for I have cried out to Thee all the day long;  
for Thou, Lord, are sweet and mild,  
and plenteous in mercy  
to all that call upon Thee.*

*Bend your ear to me, Lord,  
and answer me,  
for I am helpless and poor. Amen.*

Selections from **Dancing Day**, a cycle of traditional Christmas carols, arr. John Rutter

Composed as a counterpart to Britten's *Ceremony of Carols*, *Dancing Day* is a collection of traditional carols for upper voices by John Rutter, dubbed by the NYT as "the composer who owns Christmas." Commissioned by the West Midlands Arts Association, the cycle was first performed at Coventry Cathedral in 1974.

### **I. Personent Hodie**, words and melody from *Piae Cantiones* (1582)

Personent hodie voces puerulae,  
Laudantes iucunde Qui nobis est natus,  
Summo Deo datus,  
Et de virgineo ventre procreatus.

In mundo nascitur, pannis involvitur,  
Praesepi ponitur stabulo brutorum,  
Rector supernorum.  
Perdidit spolia princeps infernorum.

Magi tres venerunt, parvulum inquirunt,  
Bethlehem adeunt, stellulam sequendo,  
Ipsam adorando,  
Aurum, thus, et myrrham ei offerendo.

Omnes clericuli, pariter pueri,  
Cantent ut angeli: advenisti mundo,  
Laudes tibi fundo.  
Ideo, gloria in excelsis Deo.

*Let resound today the voices of children,  
joyfully praising Him who is born to us,  
given by the most high God,  
and conceived in a virginal womb.*

*He was born into the world, wrapped in swaddling clothes,  
and laid in a manger in a stable for animals,  
the master of the heavens.  
The prince of Hell has lost his spoils.*

*Three Kings came, seeking the little child,  
following the star to Bethlehem,  
to worship him, and offer him gold,  
frankincense, and myrrh.*

*All the clergy and the children, too,  
sing like the angels: You have come to the world;  
we pour out praises to you!  
Therefore, glory to God in the highest!*

### **2. Angelus ad virginem**, words and melody 14th century

**1.** Angelus ad virginem  
Subintrans in conclave,  
Virginis formidinem  
demulcens inquit 'Ave!  
Ave, regina virginum;  
Caeli terraeque Dominum  
Concipies et paries intacta  
Salutem hominum;  
Tu porta caeli facta,  
Medela criminum'.

**2.** Th'angel to the Virgin said,  
Ent'ring into her bower,  
For dread of quaking of this maid,  
He said 'Hail', with great honoure.  
'Hail! be thou queen of maidens mo,  
Lord of heaven and earth also,  
Conceive thou shalt, And bear withal the Lord of might,  
heal of all mankind. He will make the gate of heaven bright,  
Med'cine of all our sin.'

**3.** 'Quomodo conciperem  
Quae virum non cognovi?  
Qualiter infringerem  
Quod firmamente vovi?'  
'Spiritus sancti gratia  
Perficiet haec omnia;  
Ne timeas, Sed gaudeas, segura  
Quod castimonia  
Manebit in te pura  
Dei potentia.'

*"How can I conceive  
when I have never known a man?  
How can I break the vow  
I made with firm intent?"  
"The grace of the Holy Spirit  
shall bring all this to pass.  
Fear not, but rejoice,  
secure in the knowledge that  
pure chastity shall remain yours  
through God's mighty power."*

**3. There is no rose**, voice parts and words, 15th century

There is no rose of such virtue  
As is the rose that bare Jesu. *Alleluia.*  
For in this rose contained was  
Heaven and earth in little space. *Res miranda.*

**4. Coventry carol**, voice parts adapted from a Ms. of 1591; words from the Pageant of the Shearmen and Tailors, 15th century.

**Refrain:** Lully, lulla, thou little tiny child, By, by, lully, lullay.

○ sisters too, How may we do For to preserve this day This poor youngling for whom we do sing, By by, lully lullay?	Herod the king, in his raging, Charged he hath this day His men of might, In his own sight All young children to slay.	That woe is me, Poor child for thee! And ever morn and day, For thy parting Neither say nor sing By by lully lullay!
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**5. Tomorrow shall be my dancing day**, English traditional

**Verse 1**

**Tomorrow shall be my dancing day:**

**I would my true love did so chance**

**To see the legend of my play,**

**To call my true love to my dance.**

**Sing ○ my love, ○ my love, my love, my love,** Sing ○ my love, ○ my love, my love, my love,

**This have I done for my true love.**

**Verse 2**

Then was I born of a virgin pure,

Of her I took fleshly substance;

Thus was I knit to man's nature,

To call my true love to my dance.

Sing ○ my love, ○ my love, my love, my love,

This have I done for my true love.

**Verse 3**

In a manger laid and wrapp'd I was,

So very poor, this was my chance,

Betwixt an ox and a silly poor ass,

To call my true love to my dance.

Sing ○ my love, ○ my love, my love, my love,

This have I done for my true love.

**Repeat Verse 1 (AUDIENCE JOINS)**

**Repeat Verse 1 (AUDIENCE JOINS)**

.....

## 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.

### Chorus Members

**Soprano 1**

- Jenn Davidson Kim \*
- Susan Hogben \*
- Jennifer Katz
- Danni Redding Lapuz
- Andra Marynowski
- Mercidita Navarro
- Katie Sanwick
- Kyle Sofman \*
- Michelle Staley
- Judy Sweet
- Jane Walker

**Soprano 2**

- Sara Asher \*
- Vicki Brown
- Jan Cummins
- Barbara Hennings
- Rebecca Holtzman
- Petra Dierkes-Thrun \*
- Robin Mulgannon
- Adina Olsen
- Eithne Pardini
- Jillian Price
- Helen Yu

**Alto 1**

- Ann Crichton
- Sarah Etheredge
- Julia Fearon
- Cathleen Kalcic \*
- Betsy Landergren
- Holly Liberatore \*
- Kathryn MacLaury \*
- Roselena Martinez
- Debbie Romani
- Jennifer Song \*
- Hoai-Thu Truong
- Deanne Tucker \*

**Alto 2**

- Morgan Ames
- Kate Andrade
- Tricia Baldwin
- Lisa Collart
- Lynne Haynes-Tucker \*
- Yiting Jin \*
- Martha Morgan
- Susan Rooke
- Barbara Saxton
- Barbara Zoeller
- \*Alla Breve singers



# Meet the Artists

## **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, 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 a 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 PWC's American Prize in Choral Performance (winner in 2015, second place in 2011), the 2010 Chorus America/ASCAP Alice Parker award, which recognized Women Sing 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 Silec 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.

## **Joyce Lee**, *Violinist*

Joyce Lee, violinist and pianist, is an alumna and scholarship recipient of the San Francisco Conservatory of Music, where she earned both her Bachelor and Master of Music degrees. She has played for thousands of concerts and events throughout her career, and has been on tour around the United States and in Europe. Ms. Lee is Concertmaster of the Vallejo Symphony, performs frequently as a chamber musician, and is an experienced liturgical musician. She is an Associate Adjunct Professor in Chamber Music at St. Mary's College in Moraga, and maintains a full studio of violin, piano, and viola students. For more info, please visit [www.joyouslee.com](http://www.joyouslee.com).

## **Margaret Fondbertasse**, *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 Skyline College Concert Choir under the direction of Jude Navari. A former staff accompanist at San Francisco Conservatory of Music, she currently serves as Faculty Accompanist at Skyline College, collaborates with mezzo-soprano Meghan Dibble as Katzenduo, and is the proud mother of her science nerd son, Zachary.

## **Elizabeth Ingber**, *Violinist & Pianist*

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

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

## **Lucinda Lenincheck**, *Cellist*

Lucinda Breed Lenincheck, recently retired from playing Principal Cello with Opera San Jose for 32 years, performs free-lance and chamber music, and teaches in her Palo Alto studio. Ms. Lenincheck has taught at Mills College, Stanford University, and San Jose State University. She was former Principal Cello, S.J. Chamber Orchestra and the Pro Musica Chamber Orchestra of Columbus, OH, and taught at Kenyon College, Otterbein College, and Capital University. Her background includes The Banff School, Tanglewood, the Spoleto Festival, and Stanford BA and MA degrees.



# Acknowledgements

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Jose Arocha  
Ellie Chambers  
Andrea Cosmin  
Alex Crichton

Ruthellen Dickinson  
Cornelia Fulton  
May Goodreau  
Elena Melendez

Venicio Navarro  
Ciara Owens  
Tamlyn Rawls

Éric Spérano  
Stefanie Sylvester  
Paul Wolber

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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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**HANDS UPON THE PLOW**  
 Saturday, March 14, 2020 @ 3:00pm  
 All Saints' Episcopal Church, Palo Alto

**SPRING CONCERT**  
**FOR CRYING OUT LOUD**  
 ...TEARS OF JOY, PAIN, AND RECONCILIATION

**Sunday, May 3, 2020 @ 4:00pm**  
**Saturday, May 9, 2020 @ 2:30pm**  
 St. Mark's Episcopal Church, Palo Alto

SATURDAY, DECEMBER 14th at 1:00pm & 3:00pm

**Family Holiday Concert**

Our family holiday concert is a musical sugarplum that will delight our youngest musical fans and their loved ones. Featuring sing-alongs and this year's classic holiday story *How the Grinch Stole Christmas*, this joyous tradition is a perfect welcome to the magic of the season. Be sure to stay for our post-concert cookie extravaganza!

Transfiguration Episcopal Church, 3900 Alameda de las Pulgas, San Mateo  
 Children 5 and under: FREE! | Adults \$15 | Students \$10 with ID

TICKETS: [www.masterworks.org](http://www.masterworks.org) | 650.918.6225

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After the concert, savor our cookie buffet and shop our Holiday Market for locally sourced gifts.

Congregational Church of San Mateo, 225 Tilton Avenue, San Mateo  
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**Mendelssohn: *Elijah***

Felix Mendelssohn's powerful oratorio *Elijah* is a masterpiece of the Romantic period. The account of Elijah's prophetic vision and efforts to dissuade his people from the worship of Baal and return them to their faith is infused with human drama, the cataclysmic forces of nature, and rich symbolism. *Featuring Jubilate Orchestra and soloists Jennifer Ashworth, soprano; Heidi Waterman, alto; James Hogan, tenor; and Bradley Ellingboe, bass.*

**Friday, March 6, 8:00pm**  
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**To celebrate the passage of the 19th Amendment,  
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