

CITY OF SANTA CLARA - CITY MANAGERS OFFICE
1500 WARBURTON AVE.
SANTA CLARA, CA 95050
CULTURAL COMMISSION
FUNDS REQUEST FOR A SPECIFIC EVENT

NAME OF GROUP	SANTA CLARA CHORALE	
ADDRESS OF GROUP	P.O. BOX 65 SANTA CLARA 95052	
CONTACT PERSON	Patty McNeil, Treasurer	Contact Phone # 510-772-6118
NAME OF EVENT	Gloria!	
DATE/LOCATION OF EVENT	December 08, 2017 and December 10, 2017	
ATTENDANCE	767	Total tickets sold 814 (47 not attended)
TICKET PRICES	\$25.00 Gen'l, \$20 Sr./SCU Faculty & Staff, \$10.00 Student	
SEASON TICKET PRICES	\$20 Gen'l, \$16 Sr., \$5.00 Student	

LIST OF EXPENSES

Staff Salaries		
Music Director	\$	5,750.00
Accompanist	\$	900.00
Publications/Marketing Manager	\$	700.00
Concert Manager	\$	2,200.00
Intern	\$	300.00
Payroll Tax Expense	\$	900.00
Flyers/Postcard Mailers/Program Printing/Design	\$	1,275.00
Instrumentalists	\$	3,000.00
Production Costs (TD, Crew, Recording Engineer, Misc.)	\$	850.00
Season tickets/Flyers Printing (1/4)	\$	375.00
Performance & Rehearsal Space Rental	\$	2,100.00
Total Expenses	\$	18,350.00

LIST OF REVENUES

City of Santa Clara - Cultural Commission	\$	1,666.67
Season Ticket Sales (1/4)	\$	1,945.00
Concert Sales	\$	16,500.00
Program Ad Revenue	\$	135.00
Donations	\$	950.00
Total Revenues	\$	21,196.67

The City of Santa Clara Cultural Commission is acknowledged for its support in the Concert/Event Programs.

NEXT EVENT	We, The People	
LOCATION OF NEXT EVENT	Grace Lutheran Church	Mission Santa Clara
DATE & TIME OF NEXT EVENT	Friday March 02, 2018 7:00 PM	Saturday, March 10, 2018 7:30 PM

CONCERT ATTENDANCE

Friday, December 08, 2017

Mission Santa Clara (Capacity 400)

27	GENERAL ADMISSION (Door)	\$	1,165.00
31	GENERAL ADMISSION (E-Mail)	\$	990.00
42	GENERAL ADMISSION (Member Sales)	\$	997.00
8	GENERAL ADMISSION (Staff)	\$	360.00
3	GENERAL ADMISSION (Comp)	\$	-
39	GENERAL ADMISSION (Season)	\$	850.00
31	SENIOR ADMISSION (Door)	\$	638.00
62	SENIOR ADMISSION (E-Mail)	\$	910.00
37	SENIOR ADMISSION (Member Sales)	\$	875.00
63	SENIOR ADMISSION (Season)	\$	820.00
6	STUDENT ADMISSION (Door)	\$	50.00
7	STUDENT ADMISSION (E-Mail)	\$	65.00
10	STUDENT ADMISSION (Member)	\$	50.00
4	STUDENT ADMISSION (Season)	\$	30.00
370	TOTAL	\$	7,800.00

CONCERT ATTENDANCE

Sunday, December 10, 2017

Mission Santa Clara (Capacity 400)

42	GENERAL ADMISSION (Door)	\$	850.00
53	GENERAL ADMISSION (E-Mail)	\$	1,275.00
31	GENERAL ADMISSION (Member Sales)	\$	1,025.00
10	GENERAL ADMISSION (Staff)	\$	425.00
11	GENERAL ADMISSION (Comp)	\$	-
39	GENERAL ADMISSION (Season)	\$	875.00
52	SENIOR ADMISSION (Door)	\$	995.00
69	SENIOR ADMISSION (E-Mail)	\$	1,450.00
27	SENIOR ADMISSION (Member Sales)	\$	675.00
38	SENIOR ADMISSION (Season)	\$	920.00
13	STUDENT ADMISSION (Door)	\$	95.00
9	STUDENT ADMISSION (E-Mail)	\$	60.00
6	STUDENT ADMISSION (Member)	\$	50.00
1	STUDENT ADMISSION (Season)	\$	5.00
397	TOTAL	\$	8,700.00



SANTA CLARA CHORALE

2017-2018 CONCERT SEASON

Scot Hanna-Weir, *Artistic Director*

Classical and Contemporary Choral Music in the Mission since 1962



Gloria!

Friday, December 8, 2017 ~ Mission Santa Clara ~ 8:00 p.m.

Sunday, December 10, 2017 ~ Mission Santa Clara ~ 4:00 p.m.

THANK YOU
Santa Clara Chorale

for your contribution to the
wonderful, rich, diverse cultural mix
that enriches the lives
of all of us who live in this
fantastic Silicon Valley.

- *Rita Boren*



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The Santa Clara Chorale is a non-profit, arts organization dedicated to enhancing the skills of choral singers and extending the knowledge and appreciation of choral singing and its tradition to new singers and audiences.

The Chorale brings together knowledgeable, amateur singers from a range of ages and backgrounds to study, rehearse, and perform major choral works.

We strive for a quality of performance that challenges the chorus, attracts outstanding soloists, and develops an appreciative audience.

SILICON
VALLEY
CREATES



FOUNDATION

The Santa Clara Chorale is funded in part by grants from the The City of Santa Clara Cultural Commission as well as Silicon Valley Creates, in partnership with the County of Santa Clara and the California Arts Council.

We are also funded by Applied Materials Excellence in the Arts Grants, a program of Silicon Valley Creates. Additional funding is provided by the Mission City Community Fund, IBM Community Grants, Hitachi Data Systems, and the City of Santa Clara Cultural Advisory Commission.

We wish to extend our gratitude for their generosity and support.

Santa Clara Chorale

2017 - 2018

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PROGRAM

Gloria!

Santa Clara Chorale
Scot Hanna-Weir, artistic director
Dan Cromeenes, piano

O Come, O Come, Emmanuel

Anonymous (15th C.)
arr. Scot Hanna-Weir

VERSES 1-3: CHOIR

VERSE 4: CHOIR AND AUDIENCE:

*O come, Desire of nations,
bind in one the hearts of humankind;
bid thou our sad divisions cease,
and be thyself our King of Peace.*

*Rejoice! Rejoice!
Emmanuel shall come to thee, O Israel!*

Gloria in D Major, RV 589

Antonio Vivaldi (1678-1741)

Gloria in excelsis deo – Chorus

Et in terra pax – Chorus

Laudamus te – Soprano duet

Sara Folchi and Gennifer Schroeder, soloists

Gratias agimus tibi – Chorus

Propter magnam gloria – Chorus

Domine Deus – Soprano

Kimberly Howell, soloist

Domine, Fili unigenite – Chorus

Domine Deus, Agnus Dei – Alto and Chorus

Katie Pheneger, soloist

Qui tollis peccata mundi – Chorus

Qui sedes ad dexteram Patris – Mezzo

Tina Paulson, soloist

Quoniam tu solus sanctus – Chorus

Cum Sancto Spiritu – Chorus

PROGRAM NOTES

I N T E R M I S S I O N

Angels We Have Heard On High

French Carol

VERSES 1 & 2: CHOIR AND AUDIENCE:

*Angels we have heard on high
Sweetly singing o'er the plains
And the mountains in reply
Echoing their joyous strains.*

Refrain: *Gloria in excelsis Deo!*

*Shepherds, why this jubilee?
Why your joyous strains prolong?
What the gladsome tidings be
Which inspire your heavenly song?* (Refrain)

VERSE 3: CHOIR ALONE

VERSE 4: CHOIR AND AUDIENCE:

*See Him in a manger laid,
Whom the choirs of angels praise;
Mary, Joseph, lend your aid,
While our hearts in love we raise.* (Refrain)

Five Hebrew Love Songs

Eric Whitacre (b. 1970)

Luminous Night of the Soul

Ola Gjeilo (b. 1978)

Silent Night

Franz Gruber (1787-1863)
arr. Lynn Shurtleff

*Please turn off cell phones, pagers, and watches during the performance.
Restrooms at Mission Santa Clara are located directly outside the south (or left)
door of the Mission, with additional restrooms next door in O'Connor Hall.*

PROGRAM NOTES

Antonio Lucio Vivaldi composed this *Gloria* in Venice, probably in 1715, for the Choir of the Ospedale della Pietà, an orphanage for girls (or more probably a home, generously endowed by the girls' "anonymous" fathers, for the illegitimate daughters of Venetian noblemen and their mistresses). The Ospedale prided itself on the quality of its musical education and the excellence of its choir and orchestra. Vivaldi, a priest, music teacher and virtuoso violinist, composed many sacred works for the Ospedale, where he spent most of his career, as well as hundreds of instrumental concertos to be played by the girls' orchestra. This, his most famous choral piece, presents the traditional *Gloria* from the Latin Mass in twelve varied cantata-like sections.

The wonderfully sunny nature of the *Gloria*, with its distinctive melodies and rhythms, is characteristic of all of Vivaldi's music, giving it an immediate and universal appeal. The opening movement is a joyous chorus, with trumpet and oboe obligato. The extensive orchestral introduction establishes two simple motives, one of octave leaps, the other a quicker, eighth - sixteenth-note figure, that function as the ritornello. The choir enters in chorale-like fashion, syllabically declaiming the text in regular rhythms, contrasting with the orchestral ritornello, which contains most of the melodic interest of the movement.

The B minor *Et in terra pax* is in nearly every way a contrast to the first. It is in triple rather than duple time, in a minor key, and rather slower. Its imitative and expressive chromatic texture evokes the motets of the Renaissance era, the so-called 'stile antico'. *Laudamus te*, a passionate duet for soprano and mezzo-soprano, gives us some hint of the skill of Vivaldi's young singers.

Gratias agimus tibi is a very broad and entirely homophonic prelude to a fugal allegro on *propter magnam gloriam*. The Largo *Domine Deus, Rex coelestis* is in the form of duet between the solo soprano and the solo violin, followed by the joyful F major *Domine Fili unigenite* chorus in what Vivaldi and his contemporaries would have regarded as the 'French style'. It is dominated by the dotted rhythms characteristic of a French overture. *Domine Deus, Agnus Dei* features the alto soloist, with the chorus providing an antiphonal response, *qui tollis peccata mundi*, to each intercession. The bold harmonies of the following section, *Qui tollis*, provide a refreshing change of tone colour, and complement the intercessional alto aria, *Qui sedes ad dexteram Patris*. The string accompaniment contains recollections of the opening movement, and prepares for the following movement, *Quoniam tu solus sanctus*, which takes the shape of a brief reprise of the opening movement's broken octaves.

The powerful *stile antico* double fugue on *Cum Sancto Spiritu* that ends the work is an arrangement by Vivaldi of the ending of a '*Gloria*' *per due chori* composed in 1708 by an older contemporary, the now forgotten Veronese composer Giovanni Maria Ruggieri, whom Vivaldi seems to have held in high esteem, as he used a second adaptation of this piece in another, lesser-known D Major *Gloria* setting, RV 588.

PROGRAM NOTES

Today Vivaldi is one of the most popular of all composers, who during his lifetime enjoyed considerable success and fortune, which he squandered through extravagance, and when he died in Vienna he was buried in a pauper's grave. For two centuries after his death, the *Gloria* lay undiscovered until the late 1920s, when it was found buried among a pile of forgotten Vivaldi manuscripts. However, it was not performed until September 1939 in Siena in an edition by the composer Alfredo Casella. This was by no means an authentic edition (he described it as an "elaborazione"), as he embellished the original orchestration of trumpet, oboe, strings, and continuo, while reducing the role of the continuo, and cut sections from three movements. It was not until 1957 that the now familiar original version was published and given its first performance at the First Festival of Baroque Choral Music at Brooklyn College, NY.

~ Peter Carey, Royal Free Singers

Grammy-winning composer and conductor Eric Whitacre is one of the most popular musicians of our time. His concert music has been performed throughout the world by millions of amateur and professional musicians alike, while his groundbreaking Virtual Choirs have united singers from over 110 different countries. He began his musical career thinking that he would become a rock star, and in some ways he has, though in the choral field.

Whitacre writes of his Five Hebrew Love Songs:

In the spring of 1996, my great friend and brilliant violinist Friedemann Eichhorn invited me and my girlfriend-at-the-time Hila Plitmann (a soprano) to give a concert with him in his home city of Speyer, Germany. We had all met that year as students at the Juilliard School, and were inseparable.

Because we were appearing as a band of traveling musicians, 'Friedy' asked me to write a set of troubadour songs for piano, violin and soprano. I asked Hila (who was born and raised in Jerusalem) to write me a few 'postcards' in her native tongue, and a few days later she presented me with three exquisite and delicate Hebrew poems. I set them while we vacationed in a small skiing village in the Swiss Alps, and we performed them for the first time a week later in Speyer.

[...] Each of the songs captures a moment that Hila and I shared together. "Kala Kalla" (which means 'light bride') was a pun I came up with while she was first teaching me Hebrew. The bells at the beginning of "Eyze Shelleg" are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral.

These songs are profoundly personal for me, born entirely out of my new love for this soprano, poet, and now my beautiful wife, Hila Plitmann.

Ola Gjeilo was born in Norway in 1978 and moved to the United States in 2001 to begin his composition studies at the Juilliard School in New York City, where he currently resides and works as a full-time composer.

PROGRAM NOTES

Set to a new text by the well-known poet Charles Anthony Silvestri as well as a stanza from St. John of the Cross' poem used in the predecessor to this piece, *Luminous Night of the Soul* is the sequel to Gjeilo's *Dark Night of the Soul*, which was published in 2011. Both pieces are directly influenced by Gjeilo's wish to feature the piano (his instrument, and indeed he often accompanies choirs on his music from the piano) more heavily in choral music, not as generic, unassuming accompaniment, but as an equal partner to the choir, aided and supported by the string quartet. Gjeilo writes, "[...] most of all, I just wanted to attempt to find ways to compose lush, warm, symphonic-sounding music, while still only scoring for five instruments, in addition to the choir."

Gjeilo indeed achieves this as the piece transitions through various landscapes that feel cinematic and expansive. The piece opens with a lush and rich choral texture following a simple melodic introduction. When the waves of the choir subside, the piano takes the lead in a simple yet beautiful invention that feels almost like a modern take on Bach. Slowly, the choir and strings join to accompany the piano and eventually the original material returns. After the lush choral writing subsides for a second time, Gjeilo pivots and the ensemble explodes with rhythmic energy and intensity, building toward the final conclusion.

~ Scot Hanna-Weir





Martín Benvenuto
Artistic Director

PENINSULA
WOMEN'S CHORUS

Friday ♦ December 15
8:00 p.m.
Mission Santa Clara de Asís
500 El Camino Real, Santa Clara

Saturday ♦ December 16
2:30 p.m.
St. Mark's Episcopal Church
600 Colorado Ave, Palo Alto

Tickets can be purchased online at
www.pwchorus.org or at the door.

Transeamus
WINTER CONCERT 2017

O Come, O Come Emmanuel

O come, O come, Emmanuel,
and ransom captive Israel,
that mourns in lonely exile here
until the Son of God appears.

Refrain

Rejoice! Rejoice!
Emmanuel shall come to thee,
O Israel!

O come, O come, thou Lord of might,
who to thy tribes on Sinai's height
in ancient times didst give the law,
in cloud, and majesty, and awe. (Refrain)

O come, thou Dayspring from on high,
and cheer us by thy drawing nigh;
disperse the gloomy clouds of night,
and death's dark shadows put to flight. (Refrain)

O come, Desire of nations,
bind in one the hearts of humankind;
bid thou our sad divisions cease,
and be thyself our King of Peace. (Refrain)

Gloria in D Major, RV 589

I. Gloria

Gloria in excelsis Deo	On high glory be to God
------------------------	-------------------------

II. Et in terra pax

Et in terra pax hominibus bonae voluntatis.	And on earth peace to people of good will.
--	---

III. Laudamus te

Laudamus te, benedicimus te, adoramus te, glorificamus te.	We praise you, we bless you, we worship you, we glorify you.
---	---

IV. Gratias agimus tibi

Gratias agimus tibi propter magnam gloriam tuam.	We give you thanks for your great glory.
---	---

V. Domine Deus

Domine Deus, rex coelestis, Deus Pater omnipotens,	Lord God, heavenly king, God the Father almighty,
---	--

VI. Domine Fili Unigenite

Domine Fili unigenite, Jesu Christe,	Lord, the only-begotten son, Jesus Christ,
--------------------------------------	--

TEXTS AND TRANSLATIONS

VII. Domine Deus

Domine Deus, Agnus Dei,
Filius Patris,
Domine Deus rex caelestis,
Domine Fili unigenite,
qui tollis peccata mundi,
miserere nobis.

Lord God, lamb of God,
Son of the Father,
Lord God, heavenly king,
the only begotten Son,
who take away the sins of the world,
have mercy upon us.

VIII. Qui tollis

Qui tollis peccata mundi,
suscipe deprecationem nostram.

You who take away the sins of the world,
receive our prayer.

IX. Qui sedes ad dexteram

Qui sedes ad dexteram Patris,
miserere nobis.

You who sit at the right hand of the Father,
have mercy on us.

X. Quoniam tu solus sanctus

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe,

For you alone are holy,
you alone are the Lord,
you alone are the most high, Jesus Christ,

XI. Cum Sancto Spiritu

Cum Sancto Spiritu
in gloria Dei Patris. Amen.

With the Holy Spirit
in the glory of God the father. Amen.

Angels We Have Heard On High

James Chadwick (1813-1882), lyrics

Verse 3

Come to Bethlehem and see
Him whose birth the angels sing;
come, adore on bended knee
Christ the Lord, the new-born King. (Refrain)

Five Hebrew Love Songs

Hila Plitmann, lyrics

I. Temuná

Temuna belibi charuta;
Nodedet beyn or uveyen ofel:
Min dmana shekazo et
gufech kach ota,
Usarech al pana'ich kach nofel.

I. A Picture

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

II. Kalá kallá

Kala kalla
Kula sheli,
La la la la...
U'vekalut
Tishak hi li!
La la la la...

II. Light bride Light bride

She is
all mine,
la la la la la la la.
And lightly
She will kiss me!
La la la la la la la.

III. Lárov

"Larov," amar gag la'shama'im,
 "Hamerchak shebeyneymu hu ad;

Ach lifney zman alu lechan shna'im,
 Uveyneynu nishar
 sentimeter echad."

IV. Eyze sheleg!

Eyze sheleg!
 Kmo chalomot ktanim
 Noflim mehashama'im.

V. Rakut

Hu haya male rakut;
 Hi hayta kasha.
 Vechol kama shenista
 lehishaer kach,
 Pashut, uvli siba tova,
 Lakach ota el toch atzmo,
 Veheniach
 Bamakom hachi rach.

III. 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."

IV. What snow! What snow!

What snow!
 Like little dreams
 Falling from the sky.

V. 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.

Luminous Night of the Soul

Charles Anthony Silvestri and
 St. John of the Cross (1542-1591), lyrics

Long before music was sung by a choir,
 Long before silver was shaped in the fire,
 Long before poets inspired the heart,
 You were the Spirit of all that is art.

You give the potter the feel of the clay;
 You give the actor the right part to play;
 You give the author a story to tell;
 You are the prayer in the sound of a bell.

Praise to all lovers who feel your desire!
 Praise to all music which soars to inspire!
 Praise to the wonders of Thy artistry
 Our Divine Spirit, all glory to Thee.

Luminous Night of the Soul,
 O guiding night more lovely than the dawn!
 O night that has united,
 Lover with his beloved,
 Transforming the beloved in her Lover.

TEXTS AND TRANSLATIONS

Silent Night

Joseph Mohr (1792-1848), lyrics
John Freeman Young (1820-1885), translation

Silent night, holy night,
All is calm, all is bright
Round yon virgin mother and child.
Holy infant, so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.

Silent night, holy night,
Shepherds quake at the sight;
Glories stream from heaven afar,
Heavenly hosts sing Alleluia!
Christ the Savior is born,
Christ the Savior is born!

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

Over the past few years, the Santa Clara Chorale has enjoyed the hospitality and good food at Fiorillo's for several of their post-concert parties. Only a five minute drive from the Mission, Fiorillo's promises delicious food, great service and a wonderful atmosphere. This Italian restaurant has been family owned and operated since 1972.

www.fiorillos.com



Fiorillo's Restaurant

Restaurant and Banquet facilities
638 El Camino Real
Santa Clara, CA
(408) 984-0414

GUEST ARTISTS

Debra Fong, *violinist*

Debra Fong, a Lecturer in Violin and Chamber Music at Stanford University, happily maintains a busy performing career throughout the Bay Area. She is also a longtime member of The Santa Fe Opera Orchestra. Away from the violin, Debra enjoys photography, yoga, and seeking out excellent coffee.

Philip Brezina, *violinist*

Violinist Philip Brezina holds at the core of his artistic philosophy that the beauties of life outside the practice room are just as essential to music making as the sounds created within one. He regularly plays bluegrass with The Brothers Comatose and is co-founder of the Trinity Alps Chamber Music Festival.

Ann Coombs-Kenney, *violinist*

Ann Coombs-Kenney studied viola performance at the University of Toronto the University of Iowa. She keeps very busy with many Bay Area and beyond orchestral groups and maintains an active teaching studio. Ann enjoys hiking, exploring the up and coming restaurants in the Bay Area and relaxing indoors with a good book.

Michelle Kwon, *cellist*

Bay Area native Michelle Kwon holds degrees in cello performance from Stanford and the SF Conservatory. She pursues many different styles of music in hopes of blurring the defined lines of genre. Through the power of music and live performance, she works to inspire positive change in her community and the world.

Adrienne Malley, *oboist*

Oboist Adrienne Malley performs with many Bay Area ensembles including the SF Symphony and Symphony SV. An instructor and avid chamber musician, she is a founding member of the woodwind sextet, Frequency 49, and a member of Avenue Winds, dedicated to performing the music of local SF Bay Area composers.

Doug Harris, *trumpet*

Dr. Doug Harris is the Assistant Director of Bands at Western Kentucky University, and was previously Director of Bands at Santa Clara University and Southern Utah University. He also enjoys an active performing career, both as a soloist and as principal with such ensembles as the Cambrian Symphony, Saratoga Orchestra, Palo Alto Chamber Orchestra, the Orchestra of Southern Utah, and Treasure Coast Symphony Orchestra.

SAVE THE DATE ~ SANTA CLARA CHORALE

We, The People

Friday, March 2, 2018

Grace Lutheran Church, Palo Alto
7:00 p.m.

Saturday, March 10, 2018

Mission Santa Clara
7:30 p.m.

SANTA CLARA CHORALE



Joanne Lee, Santa Clara University

Scot Hanna-Weir, *Artistic Director*

Dr. Scot Hanna-Weir leads the Santa Clara Chorale as their artistic director and is also Director of Choral Activities and Assistant Professor of Music at Santa Clara University, where he oversees the choral program, directs the SCU Chamber Singers and Concert Choir, and teaches other courses within the music department. As a conductor, singer, pianist, and teacher, Hanna-Weir is known for his insatiable desire for artistic excellence and his deep connection to the personal joy of music making. Comfortable in a variety of genres and

styles, Hanna-Weir is a frequent collaborator as conductor, clinician, singer, and pianist with soloists, choirs, composers, and ensembles from a variety of backgrounds and traditions.

Hanna-Weir regularly conducts the combined choirs of Santa Clara University and the Santa Clara Chorale in the performance of masterworks with orchestra. Recent performances include Haydn's *Missa in Angustiis*, Mozart's *Requiem* and *Vesperae Solennes de Confessore*, Fauré's *Requiem* and Corigliano's *Fern Hill*. He also regularly commissions and premieres new works. Under his direction, the Santa Clara Chamber Singers premiered Andres Solis' *XLIII: A Contemporary Requiem* for choir, organ, electronics, and dance. Recent premieres have also included Scott Gendel's *#dreamsongs* (2015), the US premiere of Cecilia McDowall's *Ad Lucem* (2014), and the west-coast premiere of Jocelyn Hagen's *Ashes of Roses* (2016). In the spring of 2017, Hanna-Weir conducted the world premiere of Scott Gendel's new concert length oratorio, *Barbara Allen* with the Santa Clara University Choirs, the Santa Clara Chorale, and the San José Chamber Orchestra.

In addition to his work as a conductor, Hanna-Weir is also an arranger and composer. His 2015 collaboration with fellow SCU faculty composer, *Sympathy*, a piece for choir and smartphones, has been performed by choirs across California including Biola University, Irvine High School, MiraCosta College, Piedmont Hills High School, and in the fall of 2016, Smith College. Scot's newest works include, *Buck v Bell*, a setting of the 1927 Supreme Court decision by Oliver Wendell Holmes, premiered by the SCU Chamber Singers in March of 2017 and *The Wound*, premiered and commissioned by the San Diego Pro Arte Voices as part of their Disarm Hate recording project.

Hanna-Weir holds a Doctor of Musical Arts in choral conducting from the University of Maryland, a Master of Music in choral conducting from the University of Wisconsin, and a Bachelor of Music in choral music education from the University of North Carolina at Greensboro.

SANTA CLARA CHORALE



Dan Cromeenes, piano

Dan is a versatile musician who has performed professionally as a countertenor soloist, choral singer, and accompanist. Originally from southern California, he studied piano and voice at Biola University. He received his Master's degree in accompanying at East Carolina University, where he made his countertenor solo debut with Capella Antiqua. After working three years at Biola as Staff Accompanist, he joined Chanticleer for their 2005-2006 season, singing concerts across Europe, Japan, and the United States. Dan continues

to perform throughout the San Francisco Bay area both as accompanist and singer. He has played for Santa Clara University, West Bay Opera, Livermore Valley Opera, BASOTI, Santa Clara Chorale, Lamplighters Music Theatre, and has worked as a freelance accompanist and coach. As a singer he has performed with various ensembles, including American Bach Soloists, Philharmonia Baroque Chorale, Clerestory, Pacific Collegium, Sanford Dole Ensemble, San Francisco Renaissance Voices, and Grace Cathedral Choir of Men & Boys. As a soloist Dan has performed Handel's *Israel in Egypt* and Vivaldi's *Gloria* with the Santa Clara Chorale, Monteverdi's *Vespers of 1610* with Bach Collegium San Diego, Handel's *Te Deum in A Major* with San Francisco Lyric Chorus, Bach's *Johannes-Passion* with Bay Area Classical Harmonies (BACH), new editions of Alessandro Scarlatti's works with Arcadiana, and early music recitals on SCU's Faculty Recital Series and at St. Dominic's Catholic Church. When not on stage or behind a piano, Dan can usually be found either on a hike in the mountains or at home baking gourmet goodies.



The Santa Clara Chorale

Since 1962, the Santa Clara Chorale has brought the joy and beauty of choral music to singers and audiences locally and abroad. With a repertoire that encompasses the masterworks of composers such as Beethoven and Mozart, the challenging contemporary music of Eric Whitacre and Libby Larsen, and the diverse traditions of jazz, spirituals, gospel, Broadway, popular, and world music, the Chorale creates compelling performances that illustrate the broad spectrum of choral literature.

SANTA CLARA CHORALE

The Chorale regularly collaborates with local school and community ensembles in performance and outreach. In addition to annual performances with the Santa Clara University Concert Choir, recent collaborators include the Oxford Street Brass, the Jubilate Orchestra, the San Jose Chamber Orchestra, Symphony Silicon Valley, the Miller Middle School choir, the Heavenly Voices choir, and Voices in Harmony. Notable past collaborators include the jazz greats David Brubeck and Vince Guaraldi, spiritual legend Jester Hairston, and a performance with the Boston Pops Esplanade Orchestra.

Beyond quarterly performances in the beautiful and historic Mission Santa Clara and other regular South Bay performance venues, the Chorale also shares its love of choral music internationally. The Chorale has performed under the baton of Sir David Willcocks at Coventry Cathedral in England, and has presented concerts in some of the world's great performance venues in Israel, Poland, Russia, Austria, Italy, the Czech Republic, Argentina, and Spain. Most recently, the Chorale performed in the Carnegie Hall premiere of Kirke Mechem's *Songs of the Slave* under the baton of Maestra Eliza Rubenstein.

Under the artistic leadership of its fifth artistic director, Scot Hanna-Weir, the Chorale continues to provide its audiences and singers with meaningful musical experiences. Through performing challenging and interesting repertoire, presenting exciting and innovative concerts, and connecting to the larger arts community, the Santa Clara Chorale continues to inspire by breathing life into choral music and creating art together.

Rehearsal

Accompanist

Dan Cromeenes

Sopranos

Katie Blackwell
Marilyn Call
Lani Chun
Mackenzie
Davenport
Laura Denning
Kira Dixon
Sara Folchi
Peggy Grettum
Carol Gurunathan
Janet Harford
Kimberly Howell
Pauline Kim
Anna Klutho
Lindsey Kranz
Joan Lang
Brenda Lee
Cindy Lott
Jenny McEwen

Patricia McNeil

Tina Paulson
Kathleen Pheneger
Lillian Pride
Gennifer Schroeder
Susan Sikes
Megan Smith
Kimberly Trujillo
Lea Vliegen
Patti Wilmore
Sue Yuen

Altos

Chris Bollinger
Karinda Burley
Margaret Campbell
Lisa Cox
Alexandra Cracraft
Nicol Hammond
Barbara Herlihy
Jane Hiatt
I. Lucia Hong
Glenda Hughes
Linda Jansen

Joanna Julin

Aesun Lee
Stephanie Leveene
Kendra Lewis
Su Lim
Andrea Llenos
Gretchen Ludwig
Cecelia Lung
Rebecca Mesch
Debra Milbourne
Deann Pheneger
Beth Robb
Aditi Shakkarwar
Madeline Shaw
Suzanne Shehadeh
Kathleen Takeda
Elsbeth TeBrake
Martha Thorson
Jo Volkert
Laurel Whipple
Isabelle Wright

Tenors

Rob Black
Don Bollinger
David Herberg
John Hiester
Carol Hinkle
Andy Kicklighter
Noah Kang
Joel Mjolsness
Gary Siggins
Mark Sikes
David Spencer

Basses

Tom Brewster
Joe Bugajski
Jerry Godes
Spencer Hinkle
John Lind
Tom Marshburn
Roger Medsker
Rudy Metz
Alexander Nguyen
Moses Taylor
John Volkert

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Scot Hanna-Weir, *artistic director*

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We, The People

Saturday, March 2, 2018 ~ Grace Lutheran Church, Palo Alto ~ 7:00 p.m.

Saturday, March 10, 2018 ~ Mission Santa Clara ~ 7:30 p.m.

Explore the diversity of America through a rich variety of music, embracing everything from African-American spirituals, jazz, gospel, and folk, to music born of many world traditions. Guest artists will include the Jane Lathrop Stanford Middle School Choir on March 2 and the Aswat Ensemble on March 10.

Bach: St. John Passion

Saturday, May 12, 2018 ~ Mission Santa Clara ~ 7:30 p.m.

The Santa Clara Chorale, together with the Santa Clara University Choirs and the San José Chamber Orchestra will perform one of the masterpieces of the baroque repertoire, Johann Sebastian Bach's *St. John Passion*. Featuring Grammy-Winner

Dann Coakwell as the Evangelist, soprano Jennifer Paulino, counter-tenor

Dan Cromeenes, and bass Patrick Walders. The Mission Santa Clara provides an ideal setting to experience this intimate and sublime retelling of the Passion of Christ.

Encore Performance

Sunday, June 3, 2018 ~ St. Mark's Episcopal Church, Santa Clara ~ 3:00 p.m.

In an informal matinée that is fast becoming a tradition, the Chorale will revisit some musical highlights from the season. Don't miss this chance to relive a sublime moment or experience a new masterwork you had to miss the first time around.