



City of Santa Clara

Meeting Agenda

Cultural Commission

Monday, July 2, 2018

7:00 PM

City Hall - Staff Conference
Room, 1500 Warburton Avenue

CALL TO ORDER AND ROLL CALL

CONSENT CALENDAR

1.A 18-953 [Cultural Commission Minutes of April 16, 2018](#)

Recommendation: Approve the Cultural Commission Minutes of April 16, 2018.

1.B 18-954 [Cultural Commission Minutes of May 9, 2018](#)

Recommendation: Approve the Cultural Commission Minutes of May 9, 2018.

PUBLIC PRESENTATIONS

This portion of the meeting is reserved for persons to address the Cultural Commission on any matter on the agenda. The law does not permit Cultural Commission action on, or extended discussion of, any item not on the agenda except under special circumstances. Commissioners or the staff liaison may briefly respond to statements made or questions posed and may request staff to report back on a subsequent meeting.

GENERAL BUSINESS

2. 18-948 [Selection of Cultural Commission Chair and Vice Chair](#)

Recommendation: There is no staff recommendation.

3. 18-945 ["The Ladies Foursome" Production Reimbursement Request from the Santa Clara Players](#)

Recommendation: Accept the Santa Clara Players' report on "The Ladies Foursome" production.

4. 18-947 [Request for Reimbursement for the "Gloria!", "We, The People", and "Bach: St. John Passion" Productions from Santa Clara Chorale](#)

Recommendation: Accept the Santa Clara Chorales' report the "Gloria!", "We, The People", and "Bach: St. John Passion" productions.

5. 18-932 [Cultural Commission Representation at Meetings and Events](#)

Recommendation: There is no staff recommendation.

6. 18-949 [Strategic Plan Overview and Goal Setting for FY 2018/19](#)

Recommendation: There is no staff recommendation.

STAFF REPORT

COMMISSIONERS REPORT

7. 18-955 [Commissioner von Huene's Report on the Americans for the Arts 2018 Annual Conference](#)

Recommendation: Note and file Commissioner von Huene's Report on the Americans for the Arts 2018 Annual Conference in Denver, Colorado on June 14-17, 2018.

ADJOURNMENT

The next regular scheduled meeting is August 6, 2018.



City of Santa Clara

1500 Warburton Avenue
Santa Clara, CA 95050
santaclaraca.gov
@SantaClaraCity

Agenda Report

18-953

Agenda Date: 7/2/2018

REPORT TO CULTURAL COMMISSION

SUBJECT

Cultural Commission Minutes of April 16, 2018

RECOMMENDATION

Approve the Cultural Commission Minutes of April 16, 2018.



City of Santa Clara

Meeting Minutes

Cultural Commission

04/16/2018

7:00 PM

City Hall
Staff Conference Room
1500 Warburton Avenue
Santa Clara, CA 95050

CALL TO ORDER AND ROLL CALL

Meeting called to order at 7:03 p.m.

- Present** 4 - Commissioner Loretta Beavers, Commissioner Louis Samara, Commissioner Harbir Bhatia, and Commissioner Debra von Huene
- Excused** 2 - Commissioner Niha Mathur and Commissioner Candida Diaz

PUBLIC PRESENTATIONS

CONSENT CALENDAR

- 1.A [18-464](#) March 5, 2018 Meeting Minutes

Recommendation: Approve March 5, 2018 meeting minutes.

A motion was made by Commissioner von Huene, seconded by Commissioner Samara, to approve the March 5, 2018 meeting minutes.

Aye: 4 - Commissioner Beavers, Commissioner Samara, Commissioner Bhatia, and Commissioner von Huene

Excused: 2 - Commissioner Mathur and Commissioner Diaz

- 1.B [18-466](#) Updates to Note and File

Recommendation: Note and file the Tasman Utility box, sub-committee and external boards and committees' updates.

A motion was made by Commissioner Bhatia, seconded by Commissioner von Huene, to note and file the Tasman Utility Box, sub-committee and external boards and committees' updates with the exception of the Celebrate update item.

Aye: 4 - Commissioner Beavers, Commissioner Samara, Commissioner Bhatia, and Commissioner von Huene

Excused: 2 - Commissioner Mathur and Commissioner Diaz

Commissioner Bhatia provided an update that she spoke to Jim Mercurio, Stadium Manager, and is waiting for more information.

GENERAL BUSINESS

2. [18-475](#) Request for Reimbursement for "Helen on Wheels" Production from The Santa Clara Players

Recommendation: Approve The Santa Clara Players' request for reimbursement of \$1,462.50 for their "Helen on Wheels" production.

A motion was made by Commissioner von Huene, seconded by Commissioner Samara, to approve staff recommendation.

Aye: 4 - Commissioner Beavers, Commissioner Samara, Commissioner Bhatia, and Commissioner von Huene

Excused: 2 - Commissioner Mathur and Commissioner Diaz

3. [18-479](#) Food Trucks or Vendors at Concerts in the Park

A motion was made by Commissioner von Huene, seconded by Commissioner Samara, to ask the Staff Liaison to research more information on including food trucks and/or vendors and decide how many to include and bring back that information to the next meeting.

Aye: 4 - Commissioner Beavers, Commissioner Samara, Commissioner Bhatia, and Commissioner von Huene

Excused: 2 - Commissioner Mathur and Commissioner Diaz

4. [18-483](#) Payment of Street Dance Performer

A motion was made by Commissioner Bhatia, seconded by Commissioner Samara, to allocate \$201.08 from the Chalk Art account string to pay for the performer.

Aye: 4 - Commissioner Beavers, Commissioner Samara, Commissioner Bhatia, and Commissioner von Huene

Excused: 2 - Commissioner Mathur and Commissioner Diaz

5. [18-481](#) Meeting Assignments

A motion was made by Commissioner von Huene, seconded by Commissioner Bhatia, to approve the assignment of Commissioners to attend the April 24, 2018 City Council meeting, and the Triton Museum of Art and Santa Clara Sister Cities Association board meetings.

Aye: 4 - Commissioner Beavers, Commissioner Samara, Commissioner Bhatia, and Commissioner von Huene

Excused: 2 - Commissioner Mathur and Commissioner Diaz

STAFF REPORT

Staff Liaison provided a verbal report on the postponement of the Celebrate event, the purchase of insurance coverage for the Friday Night Live, Concerts in the Park and Street Dance events, and the payment and the rescheduling of Xpressions Friday Night Live event.

COMMISSIONERS REPORT

Chair Beavers wanted more clarification about charges to the Travel and Conference account string.

Commissioner Bhatia would like the budget to reflect the holds on funding allocation that were approved to go towards the Celebrate event in the Performing Arts and Art in Public Places account strings.

Commissioner Samara said he used EventBrite to promote the Charged Particles Friday Night Live event, which was attended by 72 people. He recommends using the site to promote future events.

Commissioner von Huene provided an update on the Sculpture Exhibition Artist Reception. There were some no shows. Council Member Davis and City Manager Santana spoke at the event. Commissioner von Huene would like to sit down with the Staff Liaison to go over the timeline. She is currently working on marketing materials.

ADJOURNMENT

Adjournment to Special Meeting scheduled for May 2, 2018, 7:00 P.M. The Regular Meeting scheduled for May 7, 2018 has been cancelled.

The meeting was adjourned at 7:49 p.m.

A motion was made by Commissioner Bhatia, seconded by Commissioner von Huene, to adjourn the meeting.

Aye: 4 - Commissioner Beavers, Commissioner Samara, Commissioner Bhatia, and Commissioner von Huene

Excused: 2 - Commissioner Mathur and Commissioner Diaz



City of Santa Clara

1500 Warburton Avenue
Santa Clara, CA 95050
santaclaraca.gov
@SantaClaraCity

Agenda Report

18-954

Agenda Date: 7/2/2018

REPORT TO CULTURAL COMMISSION

SUBJECT

Cultural Commission Minutes of May 9, 2018

RECOMMENDATION

Approve the Cultural Commission Minutes of May 9, 2018.



City of Santa Clara

Meeting Minutes

Cultural Commission

05/09/2018

7:00 PM

Special Meeting - City Hall - Staff Conference Room
1500 Warburton Avenue, Santa Clara, CA 95050

NOTICE IS HEREBY GIVEN that, pursuant to the provisions of California Government Code §54956 ("The Brown Act") and Section 708 of the Santa Clara City Charter, the meeting Chair calls for a Special Meeting of the Cultural Commission to commence and convene on May 9, 2018, at 7:00 pm for a Special Meeting in the City Hall Staff Conference Room located in the East Wing of City Hall at 1500 Warburton Avenue, Santa Clara, California, to consider the following matter(s) and to potentially take action with respect to them.

CALL TO ORDER AND ROLL CALL

Meeting called to order at 7:05 p.m.

Present 6 - Commissioner Loretta Beavers, Commissioner Louis Samara, Commissioner Harbir Bhatia, Commissioner Niha Mathur, Commissioner Debra von Huene, and Commissioner Candida Diaz

CONSENT CALENDAR

1.A [18-622](#) Reports of Various Subcommittees

Recommendation: Note and file the Cultural Commission Subcommittee reports.

A motion was made by Commissioner Bhatia, seconded by Commissioner Samara, to approve the consent calendar with the exception of the Art in Public Places FY 2017-2018 Subcommittee update.

The Commission would like to update Art in Public Places FY 2017-2018 Subcommittee to Sculpture Exhibition FY 2017-2018 Subcommittee. The Commission would also like to note "Very few community members attended the Artist Reception/Community Mixer" under that update.

Aye: 6 - Commissioner Beavers, Commissioner Samara, Commissioner Bhatia, Commissioner Mathur, Commissioner von Huene, and Commissioner Diaz

PUBLIC PRESENTATIONS**GENERAL BUSINESS**

2. [18-628](#) Feedback on Programming Priorities for FY 17-18 Event Development Budget

Recommendation: Discuss and provide feedback on Commission programming priorities for FY 17-18 Event Development budget.

A motion was made by Commissioner Bhatia, seconded by Commissioner Samara, to reallocate the funds that were set aside for the Celebrate event to be used for other initiatives to improve marketing, programming or services. The Commission prioritized 1) enhancing the Concerts in the Park events with food vendors, alcohol permit, and sound engineer, 2) enhancing programming with additional interactive activities to increase attendance, and 3) marketing to include social media and flyers for upcoming events.

Aye: 6 - Commissioner Beavers, Commissioner Samara, Commissioner Bhatia, Commissioner Mathur, Commissioner von Huene, and Commissioner Diaz

3. [18-555](#) Update on Food Trucks and Vendors at Concerts in the Park

Recommendation: There is no staff recommendation for this issue.

A motion was made by Commissioner von Huene, seconded by Commissioner Bhatia, that food trucks be included at the six Concerts in the Park events.

Aye: 6 - Commissioner Beavers, Commissioner Samara, Commissioner Bhatia, Commissioner Mathur, Commissioner von Huene, and Commissioner Diaz

4. [18-588](#) Report of the Selection of GFI Entertainment as Sound and Light Vendor for 2018 Street Dance

Recommendation: Note and file the report on the selection of GFI Entertainment to provide sound and light services for the Street Dance.

A motion was made by Commissioner Bhatia, seconded by Commissioner Samara, to reallocate the funds that were set aside for the Celebrate event to be used for other initiatives to improve marketing, programming or services.

Commissioner Samara left the meeting at 8:10 p.m. after this item.

5. [18-618](#) Dissolution of FY 17/18 Friday Night Live Subcommittee and Formation of a FY 18/19 Friday Night Live Subcommittee

Recommendation: Dissolve the FY 17/18 Friday Night Live Subcommittee and form a FY 18/19 Friday Night Live Subcommittee to coordinate with staff to plan and schedule next fiscal year's Friday Night Live program.

A motion was made by Commissioner Diaz, seconded by Commissioner Mathur, to approve the staff recommendation. The Subcommittee will consist of Commissioners Samara and Bhatia.

Aye: 5 - Commissioner Beavers, Commissioner Bhatia, Commissioner Mathur, Commissioner von Huene, and Commissioner Diaz

Absent: 1 - Commissioner Samara

6. [18-620](#) Formation of 2018 Joint Dinner Subcommittee

Recommendation: There is no staff recommendation for this issue.

A motion was made by Commissioner Bhatia, seconded by Commissioner von Huene, to form a 2018 Joint Dinner Subcommittee to compile information and prepare a report or presentation for this year's joint dinner with City Council. The Subcommittee will consist of Chair Beavers and Commissioner Bhatia.

Aye: 5 - Commissioner Beavers, Commissioner Bhatia, Commissioner Mathur, Commissioner von Huene, and Commissioner Diaz

Absent: 1 - Commissioner Samara

7. [18-621](#) Formation of 2018 Art & Wine Festival Subcommittee

Recommendation: There is no staff recommendation for this issue.

A motion was made by Commissioner Diaz, seconded by Commissioner Mathur, to form a 2018 Art & Wine Subcommittee. The Subcommittee will consist of Chair Beavers and Commissioner Mathur.

Aye: 5 - Commissioner Beavers, Commissioner Bhatia, Commissioner Mathur, Commissioner von Huene, and Commissioner Diaz

Absent: 1 - Commissioner Samara

A motion was made by Commissioner Bhatia, seconded by Commissioner von Huene, to make an amendment to the first motion to add promotional items and shirts to the marketing budget.

Aye: 5 - Commissioner Beavers, Commissioner Bhatia, Commissioner Mathur, Commissioner von Huene, and Commissioner Diaz

Absent: 1 - Commissioner Samara

8. [18-623](#) Cultural Commission Representation at Certain Meetings

Recommendation: There is no staff recommendation for this item.

A motion was made by Commissioner von Huene, seconded by Commissioner Mathur, to approve the assignment of Commissioners to attend the May 15, 2018 and May 22, 2018 City Council meetings, and the Santa Clara Sister Cities Association and Santa Clara Players board meetings.

Aye: 5 - Commissioner Beavers, Commissioner Bhatia, Commissioner Mathur, Commissioner von Huene, and Commissioner Diaz

Absent: 1 - Commissioner Samara

STAFF REPORT

Staff Liaison provided a verbal report on the upcoming transition of the Cultural Commission to the Parks and Recreation Department effective July 1, 2018 and the upcoming elections for the Chair and Vice Chair positions at the July meeting. The Cultural Commission requested that the Staff Liaison research into whether or not funds that were allocated to Xpressions would get released if the performer did not reschedule their performance.

COMMISSIONERS REPORT

Commissioner von Huene asked to be excused from the upcoming June 4, 2018 Cultural Commission meeting.

Commissioner Bhatia will be presenting an award at Senator Bob Wieckowski's 2018 API Leadership Awards Ceremony.

Chair Beavers attended Meow Wolf "House of Eternal Return" in New Mexico. She also received a mailing from Assemblymember Kansen Chu who nominated Commissioner Bhatia for "Excellence in Business" award. Commissioner Bhatia will be honored at the Santa Clara Sister Cities Association meeting.

Commissioner Mathur visited New York.

Commissioner Diaz finished planning the St. Justin School Annual Benefit and Auction honoring Mr. George Santich.

ADJOURNMENT

A motion was made by Commissioner Bhatia, seconded by von Huene, to adjourn the meeting.

The next regular scheduled meeting is June 4, 2018.



Agenda Report

18-948

Agenda Date: 7/2/2018

REPORT TO CULTURAL COMMISSION

SUBJECT

Selection of Cultural Commission Chair and Vice Chair

BACKGROUND

City commissions generally rotate the position of Chair and Vice Chair each year during the month of July. The roles of the Chair and Vice Chair are defined in the Procedures section of the City's Board, Commissions, and Committee Handbook. The Chair is responsible for the following duties:

- Presiding at all official meetings of the City commission
- Consulting with the staff liaison in drafting the meeting agenda
- Attending City Council meetings as needed to represent the City commission
- Signing correspondence on behalf of the City commission

The Vice Chair is responsible for substituting for the Chair as needed.

DISCUSSION

Loretta Beavers, who serves as the current Cultural Commission Chair, and Harbir Bhatia, who serves as the current Vice Chair, assumed their positions in June 2017. The Cultural Commission may vote to elect a new Chair and Vice Chair to serve a one year term ending in July 2019.

ENVIRONMENTAL REVIEW

The action being considered does not constitute a "project" within the meaning of the California Environmental Quality Act ("CEQA") pursuant to CEQA Guidelines section 15378(a) as it has no potential for resulting in either a direct physical change in the environment, or a reasonably foreseeable indirect physical change in the environment.

FISCAL IMPACT

There is no fiscal impact associated with this item aside from administrative cost and expenses.

PUBLIC CONTACT

Public contact was made by posting the Cultural Commission agenda on the City's official-notice bulletin board outside City Hall Council Chambers. A complete agenda packet is available on the City's website and in the City Clerk's Office at least 72 hours prior to a Regular Meeting and 24 hours prior to a Special Meeting. A hard copy of any agenda report may be requested by contacting the City Clerk's Office at (408) 615-2220, email clerk@santaclaraca.gov or at the public information desk at any City of Santa Clara public library.

RECOMMENDATION

There is no staff recommendation.



Agenda Report

18-945

Agenda Date: 7/2/2018

REPORT TO CULTURAL COMMISSION

SUBJECT

“The Ladies Foursome” Production Reimbursement Request from the Santa Clara Players

BACKGROUND

During the FY 2017/18 annual budget process, the Cultural Commission recommended that the Santa Clara Players be granted \$5,850 in funding. The City entered into a contribution agreement with the Santa Clara Players on August 3, 2017, in which the City would fund \$1,462.50 per production for four productions during the fiscal year. In no event would the total amount of the contribution exceed \$5,850.

The Agreement provides that payment not be made until a presentation of records documenting production costs; income; and attendance is made to the Commission.

DISCUSSION

George Doeltz, President of the Santa Clara Players Board of Directors, submitted a request for reimbursement of \$1,462.50 for their fourth production for the 2017-2018 season, “The Ladies Foursome”. The production had eleven performances that were attended by a total of 585 people.

FISCAL IMPACT

The City has already approved \$5,850 to fund four Santa Clara Players productions in FY 17-18.

ENVIRONMENTAL REVIEW

The action being considered does not constitute a “project” within the meaning of the California Environmental Quality Act (“CEQA”) pursuant to CEQA Guidelines section 15378(b)(4) in that it is a fiscal activity that does not involve any commitment to any specific project which may result in a potential significant impact on the environment.

PUBLIC CONTACT

Public contact was made by posting the Council agenda on the City’s official-notice bulletin board outside City Hall Council Chambers. A complete agenda packet is available on the City’s website and in the City Clerk’s Office at least 72 hours prior to a Regular Meeting and 24 hours prior to a Special Meeting. A hard copy of any agenda report may be requested by contacting the City Clerk’s Office at (408) 615-2220, email clerk@santaclaraca.gov <<mailto:clerk@santaclaraca.gov>> or at the public information desk at any City of Santa Clara public library.

RECOMMENDATION

Accept the Santa Clara Players’ report on “The Ladies Foursome” production.

ATTACHMENTS

1. Request for Reimbursement for "The Ladies Foursome" Production from the Santa Clara Players



P.O. Box 2692, Santa Clara, CA 95055

santaclaraplayers@gmail.com

408-248-7993

www.scplayers.org

A 501 (c)(3) organization Tax ID: 94-2441999

City of Santa Clara
City Managers Office Attn.:
Cultural Commission (Ms Christine Jung)

June 13, 2018

Ladies and Gentlemen:

The Santa Clara Players completed their last production of the 2017-2018 season, a comedy-drama entitled *The Ladies Foursome*. It was presented for 11 performances with a total attendance of 585, which is 75% of our capacity of 781 for the 11 performances.

The following financial details are offered for your information:

INCOME:

| | |
|--------------------------|------------|
| Production Ticket Sales | \$5,121.99 |
| Subscriptions | \$2,045.00 |
| TOTAL Production Income: | \$7,165.99 |

EXPENSES:

| | |
|---------------------------------------|--------------------|
| Director Fee | \$850.00 |
| Assistant Director Fee | \$400.00 |
| Box Office | \$600.00 |
| Technical/Production Fees | \$600.00 |
| Cast Stipends | \$600.00 |
| Scripts & Royalties | \$1131.70 |
| Sets | \$101.01 |
| Furniture, Props & Costumes | \$ 38.32 |
| Postage | \$ 60.86 |
| Printing/Photography/Publicity | \$229.95 |
| Refreshments/Gala/Cast party | \$367.22 |
| Miscellaneous | <u>\$150.00</u> |
| Total Production expenses | \$ 5,118.28 |
| 1/4 of Annual Budget (non-production) | <u>\$ 2,250.00</u> |
| TOTAL Expenses | \$ 7,368.28 |

| | |
|-----------------------------|-------------|
| City of Santa Clara Funding | \$1,462.50 |
| NET PROFIT | \$ 1,261.21 |

We thank you for your continued support and respectfully request the amount of \$1,462.50 from the City of Santa Clara.

Thank you

George Doeltz
President, Board of Directors
Santa Clara Players

| Ladies' Foursome | | May 2018 | |
|---|--|----------|---------|
| Scripts | 160.02 21.68 | | 181.70 |
| Royalties | 950.00 | | 950.00 |
| Set construction | 37.93 Carpet tape 63.08 Paint | | 101.01 |
| Props | 38.32 beer | | 38.32 |
| Production flyer printing | 69.17 | | 69.17 |
| Production flyer postage | 60.86 | | 60.86 |
| Photography | 10.78 | | 10.78 |
| Video | 150 | | 150.00 |
| Misc. | 150 mileage | | 150.00 |
| Refreshments/Gala | 152.44 Champagne 148.15 Food/Supplies 22.02 food 44.61 food | | 367.22 |
| Box Office | 600 | | 600.00 |
| Costumes | 0 | | 0 |
| Director fee | 600 | | 600.00 |
| Cast stipend | 600 | | 600.00 |
| Ass't Director | 400 | | 400.00 |
| Director expenses | 250 | | 250.00 |
| Tech fees: Stage manager Costumer | 600 | | 600.00 |
| Total: | | | 5118.28 |



Agenda Report

18-947

Agenda Date: 7/2/2018

REPORT TO CULTURAL COMMISSION

SUBJECT

Request for Reimbursement for the “Gloria!”, “We, The People”, and “Bach: St. John Passion” Productions from Santa Clara Chorale

BACKGROUND

During the FY 2017/18 annual budget process, the Cultural Commission recommended that the Santa Clara Chorale be granted \$5,000 in funding. The City entered into a contribution agreement with the Santa Clara Chorale on August 14, 2017, in which the City would fund \$1,666 per production for three chorale productions during the fiscal year. In no event would the total amount of the contribution exceed \$5,000.

The Agreement provides that payment not be made until a presentation of records documenting production costs; income; and attendance is made to the Commission.

DISCUSSION

Patty McNeil, Treasurer from the Santa Clara Chorale, submitted a request for the Cultural Commission to reimburse a total of \$4,998 for three chorale productions for the 2017-2018 season. “Gloria!” was held on December 8 and 10, 2017 and attended by a total of 767 people. “We, The People” was held on March 2 and 10, 2018 and attended by a total of 454 people. “Bach: St. John Passion” was held on May 12, 2018 and attended by 597 people.

FISCAL IMPACT

The City has already approved \$5,000 to fund three Santa Clara Chorale productions in FY 17-18.

ENVIRONMENTAL REVIEW

The action being considered does not constitute a “project” within the meaning of the California Environmental Quality Act (“CEQA”) pursuant to CEQA Guidelines section 15378(b)(4) in that it is a fiscal activity that does not involve any commitment to any specific project which may result in a potential significant impact on the environment.

PUBLIC CONTACT

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RECOMMENDATION

Accept the Santa Clara Chorales' report the "Gloria!", "We, The People", and "Bach: St. John Passion" productions.

ATTACHMENTS

1. Santa Clara Chorale Gloria! December 2017 Budget and Program
2. Santa Clara Chorale We, The People March 2018 Budget and Program
3. Santa Clara Chorale Bach: St. John Passion May 2018 Budget and Program

**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*



RITA BOREN, *Broker Associate*
Certified Residential Specialist

(408) 313-4424
rita@serenogroup.com

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in Silicon Valley



REAL ESTATE REDEFINED

www.serenogroup.com



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.

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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 dextera 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

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Transeamus
WINTER CONCERT 2017

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 uveyv 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.

TEXTS AND TRANSLATIONS

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

The logo for Fiorillo's features the name 'Fiorillo's' in a highly decorative, cursive script. The letter 'F' is particularly large and ornate, with a long, sweeping tail that loops around the 'i' and 'o'. The 'o' is also large and has a decorative flourish. The 'r' is tall and thin, and the 'l' is a simple vertical stroke. The 'i' and 's' are smaller and more delicate. The overall style is elegant and classic.

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, *violist*

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 Confesore*, 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

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Cecelia Lung

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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 Siggers

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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The Santa Clara Chorale wishes to thank the following people and businesses for their kind and generous support. Without their commitment to our goals, the realization of our mission to bring music to a wide and diverse audience would be impossible.

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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 matinee 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.

**CITY OF SANTA CLARA - CULTURAL COMMISSION
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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 | We, The People | |
| DATE/LOCATION OF EVENT | Friday March 02, 2018 and Saturday March 10, 2018 | |
| ATTENDANCE | 454 | Tickets sold 522 (68 not attended) |
| TICKET PRICES | \$25.00 Gen'l, \$20 Sr./SCU Faculty & Staff, \$10.00 Student | |
| EARLY BIRD SPECIALS | \$22.00 Gen'l, \$18 Sr./SCU Faculty & Staff, \$9 College Student, \$5 - Student 18 and younger | |
| SEASON TICKET PRICES | \$20 Gen'l, \$16 Sr., \$5.00 Student | |

LIST OF EXPENSES

| | | |
|--|----|-----------|
| Staff Salaries | | |
| Music Director | \$ | 5,750.00 |
| Accompanist | \$ | 1,700.00 |
| Business Manager | \$ | 2,200.00 |
| Marketing/Publications Mgr | \$ | 700.00 |
| Intern | \$ | 300.00 |
| Payroll Tax Expense | \$ | 1,000.00 |
| Flyers/Postcard Mailers/Program Printing/Design | \$ | 1,550.00 |
| Postage | \$ | 275.00 |
| Production Costs (TD, Crew, Recording Engineer, Misc.) | \$ | 800.00 |
| Instrumentalist | \$ | 500.00 |
| Season tickets/Flyers Printing (1/4) | \$ | 850.00 |
| Performance & Rehearsal Space Rental | \$ | 1,595.00 |
| Promotion/Advertising | \$ | 140.00 |
| Total Expenses | \$ | 17,360.00 |

LIST OF REVENUES

| | | |
|---------------------------|----|-----------|
| City of Santa Clara | \$ | 1,666.67 |
| Season Ticket Sales (1/4) | \$ | 4,690.00 |
| Concert Sales | \$ | 7,609.00 |
| Program Ad Revenue | \$ | 180.00 |
| Donations | \$ | 2,500.00 |
| Total Revenues | \$ | 16,645.67 |

The City of Santa Clara is acknowledged for its support in the Concert/Event Programs. A copy of the Program is attached with this report. All events are published as widely as possible.

| | |
|---------------------------|----------------------------------|
| NEXT EVENT | Bach: St John Passion |
| LOCATION OF NEXT EVENT | Mission Santa Clara |
| DATE & TIME OF NEXT EVENT | Saturday, May 12, 2018 - 7:30 pm |

CONCERT ATTENDANCE

Friday March 02, 2018

Grace Lutheran Church, Palo Alto - Capacity 500

| | | | |
|------------|-----------------------------------|----|----------|
| 20 | GENERAL ADMISSION (Door) | \$ | 400.00 |
| 18 | GENERAL ADMISSION (E-Mail) | \$ | 350.00 |
| 9 | GENERAL ADMISSION (Member Sales) | \$ | 269.00 |
| 2 | GENERAL ADMISSION (Staff) | \$ | 50.00 |
| 26 | GENERAL ADMISSION (Season) | \$ | 372.00 |
| 8 | SENIOR ADMISSION (Door) | \$ | 180.00 |
| 1 | SENIOR ADMISSION (E-Mail) | \$ | 20.00 |
| 9 | SENIOR ADMISSION (Member Sales) | \$ | 365.00 |
| 42 | SENIOR ADMISSION (Season) | \$ | 356.00 |
| 7 | STUDENT ADMISSION (Door) | \$ | 45.00 |
| 3 | STUDENT ADMISSION (E-Mail) | \$ | 15.00 |
| 5 | STUDENT ADMISSION (Member) | \$ | 25.00 |
| 6 | STUDENT ADMISSION (Season) | \$ | 30.00 |
| 156 | TOTAL | \$ | 2,477.00 |

Saturday, March 10, 2018

Mission Santa Clara - Capacity 400

| | | | |
|------------|-----------------------------------|----|----------|
| 29 | GENERAL ADMISSION (Door) | \$ | 510.00 |
| 32 | GENERAL ADMISSION (E-Mail) | \$ | 540.00 |
| 25 | GENERAL ADMISSION (Member Sales) | \$ | 673.00 |
| 9 | GENERAL ADMISSION (Staff) | \$ | 790.00 |
| 54 | GENERAL ADMISSION (Season) | \$ | 988.00 |
| 24 | SENIOR ADMISSION (Door) | \$ | 320.00 |
| 3 | SENIOR ADMISSION (E-Mail) | \$ | 60.00 |
| 26 | SENIOR ADMISSION (Member Sales) | \$ | 452.00 |
| 38 | SENIOR ADMISSION (Season) | \$ | 484.00 |
| 13 | STUDENT ADMISSION (Door) | \$ | 65.00 |
| 9 | STUDENT ADMISSION (E-Mail) | \$ | 90.00 |
| 15 | STUDENT ADMISSION (Member) | \$ | 100.00 |
| 12 | STUDENT ADMISSION (Season) | \$ | 60.00 |
| 289 | TOTAL | \$ | 5,132.00 |



SANTA CLARA CHORALE

2017-2018 CONCERT SEASON

Scot Hanna-Weir, *Artistic Director*

Classical and Contemporary Choral Music in the Mission since 1962



We, The People

Friday, March 2, 2018 ~ Grace Luthern Church, Palo Alto ~ 7:00 p.m.

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

THANK YOU
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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.

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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

We, The People

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

| | |
|--------------------------------------|---|
| <i>Star Spangled Banner</i> | John Stafford Smith (1750-1836) arr. Scot Hanna-Weir |
| <i>O Whistle and I'll Come to Ye</i> | Traditional Scottish arr. Mack Wilberg |
| <i>O Whistle and I'll Come to Ye</i> | Indian Raga arr. Ethan Sperry |
| <i>Lammaa Badaa Yatathannaa</i> | Traditional muwashshah arr. Shireen Abu-Khader |
| <i>Al Shlosha D'varim</i> | Allan E. Naplan |
| <i>Hava Neytzey B'machol</i> | Israeli Folksong arr. Maurice Goldman |

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

| | |
|--|----------------|
| from <i>A Set of Chinese Folk Songs</i> | Chen Yi |
| <i>Fengyang Song</i> (Anhui Folk Song) | |
| <i>The Flowing Stream</i> (Yunnan Love Song) | |
| <i>Kecak Attack</i> | Vivian Fung |
| <i>In His Care-O</i> | William Dawson |
| <i>I can tell the world</i> | Moses Hogan |

**I have made edits to p. 4-5
on the Google Drive doc**

PROGRAM NOTES

This We Know

Ron Jeffers

Hark I Hear the Harps Eternal

arr. Alice Parker

America the Beautiful

arr. David Herberg

Lift Every Voice and Sing

Johnson
arr. Roland Carter

*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.*

SANTA CLARA CHORALE

2017-2018 CONCERT SEASON

SAVE THE DATE



*Bach:
St. John
Passion*

Saturday, May 12, 2018

Mission Santa Clara
7:30 p.m.

PROGRAM NOTES

FUNG, VIVIAN – COMPOSER

JUNO Award-winning composer Vivian Fung has a talent for combining idiosyncratic textures and styles into large-scale works, reflecting her multicultural background. Her work often assimilates disparate influences such as non-Western folk music, Brazilian rhythms, and visual inspirations.

Fung has a busy season ahead with lots of composing projects and traveling. She just finished her first major work for electronics, *Humanoid* for solo cello and electronics, commissioned by a consortium of cellists and organizations. The premiere will be in August 2017 with Manhattan Chamber Players and the piece subsequently will tour North America. The San José Chamber Orchestra premieres *Baroque Melting* in October, and the Manitoba Chamber Orchestra will give the Canadian premiere in December. Her new work for clarinet and string quartet will be debuted by clarinetist Romie de Guise-Langlois and Daedalus Quartet at Chamber Music Society of Lincoln Center and then travels to Philadelphia Chamber Music Society and Chamber Music Northwest. A new orchestral commission will have its premiere in March 2018 with the National Arts Centre Orchestra in Ottawa and Toronto.

Fung has enjoyed numerous high-profile projects in recent years as her music has continued to move in new directions. Her Violin Concerto No. 2 was commissioned and premiered in February 2015 by the Toronto Symphony Orchestra with Jonathan Crow, violin. *Biennale Snapshots* opened the Vancouver Symphony Orchestra's 2015-16 season alongside Beethoven's Violin Concerto. The 25-minute work, commissioned by the Vancouver Biennale and inspired by five artworks from the Biennale exhibition, garnered much attention: "If [violinist] Miriam Fried was what everyone was talking about when they arrived at the concert... Vivian Fung was all they talked about when they left" (Georgia Straight, Sept. 28, 2015). *Biennale Snapshots* was given its US premiere by the La Jolla Symphony in May 2017.

Many distinguished artists and ensembles around the world have embraced Fung's music as part of the core repertoire. Conductors with whom she has collaborated include Long Yu, Justin Brown, Mei-Ann Chen, Andrew Cyr, Barbara Day Turner, Alexander Mickelthwate, Peter Oundjian, Edwin Outwater, Steven Schick, Gerard Schwarz, and Bramwell Tovey. Fung's *Glimpses* for prepared piano has been championed by a diverse group of pianists, including Conor Hanick, Jenny Lin, Margaret Leng Tan, and Bryan Wagorn. Fung's orchestral and chamber works have also been performed by the Alabama Symphony, American Opera Projects, Chicago Sinfonietta, Milwaukee Symphony, St. Paul Chamber Orchestra, San Francisco Symphony, San José Chamber Orchestra, Shanghai Quartet, Staatskapelle Karlsruhe, Suwon Chorale of South Korea, and Ying Quartet, to name a few.

I have not proofread this section yet. Scot says it is unfinished, but I'll proof what is here.

PROGRAM NOTES

In 2012, Naxos Canadian Classics released a recording of Fung's Violin Concerto [No.1], Piano Concerto "Dreamscapes," and Glimpses. The Violin Concerto earned Fung the 2013 JUNO Award for "Classical Composition of the Year." Several other of Fung's works have been released commercially on the Telarc, Cedille, Innova, and Signpost labels.

Fung has a deep interest in exploring cultures through travel and research. She traveled to Southwest China in 2012 to study minority music and cultures in the Yunnan province, continuing research that previously inspired Yunnan Folk Songs (2011), commissioned by Fulcrum Point New Music in Chicago with support from the MAP Fund. As a composer whose trips often inspire her music, Fung has also explored diverse cultures in North Vietnam, Spain, and Indonesia. She toured Bali in 2004, 2008, and 2010, and competed in the Bali Arts Festival as an ensemble member and composer in Gamelan Dharma Swara.

Fung has received numerous awards and grants, including the 2015 Jan V. Matejcek New Classical Music Award for achievement in new music from the Society of Composers, Authors, and Music Publishers of Canada (SOCAN), a Simon Guggenheim Foundation Fellowship, the New York Foundation for the Arts' Gregory Millard Fellowship, and grants from ASCAP, BMI, American Music Center, MAP Fund, American Symphony Orchestra League, American Composers Forum, and the Canada Council for the Arts. She is an associate composer of the Canadian Music Centre and is serving a three-year term as a board member of the American Composers Forum.

Born in Edmonton, Canada, Fung began her composition studies with composer Violet Archer and received her doctorate from The Juilliard School in New York, where her mentors included David Diamond and Robert Beaser. She currently lives in California with her husband Charles Boudreau, their son Julian, and their shiba inu Mulan, and is on the faculty of Santa Clara University.

KECAK ATTACK!

Kecak Attack! is based on the Indonesian monkey dance of the same name. The origin of kecak can be traced back to trance dances in which a choir of young men call rapid cak-ka-cak rhythms to put into a trance young girls who have been selected to keep misfortune and evil from the village. The main purpose of the kecak choir was to use sharp staccato cries in interlocking style. I have replaced an all male choir with a mixed choir and turned the kecak into a playful rhythmic interplay between the different sections of the choir. It starts with the interlocking chant and then undergoes a series of transformations, in which the choir uses whispers, the singers' bodies, and snapping of fingers, to add color to the chant.

PROGRAM NOTES

MUWASHSHAH

Muwashshah (Arabic: **مواششاه** *muwaššah* literally means “girdled” in Classical Arabic; plural *muwāshshahāt* **مواششاهات** or *tawāshīh* **تواشوت**) is the name for both an Arabic poetic form and a secular musical genre. The poetic form consists of a multi-lined strophic verse poem written in classical Arabic, usually consisting of five stanzas, alternating with a refrain with a running rhyme. It was customary to open with one or two lines which matched the second part of the poem in rhyme and meter; in North Africa poets ignore the strict rules of Arabic meter while the poets in the East follow them. The musical genre of the same name uses *muwaššah* texts as lyrics, still in classical Arabic.[1] This tradition can take two forms: the *waṣla* of Aleppo and the Andalusī *nubah* of the western part of the Arab world.

~ Scot Hanna-Weir



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TEXTS AND TRANSLATIONS

Star Spangled Banner

Lyrics: Francis Scott Key (1779-1843)

O say can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars through the perilous fight,
O'er the ramparts we watched, were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there;
O say does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

O Whistle and I'll Come to Ye

Lyrics: Robert Burns (1759-1796)

Chorus.-O Whistle, and I'll come to ye, my lad,
O whistle, and I'll come to ye, my lad,
Tho' father and mother and all should go mad,
O whistle, and I'll come to ye, my lad.

But take you great care when you come to court me,
And come not unless the back gate be a-jee;
Then up the back-style, and let nobody see,
And come as ye were not comin' to me,
And come as ye were not comin' to me.
O whistle and I'll come, &c.

At kirk, or at market, whene'er ye meet me,
Go by me as tho' that ye cared not a flee;
But steal me a blink of your bonnie black eye,
Yet look as ye were not lookin' to me,
Yet look as ye were not lookin' to me.
O whistle and I'll come, &c.

Aye vow and protest that ye care not for me,
At times ye may laugh at my beauty a wee;
But court not another, tho' jokin' ye be,
For fear that she wile your fancy frae me,
For fear that she wile your fancy frae me.
O whistle and I'll come, &c.

Desh

Indian Raga

Mola.

Sleep.

(The choir uses vocables and syllables from sollokattu, a rhythmic language used by Indian musicians, to imitate the sounds of an instrumental ensemble.)

TEXTS AND TRANSLATIONS

Lammaa Badaa Yatathannaa

Traditional muwashshah

Lammaa badaa yatathannaa
Yaa lyl yaa Eyn
Hubby jamaaluu fatannaa
Eawmaa bilaaHZuu easarnaa
Gusnun thanaa Hyna maal

When whom I love started to sway
(Oh night...oh my eye!)
The beauty of my lover attracted me
Through a wink which captivated me
When he (she) swayed his (her) body
looked like a bent branch

waEdy wa yaa Hyraty man
ly raHym shakwaty
filHubbi min laowEaty
eillaa malykul' jamaal

(Oh my awful luck, oh my confusion!)

Who will have mercy on my yearnings,
but the sovereign of beauty.

Al ShlosHa D'varim

Lyrics: Pirkei Avot

(Mishnah, Jewish morality laws)

Al shlosHa d'varim haolam kayam,
Al haemet v'al hadin v'al hashalom.

The world is sustained by three things,
By truth, by justice, and by peace.

Hava Neytzey B'machol

English text by Maurice Goldmant

Hava neytzey b'machol,
Hava neytzey bimcholot.
Yaleyee, yaley lee lee.

Come and join in dance and song,
All together sing along,
Come and join in dance and song,
All together dance along,
Hold your partners, swing them round,
Lift them high above the ground.
Join the singing, have fun,
Now the dancing has begun.
Join the singing, have fun,
See the dancing has begun.
Find your partner, hurry along,
Join the dancing, start the singing,
all together, let's begin,
Hands outstretched and moving
forward as we go,
Then turning, swinging all together,
swaying all together,
Start the Hora, go!
All together in a circle moving round,
Listen to the pounding beat,
O what a sound.
Swinging, swaying, come
and join and dance a long,
Come dance the Hora, one and all
Dance the Hora, ev'ryone.

**Does chorale sing
English or Hebrew
text here?**

TEXTS AND TRANSLATIONS

from *A Set of Chinese Folk Songs*

Translation: Chiu Chih-Yung

Fengyang Song (Anhui Folk Song)

中国娃娃 - 凤阳花鼓

Zhong guo wa wa - Feng yang hua gu

左手锣 右手鼓 右手鼓

zuo shou luo you shou gu

手拿着锣鼓来唱歌

shou na zhuo luo gu lai chang ge

别的歌儿我也不会唱

bie de ge er wo ye bu hui chang

只会唱个凤阳歌

zhi hui chang ge feng yang ge

凤阳歌儿哎哎呀

feng yang ge er ai ai ya

得儿啷当飘一飘

de er lang dang piao yi piao

The Flowing Stream

(Yunnan Love Song)

谭晶 - 小河淌水

Tan Jing - Xiao he tang shui

云南民歌

yun nan min ge

哎!

ai

月亮出来亮汪汪亮汪汪，

yue liang chu lai liang wang wang

wang wang liang wang wang

想起我的阿哥 在深山，

xiang qi wo de a ge zai shen shan

哥象月亮天上走天上走，

ge xiang yue liang tian shang

zou tian shang zou

哥啊! 哥啊! 哥啊!

ge a ge a ge a

Flower Drum Song

Right hand drum, / left hand gong,

Gong and drum we'll / sing our song.

Other songs we / cannot sing, /

We shall sing you a / Feng Yang Song. /

Feng Feng Yang Song ay, / ay, ay, ay. /

(Syllables sounds like instruments.)

The Flowing Stream

I've made some improvements to the translations on both of these Chinese songs. If we run into space limitations, I think we could remove the Chinese text, but I think it is likely that we'll have more than a few Chinese-readers in the audience

Hey!

The moon came out bright

It reminded me of my beloved
in the mountains

My beloved is like the moon in the sky

My love! My love!

TEXTS AND TRANSLATIONS

山下小河淌水 清悠悠。

shan xia xiao he tang
shui qing you you

Clear water flowing from the mountains

哎，月亮出来照半坡照半坡，

ai yue liang chu lai
zhao ban po zhao ban po

Ah! The moon came out half-bright.

望见月亮想起 我阿哥，

wang jian yue liang xiang
qi wo a ge

Looking at the moon reminded
me of my love

一阵轻风吹上坡吹上坡，

yi zhen qing feng chui
shang po chui shang po

The breeze blowing uphill.

哥啊！哥啊！哥啊！

ge a ge a ge a

My love! My love!

你可听见阿妹 叫阿哥。

ni ke ting jian a mei jiao a ge

Can you hear me, my love?

In His Care-O

Traditional **Spiritual**

One day as I was walking down the lonesome road
The Spirit spoke unto me and it filled my heart with joy!
One day as I was walking down the lonesome road, thanking,
I thank my Lord I'm in His care-o.

Once I'm in His care, in my Savior's care
Once I'm in His care, in my Savior's care
Oh, Jesus got His arms all around me,
No evil thoughts can-a a-harm me
I thank my Lord I'm in His care

See punctuation added to original document.

I would not live a sinner
I'll tell the reason why
Well I'm afraid my Lord might call me
And I wouldn't be ready to die
I would not live a sinner
I'll tell the reason why
I tell you
I thank my Lord I'm in His care-o

Wel Daniel he was a good man, he prayed three times a day

The angels heist their windows

Just to hear what Daniel had to say

Well Daniel he was a good man, he prayed three times a day

He prayed, I thank my Lord I'm in His care

I Can Tell The World

Traditional **Spiritual**

I can tell the world, yes, about this,
I can tell the nations, yes, that I'm blessed.
Yes, I can tell the world, yes, about this,

I can tell the nations, yes, that I'm blessed.
Tell 'em what my Lord has done,
Tell 'em that the conqueror has come,
And he brought joy, joy, joy to my soul.

My Lord done just what he said.
(Yes He did, Oh Lord, yes He did.)
He healed the sick and He raised the dead.
He lifted me when I was down.
He placed my feet on solid ground.

Oh Lord, He brought joy that mornin',
When He saved me.
Joy that mornin',
When He blessed me.
I'll tell it,
How He brought this joy to my soul.

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

This We Know



Chief Seattle (attr.), Ted Perry (1971)

The earth does not belong to us;
We belong to the earth.
This we know.
All things are connected,
Like the blood which unites one family
All things are connected.
Whatever befalls the earth,
Befalls the children of the earth.
We did not weave the web of life;
We are merely a strand in it.
Whatever we do to the web,
We do to ourselves.

Hark I Hear the Harps Eternal

Lyrics: F. R. Warren (attr.)

Hark, I hear the harps eternal
Ringing on the farther shore,
As I near those swollen waters
With their deep and solemn roar.

And my soul, tho' stain'd with sorrow,
Fading as the light of day,
Passes swiftly o'er those waters,
To the city far away.

Souls have cross'd before me, saintly,
To that land of perfect rest;
And I hear them singing faintly
In the mansions of the blest.

REFRAIN:

Hallelujah, hallelujah,
Hallelujah, praise the lamb!
Hallelujah, hallelujah,
Glory to the great I AM!

TEXTS AND TRANSLATIONS

America the Beautiful (1911)

Lyrics: Katherine Lee Bates (1859-1929)

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America!
God shed His grace on thee
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for pilgrim feet,
Whose stern, impassioned stress
A thoroughfare for freedom beat
Across the wilderness!
America! America!
God mend thine every flaw,
Confirm thy soul in self-control,
Thy liberty in law!

O beautiful for heroes proved
In liberating strife,
Who more than self their country loved
And mercy more than life!

America! America!
May God thy gold refine,
Till all success be nobleness,
And every gain divine!

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!
America! America!
God shed His grace on thee
And crown thy good with brotherhood
From sea to shining sea!

Lift Every Voice and Sing

James Weldon Johnson (1871-1938)

Lift every voice and sing,
Till earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the list'ning skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us;
Facing the rising sun of our new day begun,
Let us march on till victory is won.

Stony the road we trod,
Bitter the chast'ning rod,
Felt in the days when hope unborn had died;
Yet with a steady beat,
Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears has been watered.
We have come, treading our path through the blood of the slaughtered,
Out from the gloomy past,
Till now we stand at last
Where the white gleam of our bright star is cast.

God of our weary years,
God of our silent tears,
Thou who hast brought us thus far on the way;
Thou who hast by Thy might,
Led us into the light,
Keep us forever in the path, we pray.
Lest our feet stray from the places, our God, where we met Thee,
Lest our hearts, drunk with the wine of the world, we forget Thee;
Shadowed beneath Thy hand,
May we forever stand,
True to our God,
True to our native land.

GUEST ARTISTS

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 Confesore*, 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

Marilyn Call
Mackenzie
Davenport
Laura Denning
Kira Dixon
Sara Folchi
Peggy Grettum
Carol Gurunathan
Janet Harford
Kimberly Howell
Pauline Kim
Lindsey Kranz
Joan Lang
Brenda Lee
Tina Paulson
Kathleen Pheneger
Jean Platner
Lillian Pride
Gennifer Schroeder
Susan Sikes

Kelly Spohrer
Megan Smith
Ida Strickland
Kimberly Trujillo
Patti Wilmore
Sue Yuen

Altos

Miranda Abrahams
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 Shakkwar
Madeline Shaw
Suzanne Shehadeh
Kathleen Takeda
Elsbeth TeBrake
Martha Thorson
Jo Volkert
Laurel Whipple
Kelly Wilson
Isabelle Wright

Tenors

Don Bollinger
David Herberg
John Hiester
Carol Hinkle
Andy Kicklighter
Joel Mjolsness

Ted Schroeder
Gary Siggins
Mark Sikes
Dean Smiley
David Spencer

Basses

Tom Brewster
Joe Bugajski
Jerry Godes
Spencer Hinkle
Geoff Kirkpatrick
John Lind
Tom Marshburn
Roger Medsker
Rudy Metz
Alexander Nguyen
Ed Strickland
Moses Taylor
John Volkert
Victor Wilburn

GIFTS TO THE CHORALE

The Santa Clara Chorale wishes to thank the following people and businesses for their kind and generous support. Without their commitment to our goals, the realization of our mission to bring music to a wide and diverse audience would be impossible.

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If we have made a mistake or omission, kindly bring it to our attention so we may correct it in future programs. Please email us at info@scc.org.

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SANTA CLARA CHORALE

2017-2018 CONCERT SEASON

Scot Hanna-Weir, *artistic director*

Why be ordinary when you can be extraordinary?
We present engaging, diverse, and innovative music.

Tickets on sale now at www.scc.org/tickets

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.

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 | Bach: St John Passion | |
| DATE/LOCATION OF EVENT | May 12, 2018 / Mission Santa Clara | |
| ATTENDANCE | 597 | Tickets sold 626 (29 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 | \$ | 950.00 |
| Business Manager and Publications | \$ | 700.00 |
| Concert Manager | \$ | 2,200.00 |
| Intern | \$ | 300.00 |
| Payroll Tax Expense | \$ | 1,200.00 |
| Flyers/Postcard Mailers/Program Printing/Design | \$ | 1,700.00 |
| Postage | \$ | 325.00 |
| Production Costs (TD, Crew, Recording Engineer, Misc.) | \$ | 1,400.00 |
| Orchestra and Soloists | \$ | 19,500.00 |
| Season tickets/Flyers Printing (1/4) | \$ | 1,050.00 |
| Performance & Rehearsal Space Rental | \$ | 2,100.00 |
| Total Expenses | \$ | <u>37,175.00</u> |

LIST OF REVENUES

| | | |
|---------------------------|----|------------------|
| City of Santa Clara | \$ | 1,666.67 |
| Season Ticket Sales (1/4) | \$ | 3,402.00 |
| Concert Sales | \$ | 15,520.00 |
| Program Ad Revenue | \$ | 135.00 |
| Donations | \$ | <u>1,695.00</u> |
| Total Revenues | \$ | <u>22,418.67</u> |

The City of Santa Clara is acknowledged for its support in the Concert/Event Programs. A copy of the Program is attached with this report.

All events are published as widely as possible.

| | |
|---------------------------|---|
| NEXT EVENT | Encore Concert |
| LOCATION OF NEXT EVENT | St Marks Episcopal Church - Santa Clara |
| DATE & TIME OF NEXT EVENT | Sunday - June 3, 2018 3:00 PM |

CONCERT ATTENDANCE

Friday, May 13, 2016 - 8 pm

Mission Santa Clara (Capacity 600)

| | | | |
|------------|-----------------------------------|-----------|------------------|
| 10 | GENERAL ADMISSION (Door) | \$ | 250.00 |
| 176 | GENERAL ADMISSION (E-Mail) | \$ | 5,100.00 |
| 57 | GENERAL ADMISSION (Member Sales) | \$ | 1,925.00 |
| 8 | GENERAL ADMISSION (Staff) | \$ | 300.00 |
| 10 | GENERAL ADMISSION (Comp) | \$ | - |
| 60 | GENERAL ADMISSION (Season) | \$ | 1,400.00 |
| 2 | SENIOR ADMISSION (Door) | \$ | 10.00 |
| 136 | SENIOR ADMISSION (E-Mail) | \$ | 3,160.00 |
| 54 | SENIOR ADMISSION (Member Sales) | \$ | 1,560.00 |
| 75 | SENIOR ADMISSION (Season) | \$ | 1,595.00 |
| 1 | STUDENT ADMISSION (Door) | \$ | 5.00 |
| 13 | STUDENT ADMISSION (E-Mail) | \$ | 75.00 |
| 20 | STUDENT ADMISSION (Member) | \$ | 120.00 |
| 4 | STUDENT ADMISSION (Season) | \$ | 20.00 |
| 626 | TOTAL | \$ | 15,520.00 |



SANTA CLARA CHORALE

2017-2018 CONCERT SEASON

Scot Hanna-Weir, *Artistic Director*

Classical and Contemporary Choral Music in the Mission since 1962



Bach: *St. John Passion*

Saturday, May 12, 2018

Mission Santa Clara ~ 7:30 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
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- *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
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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

Bach: St. John Passion

Johann Sebastian Bach (b. 1685 - 1750)
BWV 245 (1724 version)

Dann Coakwell, *tenor/Evangelist*
Dan Cromeenes, *counter-tenor*
Nikolas Nackley, *bass*
Jennifer Paulino, *soprano*

Steve Suljak, *bass-baritone*
Santa Clara Chorale
Santa Clara University Choirs
San José Chamber Orchestra

Scot Hanna-Weir, *conductor*

PART ONE

1. **Chorus** Herr, unser Herrscher
- 2a. **Recitativo** (Evangelista, Jesus) Jesus ging mit seinen Jüngern
- 2b. **Chorus** Jesum von Nazareth!
- 2c. **Recitativo** (Evangelista, Jesus) Jesus spricht zu ihnen
- 2d. **Chorus** Jesum von Nazareth!
- 2e. **Recitativo** (Evangelista, Jesus) Jesus antwortete
3. **Choral** O große Lieb
4. **Recitativo** (Evangelista, Jesus) Auf daß, das Wort erfüllet würde
5. **Choral** Dein Will gescheh, Herr Gott, zugleich
6. **Recitativo** (Evangelista) Die Schar aber und der Oberhauptmann
7. **Aria** (alto, oboes) Von den Stricken meiner Sünden
8. **Recitativo** (Evangelista) Simon Petrus aber folgte Jesu nach
9. **Aria** (soprano, flute) Ich folge dir gleichfalls
10. **Recitativo** (Evangelista, Ancilla, Petrus, Jesus, Servus) Derselbige Jünger
11. **Choral** Wer hat dich so geschlagen
- 12a. **Recitativo** (Evangelista) Und Hannas sandte ihn gebunden
- 12b. **Chorus** Bist du nicht seiner Jünger einer?
- 12c. **Recitativo** (Evangelista, Petrus, Servus) Er leugnete aber und sprach
13. **Aria** (tenor, tutti) Ach, mein Sinn
14. **Choral** Petrus, der nicht denkt zurück

PART TWO

15. **Choral** Christus, der uns selig macht
- 16a. **Recitativo** (Evangelista, Pilatus) Da führten sie Jesum
- 16b. **Chorus** Wäre dieser nicht ein Übeltäter
- 16c. **Recitativo** (Evangelista, Pilatus) Da sprach Pilatus zu ihnen
- 16d. **Chorus** Wir dürfen niemand töten
- 16e. **Recitativo** (Evangelista, Pilatus, Jesus) Auf daß erfüllet würde das Wort
17. **Choral** Ach großer König
- 18a. **Recitativo** (Evangelista, Pilatus, Jesus) Da sprach Pilatus zu ihm
- 18b. **Chorus** Nicht diesen, sondern Barrabam!

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- 18c. **Recitativo** (Evangelista) Barrabas aber war ein Mörder
19. **Arioso** (bass) Betrachte, meine Seel
20. **Aria** (tenor) Erwäge, wie sein blutgefärbter Rücken
21a. **Recitativo** (Evangelista) Und die Kriegsknechte flochten eine Krone
21b. **Chorus** Sei begrüßet, lieber Jüdenkönig!
21c. **Recitativo** (Evangelista, Pilatus) Und gaben ihm Backenstreich
21d. **Chorus** Kreuzige, kreuzige!
21e. **Recitativo** (Evangelista, Pilatus) Pilatus sprach zu ihnen
21f. **Chorus** Wir haben ein Gesetz
21g. **Recitativo** (Evangelista, Pilatus, Jesus) Da Pilatus das Wort hörete
22. **Choral** Durch dein Gefängnis, Gottes Sohn
23a. **Recitativo** (Evangelista) Die Jüden aber schrieten und sprachen
23b. **Chorus** Lässest du diesen los
23c. **Recitativo** (Evangelista, Pilatus) Da Pilatus das Wort hörete
23d. **Chorus** Weg, weg mit dem, kreuzige ihn!
23e. **Recitativo** (Evangelista, Pilatus) Spricht Pilatus zu ihnen
23f. **Chorus** Wir haben keinen König
23g. **Recitativo** (Evangelista) Da überantwortete er ihn
24. **Aria** (bass) Eilt, ihr angefochnen Seelen
25a. **Recitativo** (Evangelista) Allda kreuzigten sie ihn
25b. **Chorus** Schreibe nicht "Der Jüden König"
25c. **Recitativo** (Evangelista, Pilatus) Pilatus antwortet
26. **Choral** In meines Herzens Grunde
27a. **Recitativo** (Evangelista) Die Kriegsknechte aber
27b. **Chorus** Lasset uns den nicht zerteilen
27c. **Recitativo** (Evangelista, Jesus) Auf daß erfüllet würde die Schrift
28. **Choral** Er nahm alles wohl in acht
29. **Recitativo** (Evangelista, Jesus) Und von Stund an nahm sie der Jünger
30. **Aria** (alto) Es ist vollbracht!
31. **Recitativo** (Evangelista) Und neiget das Haupt
32. **Aria** (bass) Mein teurer Heiland, laß dich fragen
33. **Recitativo** (Evangelista) Und der Vorhang im Tempel zerriß
34. **Arioso** (tenor) Mein Herz, indem die ganze Welt
35. **Aria** (soprano) Zerfließe, mein Herze
36. **Recitativo** (Evangelista) Die Jüden aber, dieweil es der Rüsttag war
37. **Choral** O hilf, Christe, Gottes Sohn
38. **Recitativo** (Evangelista) Darnach bat Pilatum Joseph von Arimathia
39. **Chorus** Ruht wohl, ihr heiligen Gebeine
40. **Choral** Ach Herr, laß dein lieb Engelein

*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.*

Bach: St. John Passion

Early Passion settings

Musical settings of the Passion, the story of the crucifixion of Jesus as told in the Gospels of Matthew, Mark, Luke, and John, were originally set as monophonic chants, intoned by a single singer. These settings were present very early on, perhaps at least as early as the 4th century where the Passion stories were read or intoned in the place of the gospel reading for Palm Sunday, Wednesday of Holy Week, and Good Friday. By the 10th century, the custom in the Roman church was to chant the Passion according to Mark on Tuesday of Holy Week.

The dramatic nature of the text was represented in manuscripts with notation that differentiated different dynamics and tempi for different characters and moments in the Passion. However, it is not until the late 13th and early 14th centuries that there is manuscript evidence of the various character parts of the Passion being distributed among multiple singers. In the 14th and 15th centuries, the general practice was that the chanting of the Passion would be divided among three singers.

In the 15th century, composers began to treat the Passion polyphonically. Some composers, especially earlier on, continued to treat the narration and character speech monophonically while turning to choral responses for the *turba* (crowd) passages which could either be simple chordal harmony or full polyphony. More complex Passion settings that were through-composed treated the entire text polyphonically and would either use as their text source 1) a combination of all four Gospels' text and the seven last words of Christ on the cross, 2) the complete text taken from one of the gospels, or 3) a shortened version of a single gospel text (Protestant Germany only).

In the 16th century, the development of the Passion continued most fervently in Germany, particularly amongst Lutherans. Johann Walter, a friend of Martin Luther, created a number of Passion settings in the responsorial style that served as a strong model for further composition of Passions in Germany through the remainder of the 16th century and into the 17th. Around 1650, the inclusion of instruments in the delivery of the Passion was another German innovation. These "oratorio Passions" included interpolations with instrumental interludes and reflective hymns and verses drawn from parallel bible passages. The inclusion of accompanying instruments led to the introduction of the recitative style (chordal accompaniment under speech-like singing) that had gained popularity in the operatic and madrigalian spheres. Initially, this was more commonly included in oratorio Passions composed for courts and the aristocracy whereas the monophonic unaccompanied chanting was retained in non-aristocratic circles.

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While simple monophonic settings were still performed and written in the 18th century, often with hymns added, serious composers tended toward the oratorio style, either remaining faithful to a single biblical text or creating completely new original texts, often based of sections from all four Gospels.

The Passions according to Bach

Five Passion settings were attributed to Bach. Of these, a *St. Matthew* and *St. John* are extant. The text alone to a *St. Mark* Passion survives. A *St. Luke* seems misattributed and to have actually been the work of another composer. An additional Passion seems to have been composed for Weimar and there is evidence to suggest that movements for the second version of the *St. John* (1725) were taken from this Passion. However, there is not enough evidence to draw many further conclusions about the nature of this lost work.

Of the two existing Passions, the *St. John* came first, though it is likely that the Weimar Passion was performed in 1717. Bach performed *St. John* four times: In its original form (as heard this evening) in 1724; with extensive modifications in 1725; in 1732 with the removal of interpolations taken from *Matthew* and with an added aria and *sinfonia* that have both been lost; and finally again in 1749 in a version that resembles the original 1724 performance.

Bach's *St. John* is notable for the extensive interpolations of chorales or hymns with tunes and texts mostly taken from the late 16th and early 17th century. Each of these chorales is placed strategically in the Passion narrative to allow for commentary and reflection on the dramatic action that has just occurred. For instance, directly before movement 3, Jesus has just told the soldiers there to capture him and to let the others go:

Jesus:

Ich hab's euch gesagt, daß ichs sei,
suchet ihr denn mich,
So lasset diese gehen!

*I have told you that I am he.
If you are looking for me
then let these go!*

The choral reflection that follows is verse seven of Johann Heermann's 1630 hymn, *Herzliebster Jesus, was hast du verbroschen*:

O große Lieb, o Lieb ohn alle Maße,
die dich gebracht auf diese
Marterstraße!
Ich lebte mit der Welt in
Lust und Freuden,
und du mußt leiden.

*O great Love, o Love without any limits,
hat has brought you along this
martyr's way!
live in the world with
pleasure and delight,
and you must suffer.*

In this chorale and in all of those throughout the work, the lesson for what the faithful must do to follow Jesus' example is explained in the chorale text. Later when Peter denies, the chorale reminds us to remember the words of Jesus so that

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we will not follow Peter's path. When Jesus is struck on the face by the guards, the chorale tells us that it is us and our sin that have hurt Jesus. The placement and careful text selection of each of these chorales allows for Bach's theological lesson to come through the work and provide more than just an accounting of the events of Jesus' final hours.

Luther's *theologica crucis* emphasized that "the Passion of Christ should not be acted out in words and pretence, but in real life." Perhaps the move towards the inclusion of reflective material in the 16th and 17th centuries, and perfected in the oratorio Passions of Bach, was motivated by this focus on relating Jesus' suffering to the human condition.

Besides the interpolations of chorales in *St. John*, the narrative itself moves quickly with frequent interjections by supporting characters and various crowds. Because of this, Bach's musical setting is fast moving and incredibly dramatic. The *turba* responses in conversation with Pilate when Jesus stands trial are particularly passionate and fiery with aggressive and explosive recitative writing leading in and out of these choral responses.

The Passion text and its problems

The text of the *St. John* is decidedly not standard. While Bach relied heavily on W. H. Brockes 1712 Passion poem, *Der für die Sünde der Welt gemarterte und sterbende Jesus*, Bach draws from many sources. As already mentioned, the chorales pull from standard hymn texts, and in the case of movement 22, an aria text by C. H. Postel. Additionally, the evangelist's part contains some interpolations from the Gospel of Matthew, perhaps most notably, the inclusion of Peter weeping bitterly after his denial which Bach treats in one of the most sensitive and evocative moments for the evangelist.

While the Gospel of John allows for a dynamic and often times exciting telling of the story of the crucifixion, it also has been a particularly problematic text, leading Bach's *St. John* to often be labeled as his most controversial work. As Robert Marshall identifies in his article *Redeeming the St. John Passion*, "[t]he sticking point is the fact that the Gospel according to John specifically and repeatedly identifies those hysterically crying out for the death of Christ as 'the Jews.' And Bach has set those moments all too effectively." Not only in light of events in the last century, but in a current climate of hostility and fear, hearing "die Jüden" crying out in the German language can awaken a host of emotions and reactions.

The Gospel of John is not the only place in the Bible where anti-Semitic rhetoric can be found. Certainly, theologians have argued over how conflicts between early Christianized and traditional Jewish communities play out in the texts. Marshall points out that particularly the rhetoric in John, the last of the four Gospels written, reflects these conflicts "in the period following the destruction of the Temple and

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that John, himself a Jew (like the 12 disciples and indeed Jesus), was directing his resentment toward the religious establishment.”

While there are many opportunities to explain away the reasons to see this work as anti-Semitic, such as the long tradition of stereotyping Jews in literature (see Shakespeare, Dostoevsky, Dickens, etc.), the embattled conflicts in the newly emerging Christian church, the inflexibility that Bach had in changing the text of John when setting it, it would be naive to say that the work is not also a reflection of a culture, particularly in the Christian church, that has categorically, and incorrectly, blamed the Jewish people for the death of Jesus. The crowds in the Passion are portrayed as violent and merciless, and are chastized and mocked both verbally and musically.

Therefore, there are inherent problems with the performance of this work, but there are also redeeming aspects. While Marshall’s article tends to focus more on how Bach himself did not appear to be anti-Semitic, and how his singers were clearly playing characters, this argument matters little when met with our modern sensibilities and contextual awareness. The negative characterization of the Jews in the *St. John Passion* cannot be ignored, but rather must be acknowledged as problematic. Once this is acknowledged, it is then possible to add that in Bach’s own selection of chorales, he is constantly reminding the faithful that all are responsible for the suffering of Jesus, and that all are redeemed through his sacrifice. This more universal understanding of sin and salvation lies perhaps a bit more under the surface than the stirring crowd scenes, but is indeed the theological crux of the work.

Furthermore, like most works that suffer from the history surrounding their creation, prevailing culture norms, and their subsequent interpretation and use, there is also validity in presenting one of the great masterworks of choral orchestral composition. Because the music is so successful in being dramatic and captivating, it has stirred centuries of emotions and responses and can help us remain not only aware of the past and the histories of oppression that have been inculcated throughout the western world, but also continue to dialogue in a world that so desperately needs it.

~ Scot Hanna-Weir

*With thanks to the scholarly work of Werner Braun,
Kurt von Fischer, Robert Marshall, and Christoph Wolff*

BWV 245 Johannes-Passion

Oratorio for Good Friday

ERSTER TEIL

Chor

Herr, unser Herrscher, dessen Ruhm
In allen Landen herrlich ist!
Zeig uns durch deine Passion,
Daß du, der wahre Gottessohn,
Zu aller Zeit,
Auch in der größten Niedrigkeit,
Verherrlicht worden bist!

2a. Evangelist

Jesus ging mit seinen Jüngern über
den Bach Kidron, da war ein Garte,
darein ging Jesus und seine Jünger.
Judas aber, der ihn verriet, wußte den
Ort auch, denn Jesus versammelte sich
oft daselbst mit seinen Jüngern. Da
nun Judas zu sich hatte genommen die
Schar und der Hohenpriester und
Pharisäer Diener, kommt er dahin mit
Facheln, Lampen und mit Waffen.
Als nun Jesus wußte alles, was ihm
begegnen sollte, ging er hinaus
und sprach zu ihnen:

Jesus

Wen suchet ihr?

Evangelist

Sie antworteten ihm:

2b. Chor

Jesum von Nazareth.

2c. Evangelist

Jesus spricht zu ihnen:

Jesus

Ich bin's.

Evangelist

Judas aber, der ihn verriet, stund auch
bei ihnen. Als nun Jesus zu ihnen
sprach: Ich bin's, wichen sie zurücke
und fielen zu Boden. Da fragete
er sie abermal:

St. John Passion

PART ONE

Chorus

*Lord, our ruler, Whose fame
In every land is glorious!
Show us, through Your passion,
That You, the true Son of God,
Through all time,
Even in the greatest humiliation,
Have become transfigured!*

2a. Evangelist

*Jesus went with His disciples over the
brook Cedron, where there was a
garden, into which Jesus entered with
His disciples. Judas, however, who
betrayed Him, also knew the place,
for Jesus often met there with His
disciples. Now Judas, having gathered
a band of servants of the high priests
and Pharisees, came there with
torches, amps, and weapons.
Now Jesus, I knowing all that
would happen to Him, went out
and said to them:*

Jesus

Whom do you seek?

Evangelist

They answered Him:

2b. Chorus

Jesus of Nazareth.

2c. Evangelist

Jesus said to them:

Jesus

I am He.

Evangelist

*Judas, however, who betrayed Him,
stood also with them. Now when Jesus
said to them: I am He, they drew back
and fell to the ground. Then
He asked them again:*

Jesus

Wen suchet ihr?

Evangelist

Sie aber sprachen:

2d. Chor

Jesum von Nazareth.

2e. Evangelist

Jesus antwortete:

Jesus

Ich hab's euch gesagt, daß ich's sei,
suchet ihr denn mich,
so lasset diese gehen!

3. Choral

O große Lieb, o Lieb ohn alle Maße,
Die dich gebracht auf diese
Marterstraße!

Ich lebte mit der Welt in Lust und Freuden,
Und du mußst leiden.

(*"Herzliebster Jesus, was hast du verbrochen,"* verse 7)

4a. Evangelist

Auf daß das Wort erfüllet würde,
welches er sagte: Ich habe der keine
verloren, die du mir gegeben hast.
Da hatte Simon Petrus ein Schwert
und zog es aus und schlug nach des
Hohenpriesters Knecht und hieb ihm
sein recht Ohr ab; und der Knecht hieß
Malchus. Da sprach Jesus zu Petro:

Jesus

Stecke dein Schwert in die Scheide!
Soll ich den Kelch nicht trinken,
den mir mein Vater gegeben hat?

5. Choral

Dein Will gescheh, Herr Gott, zugleich
Auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit,
Gehorsam sein in Lieb und Leid;
Wehr und steur allem Fleisch und Blut,
Das wider deinen Willen tut!
(*"Vater unser im Himmelreich,"* verse 4)

6. Evangelist

Die Schar aber und der Oberhauptmann
und die Diener der Jüden nahmen
Jesum und bunden ihn und führten
ihn aufs erste zu Hannas, der was

Jesus

Whom do you seek?

Evangelist

They said, however:

2d. Chorus

Jesus of Nazareth.

2e. Evangelist

Jesus answered:

Jesus

*I have told you, that I am He,
if you seek Me,
then let these go!*

3. Chorale

*O great love, o love beyond measure,
that brought You to this path of
martyrdom!*

*I lived with the world in delight and joy,
and You had to suffer.*

4a. Evangelist

*So that the word might be fulfilled,
which He spoke: "I have lost none that
You have given to me." Then Simon
Peter, who had a sword, drew it out
and struck at the servant of the high
priest and cut off his right ear; and the
servant's name was Malchus.
Then Jesus said to Peter:*

Jesus

*Put your sword in its sheath!
Shall I not drink the cup, which
My Father has given to Me?*

5. Chorale

*Your will be done, Lord God, likewise
on earth as in heaven.
Grant us patience in time of sorrow,
to be obedient in love and suffering;
check and guide all flesh and blood
that acts contrary to Your will!*

6. Evangelist

*The band, however, and the captain and
the servants of the Jews took Jesus and
bound Him and led Him first to Annas,
who was the father-in-law of Caiaphas,*

Kaiphas Schwäher, welcher des Jahres Hoherpriester war. Es war aber Kaiphas, der den Juden riet, es wäre gut, daß ein Mensch würde umbracht für das Volk.

7. Arie Alto

Von den Stricken meiner Sünden
Mich zu entbinden,
Wird mein Heil gebunden.
Mich von allen Lasterbeulen
Völlig zu heilen,
Läßt er sich verwunden.

8. Evangelist

Simon Petrus aber folgte Jesu nach
und ein ander Jünger.

9. Arie Soprano

Ich folge dir gleichfalls mit
freudigen Schritten
Und lasse dich nicht,
Mein Leben, mein Licht.
Befördre den Lauf,
Und höre nicht auf,
Selbst an mir zu ziehen, zu schieben,
zu bitten.

10. Evangelist

Derselbige Jünger war dem
Hohenpriester bekannt und ging mit
Jesu hinein in des Hohenpriesters
Palast. Petrus aber stund draußen für
der Tür. Da ging der andere Jünger,
der dem Hohenpriester bekannt war,
hinaus und redete mit der Türhüterin
und führte Petrus hinein. Da sprach
die Magd, die Türhüterin, zu Petro:

Magd

Bist du nicht dieses Menschen
Jünger einer?

Evangelist

Er sprach:

Petrus

Ich bin's nicht.

Evangelist

Es stunden aber die Knechte und
Deiner und hatten ein Kohlfeu'r
gemacht (denn es war kalt) und
wärmten sich. Petrus aber stund bei
ihnen und wärmete sich. Aber der

*the high priest that year. It was
Caiaphas, however, who I counselled
the Jews, that it would be good for one
man to be destroyed for the people.*

7. Aria Alto

*To untie me
from the knots of my sins,
my Savior is bound.
To completely heal me
of all blasphemous sores,
He allows Himself to be wounded.*

8. Evangelist

*Simon Peter however followed
after Jesus with another disciple.*

9. Aria Soprano

*I follow You likewise with
happy steps
and do not leave You,
my Life, my Light.
Pursue your journey,
and don't stop,
continue to draw me on, to push me,
to urge me.*

10. Evangelist

*This same disciple was known to the
high priest and went inside with Jesus in
the high priest's palace. Peter however
stood outside at the door. Then the
other disciple, who was known to the
high priest, went outside and spoke
with the girl guarding the door and
brought Peter inside. Then the maid,
the doorkeeper, said to Peter:*

Maid

Aren't you one of this man's disciples?

Evangelist

He said:

Peter

I am not.

Evangelist

*However the soldiers and servants
stood around and they had made a
coal fire (for it was cold) and warmed
themselves. Peter however stood with
them and warmed himself. But the*

Hohepriester fragte Jesum um seine Jünger und um seine Lehre.

Jesus antwortete ihm:

Jesus

Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammenkommen, und habe nichts im Verborgenen geredt. Was fragest du mich darum? Frage die darum, die gehört haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesagt habe.

Evangelist

Als er aber solches redete, gab der Diener einer, die dabeistunden, Jesu einen Backenstreich und sprach:

Diener

Solltest du dem Hohenpriester also antworten?

Evangelist

Jesus aber antwortete:

Jesus

Hab ich übel geredt, so beweise es, daß es böse sei, hab ich aber recht geredt, was schlägest du mich?

11. Choral

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht'?

Du bist ja nicht ein Sünder
Wie wir und unsre Kinder,
Von Missetaten weißt du nicht.

Ich, ich und meine Sünden,
Die sich wie Körnlein finden
Des Sandes an dem Meer,
Die haben dir erreget
Das Elend, das dich schläget,
Und das betrübte Marterheer.
("O Welt, sieh hier dein Leben," verses 3 and 4)

12a. Evangelist

Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas. Simon Petrus stund und wärmte sich, da sprachen sie zu ihm:

high priest questioned Jesus about His disciples and about His teachings.

Jesus answered him:

Jesus

I have freely and openly spoken before the world. I have taught all the time in the synagogue and in the temple, where all Jews gather, and I have said nothing in secret. Why do you ask me about this? Ask those about it, who have heard what I said to them! Be hold, these same people know what I have said.

Evangelist

As He was saying this, however, one of the servants who stood by gave Jesus a blow on his cheek and said:

Servant

Is this how You answer the high priest?

Evangelist

Jesus however answered:

Jesus

If I have spoken ill, then make it known that it is ill spoken; however if I spoke rightly, why do you strike Me?

11. Chorale

*Who has struck you thus,
my Savior, and with torments
so evilly used You?
You are not at all a sinner
like us and our children,
You know nothing of transgressions.*

*I, I and my sins,
that can be found like the grains
of sand by the sea,
these have brought You
this misery that assails You,
and this tormenting martyrdom.*

12a. Evangelist

And Hannas send Him bound to the high priest Caiaphas. Simon Peter stood and warmed himself, when they said to him:

12b. Chor

Bist du nicht seiner Jünger einer?

12c. Evangelist

Er leugnete aber und sprach:

Petrus

Ich bin's nicht.

Evangelist

Spricht des Hohenpriesters Knecht'
einer, ein Gefreundter des, dem
Petrus das Ohn abgehauen hatte:

Knecht

Sahe ich dich nicht im Garten bei ihm?

Evangelist

Da verleugnete Petrus abermal,
und alsobald krähete der Hahn.
Da gedachte Petrus an die Worte Jesu
und ging hinaus und weinete bitterlich.
(Matthew 26:75)

13. Arie Tenor

Ach, mein Sinn,
Wo willst du endlich hin,
Wo soll ich mich erquicken?
Bleib ich hier,
Oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
Und im Herzen
Stehn die Schmerzen
Meiner Missetat,
Weil der Knecht den Herrn
verleugnet hat.

14. Choral

Petrus, der nicht denkt zurück,
Seinen Gott verneinet,
Der doch auf ein' ernsten Blick
weinet.
Jesu, blicke mich auch an,
Wenn ich nicht will büßen;
Wenn ich Böses hab getan,
Rühre mein Gewissen!
("Jesu Leiden, Pein und Tod," verse 10)

12b. Chorus

Aren't you one of His disciples?

12c. Evangelist

He denied it however and said:

Peter

I am not.

Evangelist

*One of the high priest's servants,
a friend of the man whose ear
Peter had cut off, said:*

Servant

Didn't I see you in the garden with Him?

Evangelist

*Then Peter denied it again,
and just then the cock crew.
Then Peter recalled Jesus' words
and went out and wept bitterly.*

13. Aria Tenor

*Alas, my conscience,
where will you flee at last,
where shall I find refreshment?
Should I stay here,
or do I desire
mountain and hill at my back?
In all the world there is no counsel,
and in my heart
remains the pain
of my misdeed,
since the servant has denied the Lord.*

14. Chorale

*Peter, who did not recollect,
denied his God,
who yet after a serious glance
wept bitterly.
Jesus, look upon me also,
when I will not repent;
when I have done evil,
stir my conscience!*

ZWEITER TEIL

15. Choral

Christus, der uns selig macht,
Kein Böses hat begangen,
Der ward für uns in der Nacht
Als ein Dieb gefangen,
Geführt für gottlose Leut
Und fälschlich verklaget,
Verlacht, verhöhnt und verspeit,
Wie denn die Schrift saget.
("Christus, der uns selig macht," verse 1)

16a. Evangelist

Da führeten sie Jesum von Kaiphas vor
das Richthaus, und es war frühe. Und
sie gingen nicht in das Richthaus, auf
daß sie nicht unrein würden, sondern
Ostern essen möchten. Da ging Pilatus
zu ihnen heraus und sprach:

Pilatus

Was bringet ihr für Klage wider
diesen Menschen?

Evangelist

Sie antworteten und sprachen zu ihm:

16b. Chor

Wäre dieser nicht ein Übeltäter, wir
we hätten dir ihn nicht überantwortet.

16c. Evangelist

Da sprach Pilatus zu ihnen:

Pilatus

So nehmet ihr ihn hin und richtet ihn
nach eurem Gesetze!

Evangelist

Da sprachen die Jüden zu ihm:

16d. Chor

Wir dürfen niemand töten.

16e. Evangelist

Auf daß erfüllet würde das Wort Jesu,
welches er sagte, da er deutete, welches
Todes er sterben würde. Da ging Pilatus
wieder hinein in das Richthaus und rief
Jesu und sprach zu ihm:

PART TWO

15. Chorale

*Christ, who makes us blessed,
committed no evil deed,
for us He was taken in the night
like a thief,
led before godless people
and falsely accused,
scorned, shamed, and spat upon,
as the Scripture says.*

16a. Evangelist

*Then they led Jesus before Caiaphas in
front of the judgment hall, and it was
early. And they did not go into the
judgment hall, so that they would not
become unclean; rather that they could
partake of Passover. Then Pilate came
outside to them and said:*

Pilate

*What charge do you bring against
this Man?*

Evangelist

They answered and said to him:

16b. Chorus

*If this man were not an evil-doer,
wouldn't have turned Him over to you.*

16c. Evangelist

Then Pilate said to them:

Pilate

*Then take Him away and judge
Him after your law!*

Evangelist

Then the Jews said to him:

16d. Chorus

We may not put anyone to death.

16e. Evangelist

*So that the word of Jesus might be
fulfilled, which He spoke, where He
indicated what death He would die.
Then Pilate went back into the judgment
hall and called Jesus and said to Him:*

Pilatus

Bist du der Jüden König?

Evangelist

Jesus antwortete:

Jesus

Redest du das von dir selbst, oder haben's dir andere von mir gesagt?

Evangelist

Pilatus antwortete:

Pilatus

Bin ich ein Jude? Dein Volk und die Hohenpriester haben dich mir überantwortet; was hast du getan?

Evangelist

Jesus antwortete:

Jesus

Mein Reich ist nicht von dieser Welt; wäre mein Reich von dieser Welt, meine Diener würden darob kämpfen, daß ich den Jüden nicht überantwortet würde; aber nun ist mein Reich nicht von dannen.

17. Choral

Ach großer König, groß zu allen Zeiten,
Wie kann ich gnugsam diese
Treu ausbreiten?

Keins Menschen Herze mag indes
ausdenken,

Was dir zu schenken.

Ich kann's mit meinen Sinnen
nicht erreichen,

Womit doch dein Erbarmen
zu vergleichen.

Wie kann ich dir denn deine Liebestaten
Im Werk erstatten?

(„Herzliebster Jesus, was hast du verbrochen,“ verses 8, 9)

18a. Evangelist

Da sprach Pilatus zu ihm:

Pilatus

So bist du dennoch ein König?

Evangelist

Jesus antwortete:

Pilate

Are You the King of the Jews?

Evangelist

Jesus answered:

Jesus

*Do you say this of yourself,
or have others said this of Me?*

Evangelist

Pilate answered:

Pilate

*Am I a Jew? Your people and the
high priests have delivered
You to me; what have You done?*

Evangelist

Jesus answered:

Jesus

*My Kingdom is not of this world; if my
Kingdom were of this world, my servants
would fight over this, so that I would not
be handed over to the Jews; now
however my Kingdom is not from here.*

17. Chorale

*Ah great King, great for all times,
how can I sufficiently proclaim
this love?*

*No human's heart, however,
can conceive
of a fit offering to You.*

I cannot grasp with my mind,

how to imitate Your mercy.

*How can I then repay Your deeds of love
with my actions?*

18a. Evangelist

Then Pilate said to Him:

Pilate

Then You are a King?

Evangelist

Jesus answered:

Jesus

Du sagst's, ich bin ein König. Ich bin dazu geboren und in die Welt kommen, daß ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme.

Evangelist

Spricht Pilatus zu ihm:

Pilatus

Was ist Wahrheit?

Evangelist

Und da er das gesaget, ging er wieder hinaus zu den Jüden und spricht zu ihnen:

Pilatus

Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, daß ich euch einen losgebe; wollte ihr nun, daß ich euch der Jüden König losgebe?

Evangelist

Da schrieen sie wieder allesamt und sprachen:

18b. Chor

Nicht diesen, sondern Barrabam!

18c. Evangelist

Barrabas aber war ein Mörder. Da nahm Pilatus Jesum und geißelte ihn.

19. Arioso Bass

Betrachte, meine Seele, mit
 ängstlichem Vergnügen,
Mit bitterer Lust und halb
 beklemmtem Herzen
Dein höchstes Gut in Jesu Schmerzen,
Wie dir auf Dornen,
 so ihn stechen,
Die Himmelsschlüsselblumen blühn!
Du kannst viel süße Frucht von seiner
 Wermut brechen
Drum sieh ohn Unterlass auf ihn!

20. Arie Tenor

Erwäge, wie sein blutgefärbter Rücken
In allen Stücken
Dem Himmel gleiche geht,
Daran, nachdem die Wasserwogen
Von unsrer Sündflut sich verzogen,
Der allerschönste Regenbogen
Als Gottes Gnadenzeichen steht!

Jesus

You say I am a King. I was born for this, and came into the world, that I might bear witness to the Truth. Whoever is of the truth hears My voice.

Evangelist

Pilate said to Him:

Pilate

What is truth?

Evangelist

And when he had said this, he went out again to the Jews and said to them:

Pilate

I find no fault in Him. However, you have a custom, that I release someone to you; do you wish now, that I release the King of the Jews to you?

Evangelist

Then they all cried out together and said:

18b. Chorus

Not this one, but Barrabas!

18c. Evangelist

Barrabas however was a murderer. Then Pilate took Jesus and scourged Him.

19. Arioso Bass

Contemplate, my soul, with
 anxious pleasure,
with bitter joy and
 half-constricted heart,
your highest Good in Jesus' suffering,
how for you, out of the thorns
 that pierce Him,
the tiny 'keys of Heaven' bloom!
You can pluck much sweet fruit
 from his wormwood;
therefore gaze without pause upon Him!

20. Arie Tenor

*Consider, how His blood-stained back
in every aspect
is like Heaven,
in which, after the watery deluge
was released upon our flood of sins,
the most beautiful rainbow
as God's sign of grace was placed!*

21a. Evangelist

Und die Kriegsknechte flochten eine Krone von Dornen und setzten sie auf sein Haupt und legten ihm ein Purpurkleid an und sprachen:

21b. Chor

Sei begrüßet, lieber Jüdenkönig!

21c. Evangelist

Und gaben ihm Backenstreiche. Da ging Pilatus wieder heraus und sprach zu ihnen:

Pilatus

Sehet, ich führe ihn heraus zu euch, daß ihr erkennet, daß ich keine Schuld an ihm finde.

Evangelist

Also ging Jesus heraus und trug eine Dornenkrone und Purpurkleid. Und er sprach zu ihnen:

Pilatus

Sehet, welch ein Mensch!

Evangelist

Da ihn die Hohenpriester und die Diener sahen, schrieten sie und sprachen:

21d. Chor

Kreuzige, kreuzige!

21e. Evangelist

Pilatus sprach zu ihnen:

Pilatus

Nehmet ihr ihn hin und kreuziget ihn; denn ich finde keine Schuld an ihm!

Evangelist

Die Jüden antworteten ihm:

21f. Chor

Wir haben ein Gesetz, und nach dem Gesetz soll er sterben; denn er hat sich selbst zu Gottes Sohn gemacht.

21g. Evangelist

Da Pilatus das Wort hörte, fürchtet' er sich noch mehr und ging wieder hinein in das Richthaus und spricht zu Jesu:

Pilatus

Von wannen bist du?

21a. Evangelist

And the soldiers wove a crown of thorns and set it upon His head, and laid a purple mantel on Him, and said:

21.b Chorus

Hail to You, dear King of the Jews!

21c. Evangelist

And gave Him blows on the cheek. Then Pilate went back outside and spoke to them:

Pilate

Behold, I bring Him out to you, so that you recognize, that I find no fault in Him.

Evangelist

Then Jesus went out and wore a crown of thorns and a purple mantel. And Pilate said to them:

Pilate

Behold, what a Man!

Evangelist

When the high priests and servants saw Him, they screamed and said:

21d. Chorus

Crucify, crucify!

21e. Evangelist

Pilate said to them:

Pilate

You take Him away and crucify Him; for I find no fault in Him!

Evangelist

The Jews answered him:

21f. Chorus

We have a law, and according to that law He should die; for He has made Himself into God's Son.

21g. Evangelist

When Pilate heard this, he became more afraid and went back inside to the judgment hall and said to Jesus:

Pilate

Where do You come from?

Evangelist

Aber Jesus gab ihm keine Antwort.
Da sprach Pilatus zu ihm:

Pilatus

Redest du nicht mit mir? Weißest du nicht
daß ich Macht habe, dich zu kreuzigen,
und Macht habe, dich loszugeben?

Evangelist

Jesus antwortete:

Jesus

Du hättest keine Macht über mich,
wenn sie dir nicht wäre von oben
herab gegeben; darum, der mich
dir überantwortet hat, der hat's
größ're Sünde.

Evangelist

Von dem an trachtete Pilatus,
wie er ihn losließe.

22. Choral

Durch dein Gefängnis, Gottes Sohn,
Muß uns die Freiheit kommen;
Dein Kerker ist der Gnadenthron,
Die Freistatt aller Frommen;
Denn gingst du nicht die Knechtschaft ein,
Müßt unsre Knechtschaft ewig sein.

23a. Evangelist

Die Jüden aber schrien und sprachen:

23b. Chor

Lässst du diesen los, so bist du des
Kaisers Freund nicht; denn wer sich zum
Könige machet, der ist wider den Kaiser.

23c. Evangelist

Da Pilatus da Wort hörte, führte er
Jesus heraus und setzte sich auf den
Richtstuhl, an der Stätte, die da heißet:
Hochpflaster, auf Ebräisch aber:
Gabbatha. Es war aber der Rüsttag in
Ostern um die sechste Stunde,
und er spricht zu den Jüden:

Pilatus

Sehet, das ist euer König!

Evangelist

Sie schrien aber:

Evangelist

*But Jesus gave him no answer.
Then Pilate said to Him:*

Pilate

*You don't speak to me? Don't You know
that I have the power to crucify You,
and the power to release You?*

Evangelist

Jesus answered:

Jesus

*You would have no power over Me,
if it were not given to you from above;
therefore, he who has delivered
Me to you has the greater sin.*

Evangelist

*From then on Pilate considered
how he might release Him.*

22. Chorus

*Through Your prison, Son of God,
must freedom come to us;
Your cell is the throne of grace,
the sanctuary of all the righteous;
for if you had not undergone servitude,
our slavery would have been eternal.*

23a. Evangelist

The Jews, however, screamed and said:

23b. Chorus

*If you let this man go, you are not a
friend of Caesar; for whoever makes
himself a king is against Caesar.*

23c. Evangelist

*When Pilate heard this, he brought Jesus
outside and sat upon the judgment seat,
at the place that is called High
Pavement, in Hebrew however:
Gabbatha. But it was the Sabbath-day
at Passover at the sixth hour,
and he said to the Jews:*

Pilate

Behold, this is your King!

Evangelist

But they shrieked:

23d. Chor

Weg, weg mit dem, kreuzige ihn!

23e. Evangelist

Spricht Pilatus zu ihnen:

Pilatus

Soll ich euren König kreuzigen?

Evangelist

Die Hohenpriester antworteten:

23f. Chor

Wir haben keinen König denn den Kaiser.

23g. Evangelist

Da überantwortete er ihn daß er gekreuziget würde. Sie nahmen aber Jesum und führeten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die da heißet Schädelstätt, welche heißet auf Ebräisch: Golgatha.

24. Arie Bass und Chor

Eilt, ihr angefochtenen Seelen,
Geht aus euren Marterhöhlen,
Eilt – Wohin? – nach Golgatha!
Nehmet an des Glaubens Flügel,
Flieht – Wohin? – zum Kreuzeshügel,
Eure Wohlfahrt blüht allda!

25a. Evangelist

Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und setzte sie auf das Kreuz, und war geschrieben: "Jesus von Nazareth, der Juden König." Diese Überschrift lasen viel Jüden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist. Und es war geschrieben auf ebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Jüden zu Pilato:

25b. Chor

Schreibe nicht: der Jüden König,
sondern daß er gesaget habe:
Ich bin der Jüden König.

25c. Evangelist

Pilatus antwortet:

23d. Chorus

Away, away with Him, crucify Him!

23e. Evangelist

Pilate said to them:

Pilate

Shall I crucify your King?

Evangelist

The high priests answered:

23f. Chorus

We have no King but Caesar.

23g. Evangelist

Then he delivered Him to be crucified. They took Jesus and led him away. And He carried His Cross, and went up to the place that is called the Place of the Skull, which is called in Hebrew: Golgatha.

24. Aria Bass and Chorus

*Hurry, you tempted souls,
come out of your caves of torment,
hurry – where? – to Golgatha!
Take up the wings of faith,
fly – where? – to the Hill of the Cross,
Your salvation blooms there!*

25a. Evangelist

There they crucified Him, and two others with Him on either side, Jesus however in the middle. Pilate however wrote a signpost and set it upon the Cross, and there was written on it: "Jesus of Nazareth, the King of the Jews." This signpost was read by many Jews, for the place where Jesus was crucified was near the city. And it was written in the Hebrew, Greek and Latin languages. Then the high priests of the Jews said to Pilate:

25b. Chorus

*Do not write: The King of the Jews,
rather that He said:
I am the King of the Jews.*

25c. Evangelist

Pilate answered:

Pilatus

Was ich geschrieben habe,
das habe ich geschrieben.

26. Choral

In meines Herzens Grunde
Dein Nam und Kreuz allein
Funkelt all Zeit und Stunde,
Drauf kann ich fröhlich sein.
Erschein mir in dem Bilde
Zu Trost in meiner Not,
Wie du, Herr Christ, so milde
Dich hast geblut' zu Tod!
("Valet will ich dir geben," verse 3)

27a. Evangelist

Die Kriegsknechte aber, da sie Jesum
gekreuziget hatten, nahmen seine
Kleider und machten vier Teile, einem
jeglichen Kriegesknechte sein Teil, dazu
auch den Rock. Der Rock aber war
ungenähet, von oben an gewürket durch
und durch. Da sprachen sie untereinander:

27b. Chor

Lasset uns den nicht zerteilen, sondern
darum losen, wes er sein soll.

27c. Evangelist

Auf daß erfüllet würde die Schrift,
die da saget: "Sie haben meine Kleider
unter sich geteilet und haben über
meinen Rock das Los geworfen."
Solches taten die Kriegesknechte.
Es stund aber bei dem Kreuze Jesu
seine Mutter und seiner Mutter Schwester,
Maria, Kleophas Weib, und Maria
Magdalena. Da nun Jesus seine Mutter
sahe und den Jünger dabei stehen, den
er lieb hatte, spricht er zu seiner Mutter:

Jesus

Weib, siehe, das ist dein Sohn!

Evangelist

Darnach spricht er zu dem Jünger:

Jesus

Siehe, das ist deine Mutter!

Pilate

*What I have written,
I have written.*

26. Choral

*In the bottom of my heart
Your name and Cross alone
sparkles at all times and hours,
for which I can be joyful.
Shine forth for me in that image
as comfort in my need,
how You, Lord Christ, so gently
bled to death!*

27a. Evangelist

*The soldiers however, that had crucified
Jesus, took His clothing and made
four parts, one part for each soldier,
the same also with His robe.
The robe, however, had no seam,
being woven from top to bottom.
Then they said to each other:*

27b. Chorus

*Let's not divide this, rather let's
toss for it, to see whose it will be.*

27c. Evangelist

*So that the Scripture might be fulfilled,
which says: "They have divided my
clothing among themselves and have
cast lots over my robe." These things
the soldiers did. However there stood
by Jesus' Cross His mother and His
mother's sister, Mary, the wife of
Cleophas, and Mary Magdalene.
Now when Jesus saw His mother and
the disciple standing near, whom
He loved, He said to His mother:*

Jesus

Woman, behold, this is your son!

Evangelist

Afterwards He said to the disciple:

Jesus

Behold, this is your mother!

28. Choral

Er nahm alles wohl in acht
In der letzten Stunde,
Seine Mutter noch bedacht,
Setzt ihr ein' Vormunde.
O Mensch, mache Richtigkeit,
Gott und Menschen liebe,
Stirb darauf ohn alles Leid,
Und dich nicht betrübe!
("Jesu Leiden, Pein und Tod," verse 20)

29. Evangelist

Und von Stund an nahm sie der
Jünger zu sich. Darnach, als Jesus
wußte, daß schon alles vollbracht
war, daß die Schrift erfüllet
würde, spricht er:

Jesus

Mich dürstet!

Evangelist

Da stund ein Gefäße voll Essigs.
Sie füllten aber einen Schwamm mit
Essig und legten ihn um einen Isopig,
und heilten es ihm dar zum Munde.
Da nun Jesus den Essig genommen
hatte, sprach er:

Jesus

Es ist vollbracht!

30. Arie Alto

Es ist vollbracht!
O Trost vor die gekränkten Seelen!
Die Trauernacht
Läßt nun die letzte Stunde zählen.
Der Held aus Juda siegt mit Macht
Und schließt den Kampf.
Es ist vollbracht!

31. Evangelist

Und neiget das Haupt und verschied.

32. Arie Bass und Chor

Mein teurer Heiland, laß dich fragen,
Da du nunmehr ans Kreuz geschlagen

Und selbst gesagt: Es ist vollbracht,
Bin ich vom Sterben frei gemacht?
Kann ich durch deine Pein und Sterben
Das Himmelreich ererben?

28. Chorale

*He took good care of everything
in the last hour,
still thinking of His mother,
He provided a guardian for her.
O mankind, do justice,
love God and humanity,
die without any sorrow,
and do not be troubled!*

29. Evangelist

*And from that hour the disciple took
her to himself. Afterwards, when Jesus
knew that everything was already
accomplished, so that the Scripture
might be fulfilled, He said:*

Jesus

I thirst!

Evangelist

*There was a vessel full of vinegar.
They filled a sponge with vinegar
and placed it on a hyssop,
and held it directly to His mouth.
Now when Jesus had taken the
vinegar, He said:*

Jesus

It is finished!

30. Aria Alto

*It is finished!
O comfort for the ailing soul!
The night of sorrow
now measures out its last hour.
The hero out of Judah conquers with might
and concludes the battle.
It is finished!*

31. Evangelist

And bowed His head and departed.

32. Aria Bass and Chorus

*My precious Savior, let me ask,
Now that you have been nailed
to the Cross
and have said yourself: It is finished,
Am I made free from death?
Can I, through your pain and death
inherit the kingdom of heaven?*

Ist aller Welt Erlösung da?

Du kannst vor Schmerzen zwar
nichts sagen;
Doch neigest du das Haupt
Und sprichst stillschweigend: ja.

Jesu, der du warest tot,
Lebest nun ohn Ende,
In der letzten Todesnot
Nirgend mich hinwende
Als zu dir, der mich versüht,
O du lieber Herre!
Gib mir nur, was du verdient,
Mehr ich nicht begehre!
("Jesu Leiden, Pein und Tod," last verse)

33. Evangelist

Und siehe da, der Vorhang im Tempel
zeriß in zwei Stück von oben an bis unten
aus. Und die Erde erbebete, und die
Felsen zerrissen, und die Gräber täten
sich auf, und stunden auf viel Leiber
der Heiligen.
(Matthew 27:51-52)

34. Arioso Tenor

Mein Herz, in dem die ganze Welt
Bei Jesu Leiden gleichfalls leidet,
Die Sonne sich in Trauer kleidet,
Der Vorhang reißt, der Fels zerfällt,
Die Erde bebt, die Gräber spalten,
Weil sie den Schöpfer sehn erkalten,
cold;

Was willst du deines Ortes tun?

35. Aria Soprano

Zerfließe, mein Herze, in Fluten der Zähren
Dem Höchsten zu Ehren!
Erzähle der Welt und dem Himmel die Not:
Dein Jesus ist tot!

36. Evangelist

Die Jüden aber, dieweil es der Rüsttag
war, daß nicht die Leichname am Kreuze
blieben den Sabbat über (denn
desselbigen Sabbats Tag war sehr groß),
baten sie Pilatum, daß ihre Beine
gebrochen und sie abgenommen würden
Da kamen die Kriegsknechte und brachen
dem ersten die Beine und dem andern

*Has the redemption of the whole
world arrived?*

*You cannot say a single thing
out of pain;
yet you bow Your head
and say silently: yes.*

*Jesus, You, who were dead,
live now unendingly,
in the last pangs of death
I will turn nowhere else
but to You, who has absolved me,
O beloved Lord!
Only give me what You earned,
more I do not desire!*

33. Evangelist

*And behold, the curtain in the temple
was torn in two pieces from top to
bottom. And the earth shook, and the
cliffs were rent, and the graves opened
up, and many bodies of saints arose.*

34. Arioso Tenor

*My heart – while the entire world
with Jesus' suffering likewise suffers;
the sun drapes itself in mourning,
the curtain is rent, the crag crumbles,
the earth trembles, the graves split open,
since they behold the Creator growing*

how shall you react from your depths?

35. Aria Soprano

*Dissolve, my heart, in floods of tears
to honor the Highest!
Tell the world and heaven the anguish:
Your Jesus is dead!*

36. Evangelist

*The Jews however, since it was the
Sabbath day, so that the corpses would
not remain on their crosses over the
Sabbath (for this particular Sabbath day
was very great), asked Pilate for their
bones to be broken and that they be
taken away. So the soldiers came and
broke the bones of the first and the other*

der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf daß ihr gläubet. Denn solches i

st geschehen, auf daß die Schrift erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen." "Und abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

37. Choral

O hilf, Christe, Gottes Sohn,
 Durch dein bitter Leiden,
 Daß wir dir stets untertan
 All Untugend meiden,
 Deinen Tod und sein Ursach
 Fruchtbarlich bedenken,
 Dafür, wiewohl arm und schwach,
 Dir Dankopfer schenken!
 ("Christus, der uns selig macht," verse 8)

38. Evangelist

Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich aus Furcht vor den Jüden), daß er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei hundert Pfunden. Da nahmen sie den Leichnam Jesu und bunden ihn in leine Tücher mit Spezereien, wie die Jüden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget war, ein Garte, und im Garten ein neu Grab, in welches niemand je geleet war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

one, who had been crucified with Him. But when they came to Jesus, and they saw that He was already dead, they did not break His bones; instead one of the soldiers opened His side with a spear, and immediately blood and water came out. And he that saw this, bore witness to it, and his testimony is true, and this same knows that he speaks the truth so that you believe. For all this has happened

in order that the Scripture might be fulfilled: "You shall break none of His bones." And in addition another Scripture says: "They will behold what they have pierced."

37. Chorale

O help, Christ, Son of God,
 through Your bitter Passion,
 that we, being always obedient to You,
 might shun all vice,
 Your death and its cause
 consider fruitfully,
 so that, although poor and weak,
 we might offer you thanksgiving!

38. Evangelist

Afterwards Joseph from Arimathia, who was one of Jesus' disciples (though secretly out of fear of the Jews), asked Pilate whether he might take away Jesus' body. And Pilate permitted it. Therefore he came and took the body of Jesus away. But Nicodemus also came, who previously had come to Jesus in the night, and brought myrrh and aloe with him in hundred-weights. Then they took the body of Jesus and wrapped it in linen cloths with spices, as is the Jewish custom of burial. However, there was a garden near the place where He was crucified, and in this garden a new grave, in which no one had ever been laid. In that same grave they laid Jesus, according to the Sabbath wishes of the Jews, since the grave was nearby.

39. Chor

Ruht wohl, ihr heiligen Gebeine,
Die ich nun weiter nicht beweine,
Ruht wohl und bringt auch mich zur Ruh!
Das Grab, so euch bestimmt ist
Und ferner keine Not umschließt,
Macht mir den Himmel auf und
schließt die Hölle zu.

40. Choral

Ach Herr, lass dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in seim Schlafkämmerlein
Gar sanft ohn eigne Qual und Pein

Ruhn bis am jüngsten Tage!
Alsdenn vom Tod erwecke mich,
Dass meine Augen sehen dich
n aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!
("Herzlich lieb hab ich dich, o Herr," verse 3)

39. Chorus

*Rest well, you blessed limbs,
now I will no longer mourn you,
rest well and bring me also to peace!
The grave that is allotted to you
and encloses no further suffering,
opens heaven for me and closes off Hell.*

40. Chorale

*Ah, Lord, let Your dear little angel,
at my final end, take my soul
to Abraham's bosom.
Let my body, in its little sleeping chamber,
absolutely softly, without any anguish
or pain,
rest until the last day!
At that day wake me from death,
so that my eyes may see You
in all joy, o Son of God,
my Savior and Throne of grace!
Lord Jesus Christ, hear me,
I will praise You eternally!*

John 18 and 19; Matthew 26:75 and 27:51-52; aria texts after Barthold Heinrich Brockes, Christian Heinrich Postel, and unknown; chorales: "Herzliebster Jesus, was hast du verbrochen," verses 7, 8, 9, Johann Heermann, 1630 (mov'ts. 3 & 17); "Vater unser im Himmelreich," verse 4, Martin Luther, 1539 (mov't. 5); "O Welt, sieh hier dein Leben," verses 3 & 4, Paul Gerhardt, 1647 (mov't. 11); "Jesu Leiden, Pein und Tod," verses 10, 20, last, Paul Stockmann, 1633 (mov'ts. 14, 28, 32); "Christus, der uns selig macht," verses 1 & 8, Michael Weiße, 1531 (mov'ts. 15 and 37); C. H. Postel, 1700 (mov't. 22), "Mach's mit mir, Gott, nach deiner Güt"; "Valet will ich dir geben," verse 3, Valerius Herberger, 1613 (mov't. 26); "Herzlich lieb hab ich dich, o Herr," verse 3, Martin Schalling, 1571 (mov't 40).

translation ©Pamela Dellal, courtesy Emmanuel Music, Inc.



Dann Coakwell, *tenor*

Dann Coakwell, tenor, has performed as a soloist internationally under such conductors as Helmuth Rilling, Masaaki Suzuki, William Christie, Nicholas McGegan, María Guinand, Matthew Halls, and Craig Hella Johnson. He can be heard as a soloist on the Grammy-winning *The Sacred Spirit of Russia* (2014), as well as the Grammy-nominated *Considering Matthew Shepard* (2016), and on *Mohammed Fairouz: Zabur* (Naxos, 2016). He has performed multiple times in Carnegie Hall and Lincoln Center in New York, and he has

appeared as a soloist with organizations such as Internationale Bachakademie Stuttgart in Germany, Bach Collegium Japan, Oregon Bach Festival, Conspirare, Philharmonia Baroque Orchestra in San Francisco, Indianapolis Baroque Orchestra, and the symphony orchestras of Nashville, Charlotte, Kansas City, Indianapolis, and the Iowa/Illinois Quad Cities. www.danncoakwell.com



Dan Cromeenes, *counter-tenor*

Dan Cromeenes has performed professionally as a countertenor soloist, choral singer, and accompanist. As a singer he has performed with various ensembles, including Chanticleer, 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 with the Santa Clara Chorale, Bach Collegium San Diego, San Francisco Lyric Chorus, Bay Area Classical

Harmonies (BACH), Arcadiana, and early music recitals on SCU's Faculty Recital Series and at St. Dominic's Catholic Church. He studied piano and voice at Biola University, and received his Master's degree in accompanying at East Carolina University.



Jennifer Paulino, *soprano*

Jennifer Paulino, soprano, is celebrated for her "graceful yet powerful" and "sensitive and clear" voice (San Francisco Classical Voice). She has appeared with Magnificat Baroque Ensemble, Bach Collegium San Diego, San Francisco Choral Society, Festival Mozaic Orchestra, Southwest Florida Symphonic Chorale, and Modesto Symphony. Her international appearances include the Organs of Ballarat Festival, Australia, the San Francisco Lyric Opera in Denmark, the Leiden Baroque Orchestra (The Netherlands) and Nova

Silesia (Poland). Among her awards are the NATS Artist Award Competition and the Gerhard Herz Bach Competition. Ms. Paulino studied at the Royal Conservatory of The Hague, Netherlands, and Westminster Choir College.

GUEST ARTISTS



Nikolas Nackley, bass

Baritone Nikolas Nackley has been heralded as “sonorous and heroic” (San Francisco Chronicle) and praised for his ability to “continually impress with his beautiful voice and acting.” (Boston Globe) He has appeared with Gustavo Dudamel, Sir Roger Norrington, Joana Carneiro, Bruno Weil, Craig Smith, Harry Christophers, John Harbison, and Pablo Heras Casado. Past credits include roles with the Los Angeles Philharmonic, the SF Bach Choir, West Edge Opera, WEO’s Opera Medium Rare, Marin Oratorio, and Cal Performances, the SF Choral

Society, the Bay Choral Guild, the Santa Clara Chorale and Symphony Silicon Valley, and the Southern Repertory Singers. Nikolas is currently on the faculty at the School of Music at SF State University, and at UC Berkeley where he is the director of vocal studies.



Steve Suljak, bass-baritone

Dr. Suljak is an Associate Professor of Chemistry and Biochemistry at Santa Clara University. His previous choral career has included ensembles at Pomona College, Penn State University, and the University of Florida. He is currently enjoying his 14th year with the SCU Chamber Singers.

Santa Clara University Choirs

The Santa Clara University Choirs are led by director of choral activities Scot Hanna-Weir and combine two ensembles, the Chamber Singers and the Concert Choir. The SCU Concert Choir draws its membership from all corners of SCU featuring majors from across the campus. The Concert Choir performs quarterly and has also been featured in several recent music department music festivals including the 2014 American Music Festival and the 2016 Music and Social Justice Festival. The SCU Chamber Singers are a select ensemble of 20-24 singers, about half of whom are music majors, and who perform not only at the department’s quarterly concerts but also at a variety of additional performances on and off campus. In addition to performing challenging repertoire from across the historical style periods, the Chamber Singers regularly perform and commission new works. Most recently, the Chamber Singers premiered Andres Solis’ *XLIII*, a requiem for choir, organ, electronics, and dance commemorating the 43 students disappeared in Mexico in 2014. Their performance of *XLIII* was the result of a collaboration with the Montalvo Arts Center and the new Center for the Arts and Humanities. Other recent premieres include Scott Gendel’s *#dreamsongs*, a choral song

GUEST ARTISTS



cycle based on the Twitter poetry of Nick Lantz; faculty composer Bruno Ruviano and Hanna-Weir's, *Il Bianco e Dolce Cigno...e Dolce Cigno*, a piece involving live looping electronics; and Ruviano and Hanna-Weir's *Sympathy*, which uses audience participation via prerecorded tracks played by smartphones.

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GUEST ARTISTS

Santa Clara University Choirs

Nicolas Cabrera
Chiara Carbone
Daphne Chen
Sinclair Chen
Sharon Chu*
Nicole Cook*
Charlie Crawford*
Ciara del Rosario
Aley Even
Isabela Figueira
Olivia Figueira
William Galloway*
Jiawei Gao
Sofia Generali
Hayden Gibb*
Morgan Gillis
Emi Hartman
Olivia Hauer-Richard
Nicholas Heliotis

Dana Jauco*
Jordan Johnson-Wojnicki*
Elizabeth Jonasson*
Pooja Kher
Keiko Kobayashi
Andrew Kraus
Aditya Krishnan*
Liyang Liang
Caleb Ling
Justin Liu
Xueyan Lu
Connor Lucier*
Federico Madden
Nathan Metzger*††
Joanna Miakisz
David Moore
Julian Nesbitt*††
Catherine Newcomb*
Matthew Ney

Nicole Nguyen
Nicolette Nuzzi
Tyra O'Neal
Siobhan Ortolano*
Austin Quinn
Anna Styles
Steven Suljak*
Lyssa Urrutia
Sherene Victor
Martimeano Villa
Quintin Wilde*
Taylor Yamane*
Jennifer Yin
Michelle Zhang

* Chamber Singer
† tenor soloist (servus)
†† baritone soloist (Petrus)



San José Chamber Orchestra

The San José Chamber Orchestra is a string-based ensemble founded in 1991 by Music Director Barbara Day Turner which regularly features commissions and world premieres by award winning composers (e.g. Hyo-shin Na, Clarice Assad, Joel Friedman) with critically acclaimed guest artists as featured soloists, (e.g. Jon Nakamatsu, Taylor Eigsti, The Delphi Trio, Sherry Sylar). To date, more than 170 works have been commissioned and/or premiered by the ensemble, which is the recipient of 5 ASCAP/League of American Orchestras Adventurous Programming Awards.

The mission of the San José Chamber Orchestra (SJCO) is to share exciting, thought-provoking, and vibrant music by contemporary and time-honored composers reflecting the cultural diversity of our ever-changing community.

GUEST ARTISTS

San José Chamber Orchestra

Barbara Day Turner,
music director

Violin I

Philip Brezina,
concertmaster
Marie Flexer
Chinh Le
Sue Mi Shin
Natasha Makhijani

Violin II

Stephanie Bibbo, *principal*
Judy Kmetko
Rebecca McCormick
Angie Schillace
Jory Fankuchen

Viola

Emily Onderdonk, *principal*
Ann Coombs
Ivo Bokulic,
associate principal
Alexandra Leem

Cello

Michelle Kwon, *principal*
Paul Hale
Samsun Van Loon

Bass

Richard Worn, *principal*
Stephanie Payne

Flute

Laurie Seibold, *principal*
Ray Furuta

Oboe/English Horn

Patricia Mitchell, *principal*
Ryan Zwahlen

Oboe d'amore

Ryan Zwahlen

Harpichord

Barbara Day Turner

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 Confesore*, 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

SANTA CLARA CHORALE

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.



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.

The Chorale regularly collaborates with local school and community ensembles in performance and outreach. In addition to annual performances with the Santa Clara

SANTA CLARA CHORALE

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

Rachelle Abbey

Katie Blackwell

Lani Chun

Mackenzie

Davenport

Laura Denning

Kira Dixon

Brigitte

Doss-Johnson

Sara Folchi

Peggy Grettum

Carol Gurunathan

Janet Harford

Kimberly Howell

Pauline Kim

Anna Klutho

Joan Lang

Brenda Lee

Jenny McEwen

Patricia McNeil

Tina Paulson

Kathleen Pheneger

Jean Platner

Lillian Pride

Gennifer Schroeder

Susan Sikes

Megan Smith

Kelly Spohrer

Ida Strickland

Mindy Tauberg

Kimberly Trujillo

Patti Wilmore

Juliet Wilson

Sue Yuen

Altos

Miranda Abrahams

Chris Bollinger

Karinda Burley

Lisa Cox

Barbara Herlihy

Jane Hiatt

I. Lucia Hong

Linda Jansen

Aesun Lee

Su Lim

Andrea Llenos

Gretchen Ludwig

Cecelia Lung

Rebecca Mesch

Deann Pheneger

Beth Robb

Sylvia Rodriguez

Aditi Shakkarwar

Madeline Shaw

Kathleen Takeda

Elsbeth TeBrake

Martha Thorson

Jo Volkert

Claire Wemp

Laurel Whipple

Kelly Wilson

Isabelle Wright

Janet Wright

Tenors

Don Bollinger

Carol Hinkle

Andy Kicklighter

Joel Mjolsness

Ted Schroeder

Gary Siggins

Mark Sikes

Dean Smiley

Basses

Lincoln Bourne

Tom Brewster

Joe Bugajski

Jerry Godes

Matthew Hendricks

Spencer Hinkle

Dave Land

Tom Marshburn

Roger Medsker

Alexander Nguyen

Ed Strickland

Moses Taylor

John Volkert

Chris Wemp

Victor Wilburn

GIFTS TO THE CHORALE

The Santa Clara Chorale wishes to thank the following people and businesses for their kind and generous support. Without their commitment to our goals, the realization of our mission to bring music to a wide and diverse audience would be impossible.

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GIFTS TO THE CHORALE

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SANTA CLARA CHORALE

2018 - 2019 CONCERT SEASON

Scot Hanna-Weir, *artistic director*

Season tickets go on sale this summer!

Música con los Muertos

SATURDAY, OCTOBER 20, 2018 ~ MISSION SANTA CLARA

Drawing inspiration from the Mexican holiday *Día de Muertos*, the Chorale will connect with and remember our ancestors through music from a diversity of cultures and traditions.

David Conte's Three Mexican Folksongs, will be paired with Spirituals, other traditional music, and moving repertoire from the choral canon.

Messiah

FRIDAY, DECEMBER 7, 2018 & SUNDAY, DECEMBER 9, 2018
MISSION SANTA CLARA

The Chorale will perform Part One of Handel's baroque masterpiece, *Messiah*, with members of the San Jose Chamber Orchestra. Along with traditional carols and other beautiful seasonal music, *Messiah* is the perfect way to get into the holiday spirit in the beautifully decorated Mission Santa Clara.

Pirates of Penzance

FRIDAY, MARCH 15, 2019 ~ SUNNYVALE PRESBYTERIAN CHURCH
SUNDAY, MARCH 17, 2019 ~ MISSION SANTA CLARA

Gilbert and Sullivan's rollicking and ridiculous tale of pirates, maidens, love, and duty will enthrall audiences in full concert. Perfect for the whole family, singers from the Sunnyvale Music School will join the Chorale on their Friday, March 15 performance.

Lux Aeterna

FRIDAY, MAY 10, 2019 ~ MISSION SANTA CLARA

The Chorale joins again with its regular collaborators, the San José Chamber Orchestra and the Santa Clara University Choirs to bring two masterpieces to life. John Rutter's sensitive and tuneful *Requiem* will be paired with Southern California composer Morten Lauridsen's sonorous *Lux Aeterna*, both profound musical expressions of the soul's journey beyond this life.



Agenda Report

18-932

Agenda Date: 7/2/2018

REPORT TO CULTURAL COMMISSION

SUBJECT

Cultural Commission Representation at Meetings and Events

BACKGROUND

Representatives of the Cultural Commission provide monthly updates to City Council and attend board meetings of various partner organizations. The Cultural Commission also assigns leads for their own events.

DISCUSSION

Volunteers from the Commission are requested to attend:

- 1) City Council meeting on July 17. A monthly update will be presented to the City Council; and,
- 2) Sister Cities Association Board meeting on Thursday, July 20, 7:00 p.m.

At least one Commissioner is required to represent the Commission throughout the event:

- 1) Concerts in the Park featuring Orquesta Latin Heat on Friday, July 13, 6:30 p.m.
- 2) Concerts in the Park featuring The Lyratones on Sunday, July 22, 2:30 p.m.
- 3) Concerts in the Park featuring California Groove on Friday, July 27, 6:30 p.m.
- 4) Concerts in the Park featuring The Funky Souls Dance Band on Sunday, August 12, 2:30 p.m.
- 5) Concerts in the Park featuring The Houserockers on Friday, August 17, 6:30 p.m.
- 6) Street Dance on Friday, August 3, 6:00 p.m.

FISCAL IMPACT

There is no fiscal impact associated with this item aside from administrative cost and expenses.

ENVIRONMENTAL REVIEW

The action being considered does not constitute a "project" within the meaning of the California Environmental Quality Act ("CEQA") pursuant to CEQA Guidelines section 15378(a) as it has no potential for resulting in either a direct physical change in the environment, or a reasonably foreseeable indirect physical change in the environment.

PUBLIC CONTACT

Public contact was made by posting the Cultural Commission agenda on the City's official-notice bulletin board outside City Hall Council Chambers. A complete agenda packet is available on the City's website and in the City Clerk's Office at least 72 hours prior to a Regular Meeting and 24 hours prior to a Special Meeting. A hard copy of any agenda report may be requested by contacting the City Clerk's Office at (408) 615-2220, email clerk@santaclaraca.gov <<mailto:clerk@santaclaraca.gov>> or at the public information desk at any City of Santa Clara public library.

RECOMMENDATION

There is no staff recommendation.



Agenda Report

18-949

Agenda Date: 7/2/2018

REPORT TO CULTURAL COMMISSION

SUBJECT

Strategic Plan Overview and Goal Setting for FY 2018/19

BACKGROUND

On September 18, 2017, the Cultural Commission held a Special Meeting to discuss its goals and work plan for FY 2017/18. The following goals were selected based on priority and community needs:

- Increase multicultural and diversity programming
- Incorporate commemorative observances into messaging and programs
- Continue to hold variety of art forms and interactive programs throughout the year
- Regular and improved communications and collaboration with City Council, staff, and the community
- Educate the Commission by documenting process, collaboration, templates, training Commissioners, and tracking vendors and nonprofits
- Streamline and improve usage and coverage of marketing resources
- Continue strategic and insightful planning

DISCUSSION

Staff is seeking feedback on the Commission's goals and priorities for FY 2018/19 to develop a work plan. This information will be used in balance with the availability of staffing resources for implementation.

ENVIRONMENTAL REVIEW

The action being considered does not constitute a "project" within the meaning of the California Environmental Quality Act ("CEQA") pursuant to CEQA Guidelines section 15378(a) as it has no potential for resulting in either a direct physical change in the environment, or a reasonably foreseeable indirect physical change in the environment.

FISCAL IMPACT

There is no fiscal impact associated with this item. The FY2018/19 Operating Budget allocates \$87,708 in the Parks and Recreation Department for Cultural Commission-related programming.

PUBLIC CONTACT

Public contact was made by posting the Cultural Commission agenda on the City's official-notice bulletin board outside City Hall Council Chambers. A complete agenda packet is available on the City's website and in the City Clerk's Office at least 72 hours prior to a Regular Meeting and 24 hours prior to a Special Meeting. A hard copy of any agenda report may be requested by contacting the City Clerk's Office at (408) 615-2220, email clerk@santaclaraca.gov

[<mailto:clerk@santaclaraca.gov>](mailto:clerk@santaclaraca.gov) or at the public information desk at any City of Santa Clara public library.

RECOMMENDATION

There is no staff recommendation.



Agenda Report

18-955

Agenda Date: 7/2/2018

REPORT TO CULTURAL COMMISSION

SUBJECT

Commissioner von Huene's Report on the Americans for the Arts 2018 Annual Conference

BACKGROUND

City commissions have separate budgets to pay for Commissioners' attendance at appropriate conferences and training programs. The City's Board, Commissions, and Committee Handbook requires that Commissioners attending conferences and training verbally report at the following meeting of the commission. A brief summary of the report should be reflected in the commission minutes. A brief written report from the Commissioner may be substituted in lieu of the verbal report.

DISCUSSION

Commissioner von Huene was approved to attend the Americans for the Arts Conference in Denver, CO from June 14-17, 2018. She submitted the attached report summarizing the workshops she attended at the conference.

ENVIRONMENTAL REVIEW

The action being considered does not constitute a "project" within the meaning of the California Environmental Quality Act ("CEQA") pursuant to CEQA Guidelines section 15378(a) as it has no potential for resulting in either a direct physical change in the environment, or a reasonably foreseeable indirect physical change in the environment.

FISCAL IMPACT

The total fiscal impact associated with Commissioner von Huene's attendance of the Americans for the Arts 2018 Annual Conference in Denver, CO from June 14-17, 2018 was \$2,371.49. Funds are available in the Cultural Commission travel budget.

PUBLIC CONTACT

Public contact was made by posting the Cultural Commission agenda on the City's official-notice bulletin board outside City Hall Council Chambers. A complete agenda packet is available on the City's website and in the City Clerk's Office at least 72 hours prior to a Regular Meeting and 24 hours prior to a Special Meeting. A hard copy of any agenda report may be requested by contacting the City Clerk's Office at (408) 615-2220, email clerk@santaclaraca.gov or at the public information desk at any City of Santa Clara public library.

RECOMMENDATION

Note and file Commissioner von Huene's Report on the Americans for the Arts 2018 Annual Conference in Denver, Colorado on June 14-17, 2018.

ATTACHMENTS

1. Commissioner von Huene's Report on the Americans for the Arts 2018 Annual Conference

**Trip Report – Cultural Commissioner Debra von Huene
Americans for the Arts Conference 2018
June 14-18 in Denver, Colorado**

Principal Take-aways:

1. There are many untapped opportunities for funding for public art, which the City of Santa Clara Cultural Commission is not pursuing.
2. The Cultural Commission should be networking with our peers throughout Santa Clara County, Silicon Valley, and the State of California (<http://artscouncil.org/> lists SVCreates, California Arts Council, Northern California Grantmakers, and others)
3. To align with the “Activate! Santa Clara” proposal which the Cultural Commission submitted in March 2018, effort needs to be made to investigate and apply for national and state art grants, and develop our Art Impact Fee proposal.
4. As evidenced by the 2018 Sculpture Exhibition, Burning Man artists are leading the way in innovative, interactive and impactful public art in cities throughout the country.

Thursday, June 14

8:00am – 7:00pm: Public Arts Preconference: Public Art in Times of Change

**Break-out session: Neighborhood Public Arts Examples & How-tos
Funding available beyond “1% for Arts”:**

- Greenspace programs funded by public utilities
- Grants to artists: Allow city to pay out small fees to artists (up to \$10k?) without having to go through the arduous process of vendor bids, major contracts, insurance, etc. Fast application process – remove barriers.
- Communities (ethnic, historical, or neighborhood associations) might have their own organizations with funds
- Private investments and sponsorships, patrons (with no name on any signage)
- Look at geographic diversity, not just downtown, meet people where they are
- Developers (Placemaking, etc.)

Public Art Tour of Denver:

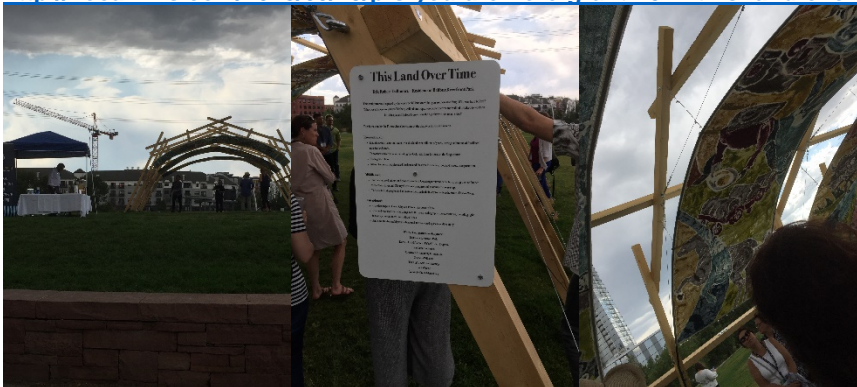
1. Theater district – electronic billboards for advertisers: % goes to public art such as “UnderStudy”, an unused space under the escalator in the Convention Center & commuter rail station.



2. Civic Center Park – “Tree of Transformation”, an interactive art piece by Burner artists/Denver residents Nick Geurts and Ryan Elmendorf (was at Burning Man in 2015). Note about the “Conoco” tent – the summer Friday Food Truck lunchtime event had just ended when we arrived.
<https://www.denverpost.com/2018/02/17/interactive-art-lures-civic-center-visitors-color-music/>



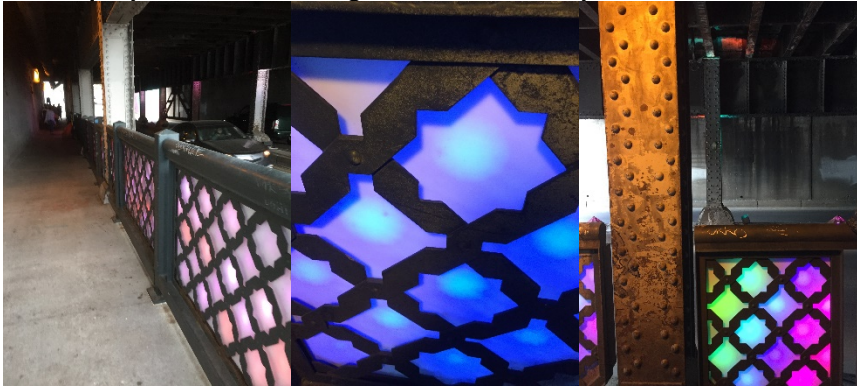
3. P.S. You Are Here – Part of an art initiative called “Imagine 2020” sponsored by Denver’s mayor and Denver Arts & Venues (overarching city org that includes Office of Arts & Culture).
<http://www.artsandvenuesdenver.com/imagine-2020/psyah>
We visited an installation called “This Land Over Time”, funded with a grant and created with participation of residents of Balfour, a CCRC retirement community, in partnership with local 5th graders. The art piece was conceived by Burner artist Eric Robert Dallimore.
<http://vocafilms.com/2018/05/29/p-s-you-are-here-grant-2017-this-land-over-time/>



- Arabesque Railway Underpass – Part of Denver’s “303 Artway” program which is a 5.5 mile trail for pedestrians and bicyclists:

<https://shelterforce.org/2017/01/10/creating-miles-of-art-in-the-mile-high-city/>

The latest installation is part of the walkway/bike path underneath the Union Pacific Railway and was also conceived by Burners, the Birdseed Collective, using LED lights that reflected the historic arabesque pattern of the wrought iron in the underpass:

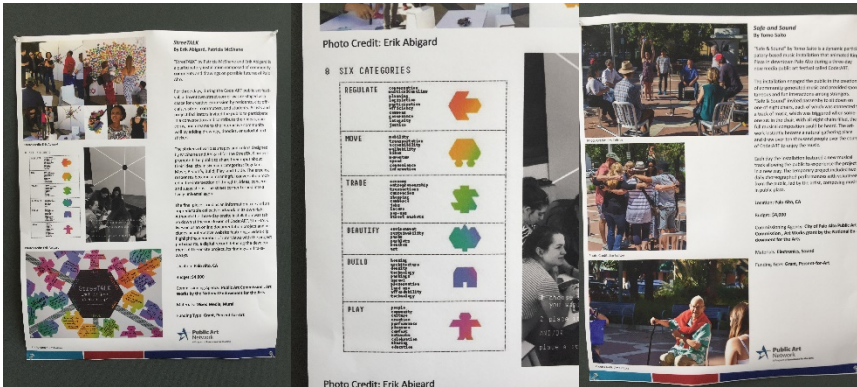


Friday, June 15

8:00am – 11:00am – Public Arts Preconference: Public Art in Times of Change

Public Art Network (PAN) Awards & Review www.AmericansfortheArts.Org/YIR (Year in Review)

- Site-specific art
- Social practice/monuments
- Civic art (placemaking, contemplative spaces)
- Two awardees from Palo Alto:



12:00 pm - 2:00 pm – AftaCON Opening Keynote - Arts and Culture in this Urgent Moment

Introduction by Mary Anne Carter, Acting Chairwoman of National Endowment for the Arts
Mark Morial, former Mayor of NOLA and currently president & CEO of the National Urban League

Public art should have three elements:

- Inclusion and diversity – plan how all elements of the community can participate
- Intersectionality – some ways that we see ourselves as separate are also ways we are intertwined. Consider how the arts can impact health, infrastructure, seniors (even ComicCon!) Transfer alleyways, dumpsters, other neglected eyesores (not just utility boxes...)
- Intentionality. Leadership, voice, advocacy, fight ... telling the story to state and local leaders to promote the value of art as an instrument of social change
- Bonus element #4 --- inspire!

2:30 pm - 4:00 pm - Meet & Ask the NEA

NEA staff provided an overview of the 2018 NEA grant programs (all grants require matching funds):

1. Challenge America grants (art in underserved communities) - \$10K
<https://www.arts.gov/grants-organizations/challenge-america/grant-program-description>
2. Art Works grants (e.g. <http://www.artsneworleans.org/event/luna-fete/>) - \$10K - \$100K, two application periods per year
<https://www.arts.gov/grants-organizations/art-works/grant-program-description>
3. Our Town (creative placemaking) - \$25k - \$200K
Partner with at least two primary partners – cultural associations and/or local government
<https://www.arts.gov/grants-organizations/our-town/place-based-projects-applicant-eligibility>
 - Can apply for both an Art Works & Our Town grant in a single year
 - Start early! Federal registration is the first step, takes time & must be completed before applying to NEA
 - FY19 applications are being reviewed now – each program has an eligible start date
 - Other sources of funding:
 - California Arts Council grants
<https://www.kqed.org/arts/13832352/governor-jerry-brown-proposes-5-million-hike-in-state-arts-budget> (we just heard this was actually approved!!!)
 - HUD federal grants
 - AftA Public Arts Resource Center
<https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/public-art-resource-center>

4:30 pm - 6:00 pm - Programming and Funding Public Art in Rural Places

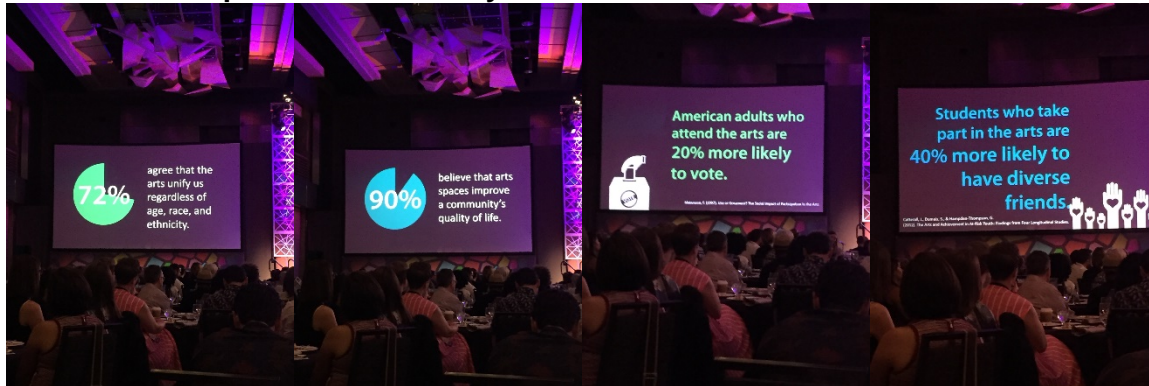
1. Investigate NEA Strategic Partnerships (Citizen's Institute on Rural Design helps fund art in [Blue Star Museums](#) and [Military Healing Arts Network](#).)
2. Little Rock, Arkansas revitalized their downtown by identifying gateways to the area and developing art in those first, then proposed an EPA grant to connect those gateways together
3. South Carolina's state art board's measure of success is how many grants they give out to towns within South Carolina. All states are likely the same (e.g. California Arts Council!!!!)
4. Focus on rural community identity – shared value, love/pride of place, love of community, reciprocal experience, stories about how someone sees themselves or their value as an "oldtimer" [reminded me/inspired by the PS You Are Here program ... people who have lived all their lives in Old Quad, near Portuguese Hall, Mission Park area, RiverMark, etc.)

Saturday, June 16

9:00 am - 10:30 am - Morning Plenary Session: Driving Forward with the Artist-Activist

1. Be a guest in the diverse communities in your city. Come into the neighborhood. If there are lots of low-riders in the tradition/culture of the place (like there are in Santa Fe), plan a [Lowrider Block Party](#) day-long celebration, display, food, music etc. in front of a local museum. Beyond placemaking, the arts should come to the intersection of daily lives.
2. Corporate campuses should place themselves into a neighborhood and work to "belong" there. In Toledo, the Planning & Cultural Commission rounded up CEOs and took them on a bus tour of the city (this made me think of the tour I recently took as part of Leadership Santa Clara). View areas of displaced communities, both by gentrification and by industrialization. Look at anchor institutions ... how can they be preserved or amplified? Would CEOs be willing to provide matching funds to bring art to their neighborhoods (not just in front of their own building?)
3. Work w/ CDFI (community development financial institutions) and other community funding (e.g. George R.R. Martin, author of Game of Thrones, bought an old bowling alley in Santa Fe, converted it to a place for experiential artists – now called [Meow Wolf](#), has spread to Denver and Las Vegas)

11:00 am – 1:15pm – Lunch Plenary Session: The Arts Unite Us



1. 72% agree that the arts unify us regardless of age, race and ethnicity
2. 90% believe that art spaces improve a community's quality of life
3. American adults who attend the arts are 20% more likely to vote
4. Students who take part in the arts are 40% more likely to have diverse friends
5. The arts drive 4.9% of the U.S. GDP – that's \$736.6 billion!!!

1:15pm – 2:30pm – Unlocking New Capital

1. Investigate working capital loans – technical assistance from institutions such as [Andrew W. Mellon Foundation](#), [The Kresge Foundation](#), and other foundations and CDFIs (Community Development Financial Institutions). Capital – used for permanent installations.
2. Case Study: [Silk Road Rising](#), a theater company in Chicago, often ran out of operating funds during their fiscal year (because box office receipts only came in during the performance season). Partnering with the [MacArthur Foundation](#), they were provided collateral for 1-year loans, renewing annually, which assisted them in better cash planning and credibility, eventually eligible for their own operating line of credit with the bank. (Could investigate with Santa Clara Players, other partners that the Cultural Commission supports?)

3:00 pm - 4:15 pm - Radically Disrupting the Community/Cultural Planning Engine

1. Rather than defining culture as centered on artists and artistic activities (opera, theater, ballet, etc.), what if those were perceived as “elitist” notions of art and culture?
2. If we are not “from” a community or culture, we need to de-center some of our assumptions about what it's like to live in that community
3. Santa Monica “Popsicle For Your Thoughts” campaign to gather community input/survey
4. Denver’s “Imagine 2020” initiative was launched by their Mayor who directed: “I want you to get in the nooks & crannies of the city, and not just hear about art from the usual suspects in the usual places”
5. Develop a cultural plan!!! <http://www.artsandvenuesdenver.com/assets/doc/AV-1401-Imagine2020-FullPlan-WEB-55e6ae7250.pdf>



4:45 pm - 6:00 pm - Designing Arts Experiences with the Impact Echo in Mind

Case study: Indianapolis's [PreEnact-Indy](#) event partnered with a theater company for an interactive all-day "play" to distill 2 years' worth of research, interviews and planning into a public presentation on the plans for their new downtown. This included using prop store fronts and abandoned buildings to host "pop-up" businesses. The idea was rather than hold a "re-enactment" which looked towards the past, a "pre-enactment" looked towards the future and what the new downtown could be.

Sunday, June 17

9:00 am - 10:30 am - The Pluses and Minuses of Getting on the Pot Train

Case study – Plans to build a [Levitt Pavilion](#) in Denver (sponsored in part by [The Levitt Foundation](#), a national foundation of outdoor venues presenting free concert series).

- The policy of the NEA, which is a federal agency, (with whom recreational cannabis is *not* legal), is that no funds used for matching its capital grants can come from the cannabis business. However, they can be used to operational funding.
- On the other hand, the City and County of Denver does not allow operational projects to be funded by cannabis, but could be used for capital.
- Regulations limit how a cannabis company can market and advertise, so they look for funding/partnership opportunities. City of Denver licensing includes a community engagement plan for cannabis companies. Sponsoring interesting art events is just an organic & natural fit for cutting-edge cultural and musical events.
- Normalization of cannabis and removal of its stigma is still taking place. While it's expected that most events will have an alcohol sponsor, cannabis is often kept "behind the scenes". Sometimes they may sponsor Lyft/Uber rides from city events where alcohol is served.
- <http://kindcolorado.org>

11:00 am - 12:30 pm - Closing Plenary: Crafting Equitable New Visions through the Arts

- Hip-hop artist DJ Cavem uses vegetables (!) as a pathway to health and nutrition ("laying down the beats with beets!!"). He somehow had motion sensors attached to his array of veggies which played different notes and rhythms when he shook them. Wild!
- Fashion designer Camila Chiribonga uses technology to create functional clothing for the blind and for patients with other medical conditions requiring ports, and has redesigned hospital gowns
- Virginia San Fratello from Oakland presented her 3-D printing business which produces objects from waste products
- Ovation TV closed the convention
- 2019 Convention will be in Minneapolis next June