

SATURDAY, MAY 21, 2022 7:30PM



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WELCOME to our final concert of our 2021-22 season, as we usher Peninsula Cantare into its next 50 years! Thank you for all of the support you've given us during the pandemic so that we are able to mark this momentous occasion. We also have the opportunity to belatedly celebrate Ludwig van Beethoven's 250th birthday with a variety of pieces, and we hope you will enjoy the diversity of music for which Cantare has become known over the years. We are also joined tonight by the talented choirs at San José State University, bringing us new energy and vocal gifts.

We formed in 1971 as the Peninsula Master Chorale at Cañada College under founder, Carl Sitton, followed by Janice Gunderson in the fall of 1996, with a moving memorial service for Carl. She was formally named as Artistic Director in 1997 and during her 15-year tenure, we became the non-profit, Peninsula Cantare, and traveled near and far. After her retirement, William O'Neill, James Richard Frieman, and Ilan Glasman led the organization, before catching the attention of the talented Jeffrey Benson, who took over as Artistic Director in 2014. Dr. Benson rebuilt the ensemble, taking us to new heights and new places, all the while encouraging more diversity in the singers and composers represented in our repertoire.

Through his energy and ability to switch into the digital world, we kept on singing through this COVID-19 pandemic. We again number approximately 65 singers, of all ages and demographics, and our patrons come from San José to San Francisco to the East Bay! We are also proud to say that we paid our Artistic Director, Accompanist, and Section Leaders throughout the pandemic, even though we could not hold concerts—they carried us through these challenging times and we are grateful. As a non-profit, we run a tight budget and are regularly fundraising, including tonight's Silent Auction! We thank our advertisers, donors, and ticket holders who've made it possible to cover our concert expenses and tuition scholarships. Please do keep us in mind as you consider your end-of-year or longer-term giving decisions.

We hope that you will enjoy tonight's performance, followed by a small reception and silent auction in the plaza area. Stay safe and we will all celebrate the end of these times, and the next 50 years of bringing music to the community. Happy Golden Anniversary, Cantare!

Ginny Grant
Chair, Board of Trustees, Peninsula Cantare

PROGRAM

Mass in C Major, Op. 86

Ludwig van Beethoven (1770-1827)

Sandra Bengochea, soprano Jacque Wilson Scharlach, mezzo soprano Christopher Bengochea, tenor Norman Espinoza, bass

I. Kyrie

II. Gloria

III. Credo

IV. Sanctus

V. Benedictus

VI. Agnus Dei

INTERMISSION

Wild Forces Jake Runestad (b. 1986)

SJSU CONCERT CHOIR

Corie Brown, conductor

Yemaya arr. Diana V. Sàez

Las Olas de la Mar Cayetano Camargo arr. Juan Manuel Hernandez

laveli Poman, mezzo conrano

Nayeli Roman, mezzo soprano

SJSU CHORALIERS

Fiesta Cristian Grases (b. 1973)

Jessalynn Levine, conductor

Estrela É Lua Nova Heitor Villa-Lobos (1887-1959)

Jules Citino & Kaelyn Howard, sopranos Katherine Nash-Coan, conductor

COMBINED CHOIRS

A Silence Haunts Me Jake Runestad

Beethoven Day Andrew Lippa from You're a Good Man, Charlie Brown arr. Mac Huff

Amy Young, soprano

PROGRAM NOTES

Mass in C Major

In 1807, Ludwig van Beethoven composed his *Mass in C major* as a commission from Prince Nikolaus Esterházy II. The Prince selected Beethoven to continue the tradition that he had begun with Franz Joseph Haydn to compose a mass annually for the name day of the Princess. Haydn had fallen ill a few years earlier and was no longer composing, so Beethoven gladly accepted the commission. However, he knew Haydn's shadow still loomed large, responding to Esterházy, "may I just say that I will hand the mass over to you with great trepidation, as Your Serene Highness is accustomed to having the inimitable masterworks of the great Haydn performed."

The mass, scored for four soloists, choir and orchestra, premiered in September 1807 in Eisenstadt for the Prince and Princess. Esterhazy famously despised the work and explicitly expressed his disappointment to Beethoven immediately following the premiere. In spite of its initial reception, Beethoven felt confident in his writing and celebrated his own accomplishments when submitting the mass for publication: "I do not like to talk about my mass or, generally, about myself, but I believe that I have treated

the text as it has seldom been treated before."

The *Mass in C Major* was published in 1812 and continues to be performed frequently today.

I. KYRIE

Kyrie eleison. Christe eleison. Kyrie eleison. Lord, have mercy. Christ, have mercy. Lord, have mercy.

II. GLORIA

Gloria in excelsis Deo! Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex coelestis, Deus Pater omnipotens. Glory be to God on high! And on earth peace, good will towards all.

We praise thee, we bless thee, we worship thee, we glorify thee.

We give thanks to thee for thy great glory.
O Lord God, heavenly king,

God the Father almighty.

GLORIA (continued)

Domine Fili unigenite,
Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris,
qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem
nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus, tu solus Dominus, to solus altissimus, Jesu Christe. Cum Sancto Spiritu, in gloria Dei Patris, Amen.

III. CREDO

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

Et in unum Dominum,
Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante
omnia saecula.
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri:

per quem omnia facta sunt.

Qui propter nos homines et propter nostram salutem descendit de coelis.

O Lord, the only-begotten Son, Jesus Christ, O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer.

Thou that sittest at the right hand of the Father, have mercy upon us.

For thou only art holy, thou only art the Lord, thou only, O Christ, art most high.

With the Holy Ghost, in the glory of God the Father, Amen.

I believe in one God, the Father almighty, maker of heaven and earth, of all things visible and invisible.

And (I believe) in one Lord,
Jesus Christ,
only-begotten Son of God,
and born of his Father before all
worlds.
God of God,
light of light,
true God of true God,
begotten, not made,
being of one substance with
the Father:
by whom all things were made.

Who for us men and for our salvation came down from heaven.

CREDO (continued)

Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato: passus, et sepultus est.

Et resurexit tertia die, secundum scripturas, et ascendit in coelum: sedet ad dexteram Patris.

Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis.

Et in Spiritum Sanctum
Dominum et vivificantem:
qui cum Patre, Filio que
procedit.
Qui cum Patre et Filio
simul adoratur
et conglorificatur:
qui locutus est per Prophetas.

Et unam, sanctam, catholicam et apostolicam Ecclesiam.

Confiteor unam baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.

IV. SANCTUS

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis. And was incarnate by the Holy Ghost of the Virgin Mary: and was made man.

And was crucified for us under Pontius Pilate: suffered, and was buried.

And the third day he rose again, according to the scriptures, and ascended into heaven: and sitteth at the right hand of the Father.

And he shall come again with glory to judge the living and the dead: his kingdom shall have no end.

And (I believe in) the Holy Ghost, Lord and giver of life: who from the Father and Son proceedeth. Who with the Father and Son together is worshiped and glorified: who spake by the Prophets.

And (I believe) in one holy catholic and apostolic Church.

I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead and the life of the world to come. Amen.

Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of thy glory Hosanna in the highest.

V. BENEDICTUS

Benedictus qui venit in nomine Domini. Osanna in excelsis. Blessed is he who comes in the name of the Lord. Hosanna in the highest.

VI. AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, grant us peace.

WILD FORCES

Tonight's program continues with a thrilling setting of a poem by St. Francis of Assisi. "Wild Forces" is the second movement from a larger work, *The Hope of Loving*. When commissioned to write this work, composer Jake Runestad settled on a work about love in part because he felt love chose him. He writes, "With all of the inequality, violence, and pain in our world, I continue to dwell on the importance and impact of love—love shown to others and love shown to oneself."

There are beautiful, wild forces within us.

Let them turn millstones inside

Filling bushels that reach to the sky.

–St. Francis of Assisi

YEMAYA

This chant melody was brought to America from West Africa via Cuba. Sustained pedal notes sound like a drone that supports the melody and creates a meditative mood. It all leads to an experience for the singers and listeners that is fully grounded in its origins and ethnic roots. Notated body percussion and clapping enter midway through the piece, adding a new texture. The text recounts a celebration of the moment when the river meets the ocean. Yemaya is the goddess of the ocean and the mother of all goddesses.

Dr. Diana V. Sàez, a leading specialist in Latin American music, is the Director of Choral Activities at Towson University. Prior to that, she served for 25 years as artistic director of Cantigas, the award-winning chamber choir of Latin American and Spanish music.

Las Olas de la Mar

First performed in 1988 by Martina Camargo for a new music festival, Las Olas de la Mar was composed by her father, Cayetano Camargo. Since then, Martina has gone on to be considered one of the highest representatives of "bailes cantaos," a Colombian style of music born out of the combining of styles from the Indigenous people and the African people brought over by colonists as slaves. According to Martina, her father's inspiration for the piece came from his travels along the Magdalena River: "Las Olas de la Mar was born and it is that while he was selling earthenware and clay pots, Don Cayetano got to know the sea. Hence its inspiration."

Juan Manuel Hernández-Morales is a composer, arranger, and conductor currently working as a professor at the School of Pedagogy in Music of the Industrial University of Santander (UIS) in Bucaramanga, Columbia, conducting the Youth Choir "La Cuerda" Foundation and UIS University Choir, and coordinating and organizing the Santander Choral Festival (Festival Coral de Santander) and the Children's and Youth Choral Festival of Santander. His arrangement asks the singers to create the sounds of "the waves of the sea" to transport the audience to the sea. Then the music takes over, building with excitement through the use of complex harmonies, vocal percussion and body percussion, finally coming to a climactic halt with the sounds of the sea returning and a final utterance of "Las Olas de la Mar."

FIESTA

"Fiesta" comes from the suite *Visiones del Llano*, or Visions of the Plains. The *"llano"* refers to the Venezuelan Llanos, the sweeping plains region of central Venezuela. The piece has no text—instead, the choir mimics instruments found in the region's folk music, such as shakers, the Venezuelan harp, and the *cuatro*, a guitar-like instrument with four nylon strings. This particular "Fiesta" is in the style of a *joropo*, an upbeat music and dance style of the Venezuelan Llanos that juxtaposes duple and triple meters.

Venezuelan composer Cristian Grases studied choral music at Simón Bolivar University and previously coordinated choirs in Caracas for El Sistema. He now serves as a professor of choral music at the University of Southern California.

ESTRELA É LUA NOVA

Heitor Villa-Lobos, born in Rio de Janiero in 1887, did not study music formally in the classical Western European tradition. Instead he learned compositional techniques from transcribing folk songs he collected around Brazil and by studying the scores of well-known composers of Europe, such as J.S. Bach. He became one of the most prominent Brazilian composers and is still known today for bringing traditional Brazilian music to the classical music scene.

In his work *Estrela É Lua Nova*, Villa-Lobos fuses Brazilian traditions into the Western choral tradition. The two soprano solos, sung in Portuguese, emulate the folk songs Villa-Lobos would have heard in his home city of Rio de Janiero. The rhythmic chant performed by the ensemble recalls the religious Macumba traditions of the Afro-Brazilians. The word "Macumba" is often used as an umbrella term for two principal forms of African-based faith practiced in the Americas: Candomblé and Umbanda. These traditions arose from a process of syncretism between the traditional religions of slaves brought from West Africa to Brazil, mysticism, and Roman Catholicism. Villa-Lobos gives listeners a glimpse into the sound-scape of the Brazil he knew through his music.

Ê! Makumbabêbê! Ê Makumbê! Nia! Estrela do céu é lua nova

cravejada de ouro, makumbêbê!

Óia makumbêbê! Óia makumbaribá!

É! Makumbabêbê! Nia! Star in the sky is (the) new moon crowned with gold, makumbêbê! Óia makumbêbê!

A SILENCE HAUNTS ME

In 2017, Jake Runestad found himself in the Haus der Musik Museum in Vienna, where he encountered a facsimile of Ludwig van Beethoven's *Heiligenstadt Testament*. It was the first time he had read the famous text, which is almost equal parts medical history (including Beethoven's first admission to his brothers that he was going deaf), last will and testament, suicide note, letter of forgiveness, and prayer of hope. Runestad was flabbergasted and found himself thinking about Beethoven, about loss, and about the tragedy of one of the greatest musicians of all time losing his hearing.

While researching Beethoven's output around the time of the letter, Runestad discovered that Beethoven wrote a ballet, *Creatures of Prometheus*, just a year before penning his testament. "Beethoven must have put himself into Prometheus' mindset to embody the story," Runestad noted. "Just as Prometheus gifted humankind with fire and was punished for eternity, so did Beethoven gift the fire of his music while fighting his deafness, an impending silence. What an absolutely devastating yet inspiring account of the power of the human spirit. In the moment of his loss—when he wrote the *HeiligenstadtTestament*—he had no idea how profound his legacy would be."

Because of the length of the letter, a verbatim setting was impractical; Runestad once again turned to his friend and frequent collaborator, Todd Boss, to help. Boss's poem, entitled A Silence Haunts Me - After Beethoven's Heiligenstadt Testament creates a scena—a monologue in Beethoven's voice for choir. The poem is both familiar and intimate; Boss has taken the fundamentals of Beethoven's letter and spun it into a libretto that places the reader/listener into the same small, rented room as one of the most towering figures of the Romantic Era.

To those words, Runestad has brought his full array of dramatic understanding and compositional skill; A Silence Haunts Me sounds more like a self-contained monologue from an opera than a traditional choral piece. He sets the poetry with an intense, emotional directness and uses some of Beethoven's own musical ideas to provide context. Stitched into the work are hints at familiar themes from the Moonlight Sonata, the 3rd, 6th, and 9th Symphonies, and Creatures of Prometheus, but they are, in Runestad's words, "filtered through a hazy, frustrated, and defeated state of being."

In wrestling with Beethoven, with legacy, and with loss, Runestad has done what he does best—written a score where the poetry creates the form, where the text drives the rhythm, where the melody supports the emotional content, and where the natural sounding vocal lines, arresting harmony, and idiomatic accompaniment—in this case, piano in honor of Beethoven—come together to offer the audience an original, engaging, thoughtful, and passionate work of choral art.

-Program note by Dr. Jonathan Talberg

A Silence Haunts Me

after Beethoven's Heiligenstadt Testament

Hear brothers 've a confess i on pa i nful to me have endured a curse that deepens every make S i x years I'll cease to hear the very day They say that soon What ought to be the sense most perfect mus i c of soul i nfa i ls shames me taunts me me me

DoA s i lence haunts me They askme you s i ng i ng faroff soft hear the shepherd They hear a d i stant flut i ng me Dovou th i nk so No th i nk so No joyously aloft No IPrometheus ex i led i n cha i ns for g i ft i ng GodΙ

f i re Take feel i ng Take my humank i nd my my w i ngs m i dfl i ght but let s i ght Take me hear my the sear i ng roar of a i r before score the ground Why S i lence IGod's reply and so Ι begme take l i fe when lo hear a grace and feel a r i ng i ng mv

after all So now as leaves of autumn fall i n me name and turn aga i n to make mark and s i gn mvmyflame of mus i c to the world a broken man as best touch A bell A bell Fa i thfully **Yours** Ι can As ever and be well Hear me

ARTIST BIOGRAPHIES

JEFFREY BENSON is currently Director of Choral Activities at San José State University and Artistic Director of Peninsula Cantare. The Washington Post hails his choirs for singing "with an exquisite blend, subtlety of phrasing, confident musicianship and fully supported tone."

Dr. Benson made his international conducting debut with the Irish Chamber Orchestra and the SJSU Choraliers in Limerick, Ireland, and he made his Carnegie Hall conducting debut in 2015 with the SJSU Choirs and the New York Festival Orchestra. He has served as cover conductor for the Grammy award-winning Washington Chorus, where he helped to pre-



pare the ensemble for Maestros Julian Wachner, Leonard Slatkin and Marvin Hamlisch.

Choirs under his direction have toured throughout the United States and Europe, including performances at The John F. Kennedy Center for the Performing Arts, The White House and Washington National Cathedral. Recently Dr. Benson's choirs have been invited to perform with the Rolling Stones, Josh Groban, Andrea Bocelli, Sarah Brightman, the Los Angeles Festival Orchestra and the Skywalker Orchestra.

Dr. Benson is a published composer and arranger, and is editor of the Jeffrey Benson Choral Series with Gentry Publications. He has compositions published with Colla Voce Music and Santa Barbara Music Publishing, under the Charlene Archibeque Choral Series.



CORIE BROWN serves as Assistant Professor of Choral Music Education at San José State University. She leads the SJSU Concert and Treble Choirs, and brings diverse teaching experience in both public and community settings. Prior to graduate studies in Colorado and Oregon, Dr. Brown taught in Colombia with the Fundación Nacional Batuta from 2012–2014, where she aided in the creation of the organization's choral department and mentored choir teachers throughout the country. She also taught in public schools in Chicago and Michigan.

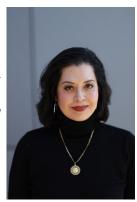
As a conductor, Dr. Brown was a semifinalist in the Southwest American Choral Directors Association Conducting Competition and enjoys performing everything from early music to contemporary works, especially by marginalized composers. She strives to elevate treble voices and repertoire, recently publishing a treble arrangement with Hal Leonard in the Andrea Ramsey Choral Series. Dr. Brown is active nationally and internationally as a clinician and guest conductor. She most recently served as faculty at the Kula Kāko'o Virtual Choral Conducting Institute in Hawai'i and presented at the Festival Coral de Santander in Colombia. Dr. Brown also serves as the Artistic Director of the Mission Peak Chamber Singers.



EMILY HSU began her piano and musical training at the age of three and had won several prestigious accolades by the age of ten. After moving from Taiwan to the Bay Area in 1996, she studied with renowned pianist Rebecca-Sen Chan. Since then, she's won numerous competitions including the U.S. Open Competition, Young Pianists Beethoven Competition, and San Jose Jazz Society Piano Competition. Emily is a graduate of the University of California, Davis where she studied music and computer science.

Alongside her extensive and accomplished solo career, Emily is a collaborative musician by nature. In addition to her work with Dr. Jeffrey Benson and the San José State University Concert Choir, Emily has served as the accompanist for the California All-State Choirs. She has arranged numerous choral repertoire for the Tzu Chi Foundation and Bo-Ai Chorus. She has also aided Dr. Jennifer McDowell on the completion of her songbook *The Women's Basketball Songbook*, performed with the Cambrian Symphony under the direction of Maestro Scott Krijnen, and worked closely with distinguished music educator Jim Yowell for over a decade.

SANDRA RAQUEL BENGOCHEA, soprano, has earned rave reviews for her spirited interpretations of the lyric coloratura repertoire. Described in *Opera News* as having "natural vivacity and charisma that resulted in a performance that was a joy from the first note to the last," she has performed over 30 operatic roles, ranging from the comic ones of Susanna in *The Marriage of Figaro*, Norina in *Don Pasquale*, Rosina in *Il Barbiere di Siviglia*, and Adina in *The Elixir of Love* to the dramatic ones of Gilda in *Rigoletto*, Ilia in *Idomeneo*, Mimi in *La Bohème*, Marguerite in *Faust*, Leila in *The Pearl Fishers*, and the title role in *Manon* with companies such as Bangkok Opera, Opera San José, Great Falls Opera, Intermountain Opera, and Opera Idaho.



Equally comfortable on the concert and recital stage, Sandra has performed the soprano solos in Orff's *Carmina Burana*, Schubert's *Mass in G*, Beethoven's *Ninth Symphony*, Ralph Vaughan Williams' *Dona Nobis Pacem*, and Mozart's *Requiem* with orchestras such as the San José Chamber Orchestra and The Midsummer Mozart Festival. She has also sung operatic and musical theater excerpts by composers ranging from Mozart to Puccini to Lloyd Weber with companies such as The California Philharmonic and Symphony Silicon Valley. She also performed with The Midsummer Mozart orchestra at Villa Montalvo, where she appeared as a last-minute replacement for Frederica Von Stade.

Sandra Bengochea's recent performing engagements include the title role in *Dulcinea* and the role of the Mother in *Bless Me, Ultima* by Hector Armienta with Opera Modesto, soprano soloist in Mozart's *Coronation Mass* with I Cantori di Carmel, and Aldonza in *Man of La Mancha* with 3Below Theater.

Sandra is currently a Voice Instructor, Vocal Area Coordinator and Stage Director for the SJSU School of Music & Dance and Opera Theater and Voice Instructor at Stanislaus State University. She also enjoys an active career as stage director, vocal performer, and mother of two boys.



JACQUE WILSON SCHARLACH, mezzo soprano, has been hailed in reviews as a "passionate singer with beautiful warm tones." She was the alto soloist in Beethoven's *Choral Fantasy* with the Boston Symphony Orchestra at both Symphony Hall and Carnegie Hall, under the baton of conductor emeritus, Bernard Haitink. Ms. Wilson Scharlach has sung with orchestras throughout the United States in such pieces as Bach's *Mass in B Minor, St. John's Passion*, and *St. Matthew's Passion*, Handel's *Messiah*, Copland's *In the Beginning*, Karl Jenkin's *An Armed Man: A Mass for Peace*, John Corigliano's *Fern Hill*, and Haydn's *Lord Nelson Mass*.

Ms. Wilson Scharlach also enjoys an active solo opera career performing lead and supporting roles with companies on both the East and West Coasts. Some of her favorite roles include Meg Page (Falstaff), Cherubino (Le Nozze di Figaro), Meg (Little Women – East Coast premiere), and Prince Orlofsky (Die Fledermaus). In addition to her performance career, she also enjoys an active teaching studio at San José State University, West Valley College, and Chabot College. She is a member of the San Francisco Opera chorus and Philharmonia Baroque Orchestra and Chorale. This season she will be singing in La Traviata, Dream of the Red Chamber, and Eugene Onegin.

CHRISTOPHER BENGOCHEA, the critically-acclaimed and prize-winning international opera tenor is quickly being sought after by opera houses, concert venues, and audiences alike. Mr. Bengochea has been heralded as having "power, sure intonation, and fine diction that come in a package tied with a ribbon of 'natural sound'...[and] has delighted audiences with his unique combination of vocal and dramatic interpretations in performances ranging from oratorio to opera. It is a unique, broadly-projected 'wide' sound that can serve lyrical or heroic music equally well."



Christopher Bengochea's operatic repertoire embraces a wide range of roles, including Ruggero in *La Rondine*, Don Jose in *Carmen*, Turiddu in *Cavalleria Rusticana*, the title role in *Les Contes of Hoffmann*, Radames in *Aida*, Canio in *Pagliacci*, and Cavaradossi in *Tosca*. Companies with which he has performed include Opera San José, Atlanta Opera, Opera Idaho, Opera Canada, Opera San Luis Obispo, Charlottesville Opera, da Corneto Opera, Center City Opera, Opera Company Brooklyn, Jarvis Conservatory, Intermountain Opera, Townsend Opera, Rimrock Opera, Palm Beach Opera, Pacific Repertory Opera, Livermore Valley Opera, West Bay Opera, Teatro Felice, Caramoor Opera, Tigullio Festival Opera, Stockton Opera Association, and Opera Santa Barbara.

NORMAN ESPINOZA, a bass from San José, California, has performed internationally and with numerous opera companies around the country. He is a San José State University graduate, where he obtained both his Bachelor of Music

and Master of Music in Vocal Performance.

Recognized for his powerful low notes, he has sung for Opera San José, Livermore Valley Opera, Lyric Opera Orange County, Opera Las Vegas, Berlin Opera Academy, Montefeltro Music Festival in Italy, and is currently a Chrisman Studio Artist for Opera Santa Barbara for their 2021-2022 season. His operatic roles have included Colline (*La Bohème*), Alidoro (*La Cenerentola*), Reverend Hale (*The Crucible*), Il Commendatore (*Don Giovanni*), Sparafucile (*Rigoletto*), Leporello (*Don Giovanni*), Bartolo (*Il Barbiere di Siviglia*), Seneca (*L'incoronazione di Poppea*), and Sarastro (*The Magic Flute*).



Recently Norman won third place in the 2021 Classical Singer Competition for Classical Young Artist/Emerging Professionals: "Tremendous voice! Love the color, especially in the lower part of his register." Up next, Norman will be singing Dottore Grenvil in Opera Santa Barbara's production of *La Traviata* and will be returning to Italy to sing Mustafà in *L'italiana in Algeri* and Colline in *La Bohème*.

Norman now resides in Las Vegas, Nevada with his wife, and off-stage they run a small business in financial services. They are a great team and have a passion for educating others about financial literacy and helping others reach their goals and dreams.



For more information about Peninsula Cantare or to make a donation, visit our web site at peninsulacantare.org or scan the QR code.



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IN MEMORIAM

"He who sings, prays twice."
-St. Augustine



John Buchanan, tenor (1942 – 2021)



Max Capestany, tenor (1933 – 2020)

Peninsula Cantare

Jeffrey Benson, Artistic Director Emily Hsu, piano

Sopranos

Arlie Aquirre Michelle Backer Marina Box* Liz Brimhall Lauren Culley Kira Dixon Toby Goldberg Carla Gratta Shirley Gruber Victoria Hanson Silke Maier Elizabeth Matchett **Emily Moore** Beth Nitzan Neerali Shah Lisa Shepherd Laura Sunseri **Amy Young**

Altos

Angela Acosta Dee Baily Jennifer Barnett Holly Elizondo Ginny Grant Ellen Hill Simone Horne Anna Hubel K. K. (Kay) Johnson Miriam Kaplan Michelle Montova Robyn Peters Kristen Redaniel* Barbara Saxton Ellen Tauber Siminoff Quentin Lewis Kristina Vetter Claire Yackley

Tenors

Larry Baer Elmer Downs Hamilton Fong Christopher Montova Jeremy Ryan Cody Scott* Richard Vaughan

Basses

Andrew Ford Andrew Hathaway Ronald Hodges Robert Janssen Dave Peters Noah Rulison Will Schneider Kevin Schoenfeld* **Branson Stephens** Lu Tesarowski

*section leader



Peninsula Master Chorale 1980s (former tenor, Max Capestany, is in front row 3rd from left; current tenor, Larry Baer, is in front row near center; current bass, Ronald Hodges, is in back row 5th from left)

SJSU CONCERT CHOIR

Dr. Corie Brown, conductor Kyle Ball, Jorell Chavez & Brendan Lodge, asst. conductors

Sopranos

Faith Achacoso
Katharine Joan Basile*
Zoe Blankenship
Priscila Chavez
Jasmine Digdigan
Mikaela Dodge
Kaelyn Howard
Chloe Koons
Victoria McDowell
Allison Nieves
Grace Purcell
Megan Rose
Nadia Sokolova
Michelle Thorne
Lawania Walton

Altos

Eliana Atanos
Darius Davis
Lauren De Gruccio*
Dominique Nikki Hernandez
Althea Jimenez
Jessalynn Levine
Katherine Nash-Coan
Bridget Pique
Kathleen Reyes
Natalia Richards
Nayeli Román

Tenors

Jacob Armoreda Kvle Ball Jorell Chavez Edie Flores Sergio Franco-Gonzalez Patrick Fu* Diego Granobles Michael Hobbs Austin Lim Leonardo Mangalindan Don Nguyen **Evan Peterson** Ryan Santana Macias Tyler Tumanda Ivan Dario Vielma Erik Viovode Brian Vo

Basses

Preston Adams
Andrei Baradayenka
Aaron Bull*
Jason Eves
Chris Hughes
Richard Le
Brendan Lodge
Samuel Lucas
Caiden Moreno
Chazny Nares
Daevon Perdue
Nate Peters
Drew Silvis
Steven Yacuta
Brian You

^{*}section leader

SJSU CHORALIERS

Dr. Jeffrey Benson, conductor Jessalynn Levine & Katherine Nash-Coan, asst. conductors

Sopranos

Elizabeth Allen Katharine Joan Basile Clara Chan Missa Hawk Kaya Evalina Maas-Espinoza Katherine Nash-Coan Ginger Piersol* Emmalina Sobrak-Seaton

Tenors

Kyle Ball Jorell Chavez Patrick Fu Ian Harris* Brendan Lodge Ivan Dario Vielma Erik Viovode Mark Wong

*section leader

Altos

Jules Citno
Katy Darrow*
Lauren De Gruccio
Alexis Delgado
Karen Duran-Magallon
Kaelyn Howard
Danae Johnson
Jessalynn Levine
Victoria McDowell
Muskan Parashar

Basses

Aaron Bull
Juan Angel Johnston-Chavez
Jason Eves
Fabian Gutierrez
Kendrick Huynh
David Marsh
Daniel Navarrete-Estassi
Daniel Rios
Andy Sundquist
Steven Yacuta
Brian You*

ORCHESTRA

Violin I
Catalina Barraza
Alan Chen
Hung Lam
Bill Palmer
Gulnar Spurlock

Violin II Lily Homer Scott Homer Randy Cono Erica Buurman

Viola Oscar Hasbun Vickie Morton Jennifer Wu

CelloNathaniel
Grohmann
Louella Hasbun

Bass Ken Miller

Flute Rhonda Bradetich Teresa Orozco

Oboe Claudia Engel Ruth Stuart

Clarinet Sonia Urquidi Bob Weil

Bassoon Sean Martin Sonny Young

TrumpetMichael Marmarou Angel Tovar

Horn Brian Holmes Randy Nickel

Timpani Trevor Dolce

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