

CITY OF SANTA CLARA - CULTURAL COMMISSION
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	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
Santa Clara Chorale

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

- *Rita Boren*



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

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

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

SILICON
VALLEY
CREATES



FOUNDATION

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

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

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

Santa Clara Chorale

2017 - 2018

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PROGRAM

We, The People

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

Star Spangled Banner

John Stafford Smith (1750-1836)
arr. Scot Hanna-Weir

O Whistle and I'll Come to Ye

Traditional Scottish
arr. Mack Wilberg

O Whistle and I'll Come to Ye

Indian Raga
arr. Ethan Sperry

Lammaa Badaa Yatathannaa

Traditional muwashshah
arr. Shireen Abu-Khader

Al Shlosa D'varim

Allan E. Naplan

Hava Neytzey B'machol

Israeli Folksong
arr. Maurice Goldman

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

from A Set of Chinese Folk Songs

Chen Yi

Fengyang Song (Anhui Folk Song)

The Flowing Stream (Yunnan Love Song)

Kecak Attack

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

Vivian Fung

In His Care-O

William Dawson

I can tell the world

Moses Hogan

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 Mickelthwait, 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: **موشوم** *muwaššah* literally means “girdled” in Classical Arabic; plural *muwāshshahāt* **موشاوشوم** or *tawāshīh* **موشاوشاوت**) 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 Andalusi *nubah* of the western part of the Arab world.

~ Scot Hanna-Weir



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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 Shlosa D'varim

Lyrics: Pirkei Avot

(Mishnah, Jewish morality laws)

Al shlosa 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

月亮出来亮汪汪汪,

yue liang chu lai liang wang 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

My love! My love!

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

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!

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

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

TEXTS AND TRANSLATIONS

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.

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

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

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

SANTA CLARA CHORALE



Dan Cromeenes, piano

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

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



The Santa Clara Chorale

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

SANTA CLARA CHORALE

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

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

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

Rehearsal

Accompanist

Dan Cromeenes

Sopranos

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 Shakkarwar
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

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SANTA CLARA CHORALE

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Scot Hanna-Weir, *artistic director*

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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.