



presents

The Fourth Annual Festival of

**new
music
FOR TREBLE
voices**

**Artistic Director: Martín Benvenuto
VolTI**

**Peninsula Women's Chorus
Piedmont East Bay Children's Choir
Cantabile Youth Singers
Crystal Children's Choir**

Sunday, April 3, 2011, 4:00 PM

ALL SAINTS' EPISCOPAL CHURCH, PALO ALTO

Welcome to the Fourth Annual Festival of New Music for Treble Voices

The idea for the festival sprang from the realization that several of the most nationally- and internationally-acclaimed treble choirs, all leaders in commissioning and performing new music, reside in the Bay Area.

As a professional choir dedicated to new music, **Volti** initiated the Festival of New Music for Treble Voices to support performances of this innovative repertoire. Volti and the Festival's artistic director **Martín Benvenuto** are pleased to welcome two new choirs this year: Crystal Children's Choir and Cantabile Youth Singers.

PROGRAM

PENINSULA WOMEN'S CHORUS

Martín Benvenuto, Conductor
Jungmee Kim, Accompanist

Windwolves.....Imant Raminsh
Brenda Schuman-Post, Oboe
Como Tú.....Alberto Grau
The Jumbles*.....Judith Shatin

* commissioned by Peninsula Women's Chorus

CANTABILE YOUTH SINGERS

Elena Sharkova, Conductor

Psalms 150.....David Willcocks
Yo le Canto todo el Dia.....David L. Brunner
High Flight*.....Karen Linford

* commissioned by Cantabile Youth Singers of Silicon Valley

ANCORA

(Piedmont East Bay Children's Choir)
Robert Geary, Conductor

Four Russian Peasant Songs.....Igor Stravinsky
1. Near the Savior's Church in Chigisy
2. Ovsen
3. The Pike Soloists: Madeleine Heaps, Sophia El Wakil, Grace Goodby
4. Fatso Soloist: Allison Rosengard

Lyrical Limericks**.....Zae Munn

** World Premiere, co-commissioned by Volti's Choral Institute, Acalanes High School, and Ancora (Piedmont East Bay Children's Choir)

DR. MARTÍN BENVENUTO, ARTISTIC DIRECTOR

Martín Benvenuto has established himself as one of the leading treble choir conductors in the Bay Area. A native of Buenos Aires, Argentina, he has been Artistic Director of the Peninsula Women's Chorus since 2003. Active as a clinician, panelist, and guest conductor, Benvenuto is also Artistic Director of WomenSing, and has served on the faculty of the Piedmont East Bay Children's Choir.

Recognized for his exacting technique, compelling presence, and a passion for drawing the finest choral tone, Benvenuto's repertoire is extensive, including great landmarks of the treble repertoire as well as works by living composers. His choirs are dedicated to commissioning new works from leading composers such as Libby Larsen, Chen Yi, Stacy Garrop, Charles Griffin, Cristián Grases, Brian Holmes, and David Conte.

His choirs have earned high marks in international competitions in Argentina, South Africa, Canada, Hungary, and Spain. Of particular note is third prize awarded to the PWC at the Béla Bartók International Choir Competition, one of the most competitive and prestigious in the European circuit. Benvenuto highly values artistic collaborations: his choirs have collaborated with Veljo Tormis, Joseph Jennings, Karmina Silec, Charles Bruffy, California Shakespeare Theater, the San Francisco Gay Men's Chorus, and the Golden Gate Men's Chorus.

Benvenuto has prepared choirs for organizations such as the San Francisco Opera, the Oakland East Bay Symphony, the Redwood Symphony, and the Kronos Quartet, and for works such as Bach's *St. Matthew Passion*, Monteverdi's *Vespers*, Britten's *St. Nicholas*, Mahler's *Third Symphony*, Holst's *The Planets*, Stravinsky's *Mass*, and Orff's *Carmina Burana*.

An accomplished singer as well, Benvenuto has appeared as a tenor soloist in Haydn's *Lord Nelson Mass*, Vivaldi's *Magnificat*, Mozart's *Requiem*, Bach's *Cantata BWV 61*, Beethoven's *Mass in C*, Ramirez's *Misa Criolla*, and others. As a member of the Westminster Symphonic Choir, he sang with the New York Philharmonic, Philadelphia Orchestra and Los Angeles Philharmonic under the batons of Kurt Masur, Wolfgang Sawallisch, Helmuth Rilling, Esa-Pekka Salonen and Joseph Flummerfelt.

Benvenuto holds a DMA in choral conducting from Boston University, where he studied with Ann Howard Jones and the late Robert Shaw. He earned his master's degree from Westminster Choir College, majoring both in Choral Conducting and Voice Performance and Pedagogy, studying under Joseph Flummerfelt, Elem Eley, and Julia Kemp. His undergraduate degrees in choral conducting and composition are from the Universidad Católica Argentina.

Benvenuto has recently been initiated as a Distinguished Member into the San Francisco Peninsula Alumnae chapter of Sigma Alpha Iota (SAI), where he received a Friend of the Arts membership.

ROBERT GEARY, FOUNDER

Robert Geary, founder of Volti and the Piedmont East Bay Children's Choir as well as of the Festival of New Music for Treble Voices, also holds directorial positions with the San Francisco Choral Society and the Golden Gate International Children's and Youth Choral Festival. For fourteen years, Geary was the director of the Baroque Choral Guild, and served for thirteen years as the Music Director of the First Unitarian Universalist Church in San Francisco.

Champions of contemporary music, Geary and his choirs have won numerous international and national awards. In 1993 Geary was awarded the International Peace Child Medal for his role as co-founder of the Golden Gate International Children's Choral Festival; in 1997, he received the award for "outstanding conductorial achievement" in Giessen, Germany; in 1998 he received a special award for interpretation at the Miedzzydroje Choral Festival in Poland; in 2002 he was named Music Educator of the Year by KDFC radio; and in 2003 he received the Lois Blair Rawlings Educational Inspiration Award.

Geary's choirs have performed throughout North America, Europe, the United Kingdom, Scandinavia, Russia, and the Far East. His choirs have been selected to perform for the national conferences of Chorus America, the American Choral Directors Association, the Organization of American Kodaly Educators and the College Music Society. They have performed for radio, television, opera, symphony and music festivals nationally and internationally. Geary also has prepared his choirs for some of the world's leading conductors, including Helmuth Rilling, Robert Shaw, Kurt Herbert Adler, Edo de Waart, Krzysztof Penderecki, Herbert Blomstedt, Michael Tilson Thomas, Dale Warland, Kent Nagano and Mikhail Pletnev.

Geary's choirs have been recorded by Harmonia Mundi, Koch International, Swiss International Radio and innova. He has served as a jurist for choral competitions in the United States and internationally. He has served as a jurist, clinician and guest conductor in the US, Denmark and Singapore. Geary has undergraduate degrees in Music Theory and Composition and a graduate degree in Choral Conducting as a student of Howard Swan.

**The Festival of New Music for Treble Voices
extends special thanks to
All Saints' Episcopal Church
Rodney Gehrke
and Susan Reaves**

PROGRAM NOTES

PENINSULA WOMEN'S CHORUS

Windwolves (No.1 from Two Windsongs).....Imant Raminsh (b. 1943)
Text: William D. Sargent

Do you hear the cry as the pack goes by,
The windwolves hunting across the sky?
Hear them tongue it, keen and clear,
Hot on the flanks of the flying deer!

Across the forest, mere and plain,
Their hunting call goes up again!
All night they'll follow the trail,
All night we'll hear their phantom wail.

For tonight the windwolf pack hold sway,
From Pegasus square to the Milky Way,
And the frightened bands of cloud deer
Flee in scattered groups of two or three.

Composer's Note: 'Windwolves' is the first of Two Windsongs commissioned by Iris Lamanna and the Contra Costa Children's Chorus, and is set for four-part treble voices, solo oboe, and piano. Echoing the strongly rhythmic, energetic nature of the text by William Sargent, the piece is marked "wild, unrelenting," and calls for agile tongues and voices. The stanzaic musical treatment with each verse building in pitch and intensity to a wailing "wolf cry." Approaching and receding interwoven vocal lines using dramatic dynamic shifts are intended to give the work a lot of three-dimensional depth. The oboe colour also adds a certain plaintive voice to the piece.

—Imant Raminsh

Imant Raminsh was born in Ventspils, Latvia, but emigrated to Canada at an early age. He studied at the Royal Conservatory of Toronto, University of Toronto, Akademie Mozarteum, Salzburg, the University of British Columbia and the University of Victoria. He is the founding conductor of the New Caledonia Chamber Orchestra (now the Prince George Symphony), Aura Chamber Choir, Nova Children's Choir, and the youth Symphony Orchestra of the Okanagan. As a composer he is the recipient of many commissions and his works have been performed worldwide. The Association of Canadian Choral Conductors awarded him its National Choral Award in 1990 for his *Magnificat* and in 1994 for his *Veni, Sancte Spiritus*.

Brenda Schuman-Post is a uniquely versatile oboist who plays classical to Celtic, show tunes to contemporary, soothing to wild jazz improvisations. She's been described as 'an oboe advocate' and has played for almost every type of audience. Brenda especially enjoys accompanying singers and has for many years played with the Calvary Church Choir, Winifred Baker Chorale, and Marin Oratorio Orchestras. She is delighted to have played last year with WomenSing and today with the Peninsula Women's Chorus.

Como Tú.....Alberto Grau (b. 1937)
Text is from the poem, "A Margarita Debayle," by Rubén Darío

Te voy a contar un cuento

I am going to tell you a story

Este era un Rey que tenía
un palacio de diamantes,
una tienda hecha de día
y un rebaño de elefantes.

There was once a King who had
a palace of diamonds,
a tent of gossamer,
and a herd of elephants.

Un kiosco de malaquita,
un gran manto de tisú,
y una gentil Princesita
tan bonita como tú.

A pavilion of malachite,
a great cape of silk and gold,
and a nice little Princess,
as pretty as you

Contemporary Venezuelan composer Alberto Grau was inspired by the poem *Margarita* by the Nicaraguan poet Félix Rubén García Sarmiento, known as Rubén Darío. Darío was the father of the Spanish-American literary movement known as modernismo, which flourished at the end of the nineteenth century. Using only the first stanza of the poem, Grau explores various settings of the text and uses certain words like malaquita, tan bonita, and como tú, "just like you," to produce rich poly-rhythmic textures. Latin-American rhythms, dissonant harmonies, and multicolor vocal effects are combined in three- to sixteen-part vocal textures, starting with a simple introduction and gradually growing to a large divisi climax at the end. The piece is a real tour de force for a women's choir. – María Guinand

The Jumblies.....Judith Shatin (b. 1949)
Text: Edward Lear

They went to sea in a Sieve, they did,
In a Sieve they went to sea:
In spite of all their friends could say,
On a winter's morn, on a stormy day,
In a Sieve they went to sea!
And when the Sieve turned round and round,
And every one cried, `You'll all be drowned!'
They called aloud, `Our Sieve ain't big,
But we don't care a button! we don't care a fig!
In a Sieve we'll go to sea!'
Far and few, far and few,
Are the lands where the Jumblies live;
Their heads are green, and their hands are blue,
And they went to sea in a Sieve.

They sailed away in a Sieve, they did,
In a Sieve they sailed so fast,
With only a beautiful pea-green veil
Tied with a riband by way of a sail,

To a small tobacco-pipe mast;
And every one said, who saw them go,
'O won't they be soon upset, you know!
For the sky is dark, and the voyage is long,
And happen what may, it's extremely wrong
In a Sieve to sail so fast!'

The water it soon came in, it did,
The water it soon came in;
So to keep them dry, they wrapped their feet
In a pinky paper all folded down neat,
And they fastened it down with a pin.
And they passed the night in a crockery-jar,
And each of them said, 'How wise we are!
Though the sky be dark, and the voyage be long,
Yet we never can think we were rash or wrong,
While round in our Sieve we spin!'

And all night long they sailed away;
And when the sun went down,
They whistled and warbled a moony song
To the echoing sound of a copper gong,
In the shade of the mountains brown.
And all night long in the moonlight pale,
We sail away with a pea-green sail,
In the shade of the mountains brown!'

They sailed to the Western Sea, they did,
To a land all covered with trees,
And they bought an Owl, and a useful Cart,
And a pound of Rice, and a Cranberry Tart,
And a hive of silvery Bees.
And they bought a Pig, and some green Jack-daws,
And a lovely Monkey with lollipop paws,
And forty bottles of Ring-Bo-Ree,
And no end of Stilton Cheese.

And in twenty years they all came back,
In twenty years or more,
And every one said, 'How tall they've grown!
For they've been to the Lakes, and the Terrible Zone,
And the hills of the Chankly Bore!'
And they drank their health, and gave them a feast
Of dumplings made of beautiful yeast;
And every one said, 'If we only live,
We too will go to sea in a Sieve,---
To the hills of the Chankly Bore!'
Far and few, far and few,
Are the lands where the Jumblies live;
Their heads are green, and their hands are blue,
And they went to sea in a Sieve.

Composer's Note: "The Jumblies,' a setting of the poem of that name by Edward Lear, was commissioned by the Peninsula Women's Chorus, with conductor Martin Benvenuto, in memory of chorister Mary Ager. While I did not have the pleasure of knowing Mary, it is clear that she brought great joy to all whose lives she touched, and I am pleased to dedicate this piece to her. Mary's sister, Lois Hinderlie, offered several wonderful suggestions for texts to set, including this poem. Other members of the chorus also made excellent suggestions. However, when I learned about Mary's deep interest in Victorian literature, even earning a PhD in the subject, I felt that the Lear poem was especially appropriate. The images are delightful and the whole is charming. Yet, there is a more serious message that one should set out on one's journey without worrying about whether others will come along. In the end, they may well wish they had! Scored for treble chorus and piano, the music closely mirrors the vivid images of the text. It is my hope that Mary, with her inclusive musical taste and zest for singing, would have enjoyed it.

—Judith Shatin

Judith Shatin is a composer, sound artist, community arts partner and educator. Her inspirations range from myth, poetry and her Jewish heritage to the calls of the animals around us and the sounding universe beyond. Educated at Douglass College (AB, Phi Beta Kappa), The Juilliard School (MM) and Princeton University (PhD), Judith Shatin is currently William R. Kenan, Jr. Professor and Director of the Virginia Center for Computer Music, which she founded at the University of Virginia in 1987.

THE PENINSULA WOMEN'S CHORUS

The Peninsula Women's Chorus, established in 1966, is a leader in the resurgence in women's choirs specializing in choral masterpieces. The PWC is known for its adventurous programming, seeking out music written specifically for women, and frequently commissioning new works. The singers are selected by audition and share an enthusiasm for challenging repertoire sung in original languages. Among PWC's honors are third prize in the 2006 Béla Bartók 22nd International Choir Competition, women's division, in Debrecen, Hungary; two Chorus America/AS-CAP Awards for Adventurous Programming (2003 and 1999); second place, 2000 Margaret Hillis award for Choral Excellence, and second prize at the 1994 Tallinn International Choral Competition in Estonia. The chorus has made three appearances at ACDA National Conventions – first in 1987, singing a feature concert of the vocal orchestra music from the film, *Song of Survival*, and presenting music for women's voices in a special interest session of music by Kirke Mechem; in 1993, presenting a traditional choral program; and most recently in March of 2001, presenting a contemporary tour de force before more than 6,000 choral directors to great acclaim. In addition, the chorus performed as a continental founding choir at the AmericaFest World Festival of Women's Singing in Seattle in July of 2001. In the summer of 2003, the PWC participated, as one of four choirs representing the United States, in Festival 500: Sharing the Voices, an international festival of choral music in St. John's, Newfoundland. In addition to extensive performing throughout the San Francisco Bay Area, the chorus has competed in international competitions, has performed on National Public Radio, and has appeared on television both nationally and internationally.

PWC MENTORSHIP PROGRAM

PWC has had the pleasure of welcoming and working with four talented high school students in 2010/2011, the second year of our Mentorship Program. This program offers young women currently enrolled in high school and with choral experience a unique opportunity to work with us on selected repertoire for performance at the New Music for Treble Voices Festival. For more information about the PWC Mentorship Program please visit our website at www.pwchorus.org/mentor.html. Applications for 2011/12 will be available online in September.

PWC MEMBER ROSTER SPRING 2011

(* 2010/2011 PWC Mentorship Program Students)

Soprano 1	Alto 1
Stephanie Batties	Priscilla Bates
Katherine Breeden	Linda Boyd
Mardie Daul	Jan Cummins
Jennifer Kwei	Sarah Etheredge
Jocelyn Lambert	Ann Hillesland
Anna Martin*	Emily Jiang
MaryLouise Meckler	Betsy Landergren
Mercidita Navarro	Ciara Landon*
Marina Orzano	Roselena Martinez
Kathryn Sanwick	Kathy Plock
Kyle Sofman	Jan Schonhaut
Eunsun Song	Gail Schwettman
Judy Sweet	Deanne Tucker
Patricia Tani	Jeanne Von Gunten
Jane Walker	Marsha Wells
	Janet Wheelock
Soprano 2	Alto 2
Sara Asher	Anne Anderson
Vicki Brown	Tricia Baldwin
Beatrice Fanning	Tanya Benitez*
Yenyi Fu	Lisa Collart
Jennifer Katz	Hannah Druckman
Elise Kent	May Goodreau
Holly Liberatore	Lynne Haynes-Tucker
Andra Marynowski	Valerie Hornstein
Carole McCreery	Kathy MacLaury
Robin Mulgannon	Martha Morgan
Eithne Pardini	Gerri Roe
Barbara Pforzheimer	Susan Rooke
Bonnie Senko	Hoai-Thu Truong
Susan Young	Barbara Zoeller

PWC DONORS AND VOLUNTEERS

PWC acknowledges and gives special thanks to its generous donors and to the members of its Chorus Auxiliary whose help is greatly appreciated. Special thanks to Beverly Colquhoun, Jan Houlihan, Carol Schultz, and Dick Roe for their help with this Festival.

PWC Program Content: Marina Orzano, content; Kathy MacLaury, editor

JUNGMEE KIM, ACCOMPANIST, PENINSULA WOMEN'S CHORUS

Jungmee Kim, a native of South Korea, has an MM from the New England Conservatory of Music, an MLA from Harvard University, and a BA from Northeastern University. Her mentors include Terry Decima, Irma Vallecillo, Susan Larson, and John Moriarty. Jungmee was named Gideon Klein Scholar for her study of composer Viktor Ullmann and Jewish music in Teresienstadt Camp during the Holocaust. She also received first prize in the Performing Arts Society Beethoven Sonata Competition and a Concord Pavilion Performing Arts Scholarship.

A highly sought after musician, she keeps a busy performance schedule as a solo pianist, collaborative pianist, organist, and percussionist. She has appeared with Boston Philharmonic Orchestra, Harvard University Wind Ensemble, Boston Opera Collaborative, Northeastern University Orchestra, Prism Opera, New England Conservatory Light Opera Company, Harvard Business Music Series, Longy School of Music, Bay Area Classical Harmonies, and Oakland Opera Theatre. Jungmee is the music director and répétiteur for the San Francisco Parlor Opera.

PWC BOARD OF DIRECTORS

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Martha Morgan, member-at-large
Jeanne von Gunten, member-at-large
Beverly Colquhoun, community member
Jim Yowell, community member
Martin Benvenuto, artistic director

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John P. McGlothlin, business manager

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Jan Fenwick, member, Foothill College Commission
Amy Goodreau, professional accountant
Mary Lorey, former PWC board president
Kirke Mechem, composer
Stew Plock, former PWC board president

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Sara Asher
Martin Benvenuto
May Goodreau
Elise Kent
Holly Liberatore
MaryLouise Meckler
Dick Roe
Gerri Roe
Judy Sweet



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Peninsula Women's Chorus is funded in part by a grant from Arts Council Silicon Valley, in partnership with the County of Santa Clara and California Arts Council.

Funded in part by Applied Materials Excellence in the Arts Grants, a program of Arts Council Silicon Valley.

PROGRAM NOTES

CANTBILE YOUTH SINGERS

Psalms 150.....Sir David Willcocks (b. 1919)
commissioned by Toronto Children's Chorus, 1987

O praise God in his holiness: praise him in the firmament of his power.
Praise him in his noble acts: praise him according to his excellent greatness.
Praise him in the sound of the trumpet: praise him upon the lute and harp.
Praise him in the cymbals and dances: praise him upon the strings and pipe.
Praise him upon the well-tuned cymbals: praise him upon the loud cymbals.
Alleluia, Praise the Lord.

The English conductor, organist and music educator Sir David Willcocks began his musical training as a chorister at Westminster Abbey from 1929 to 1934. He was a music scholar at Clifton College, Bristol (1934-1938), and then the organ scholar at King's College, Cambridge (1939-1940). Following a five-year period of war military service, in which he was awarded the Military Cross, he returned to King's College. From 1957 to 1974 he held the post for which he is probably best known, Director of Music at King's College, Cambridge. In addition, he served as the organist of Cambridge University, conductor of the Cambridge University Musical Society, and as University Lecturer. He is currently Music Director Emeritus of King's College Choir, and an Honorary Fellow of King's College, Cambridge.

Yo le Canto todo el Dia.....David L. Brunner (b. 1953)
commissioned by the Miami Choral Society, 1997

Ya me voy de corazón,	I am moving with my heart,
Ya me voy con un tambor.	I am leaving with a drum.
Yo le canto todo el día	I sing to you all day long
Con cariño y alegría.	With affection and joy.
Ya me voy con un tambor,	I am leaving with a drum,
Con cariño y emoción.	With affection and emotion.

David L. Brunner is acclaimed as one today's most active and versatile conductors and composers, working with all ages in professional, university, public school, community, church and children's choruses. Brunner's compositions have been performed worldwide. He is the recipient of yearly ASCAP awards since 1997 and is published exclusively by Boosey & Hawkes, Inc., which has released nearly one hundred of his compositions.

Brunner holds degrees from Illinois Wesleyan University and Northwestern University in choral music education and conducting and the Doctor of Music Arts in Choral Literature and Conducting from the University of Illinois. In addition, he has studied with Robert Shaw, and with Helmuth Rilling in conducting master classes at the Oregon Bach Festival. Dr. Brunner is Professor of Music and Director of Choral Activities at the University of Central Florida, where he conducts the University Chorus and Chamber Singers, teaches courses in conducting and music education, and coaches composition students.

High Flight.....Karen Linford (b. 1967)
commissioned by Cantabile Youth Singers of Silicon Valley, 2005
Poem by John Gillespie Magee, Jr.

Oh! I have slipped the surly bonds of earth
And danced the skies on laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth
Of sun-split clouds—and done a hundred things
You have not dreamed of—wheeled and soared and swung
High in the sunlit silence. Hov'ring there
I've chased the shouting wind along, and flung
My eager craft through footless halls of air.
Up, up the long delirious, burning blue,
I've topped the windswept heights with easy grace
Where never lark, or even eagle flew—
And, while with silent lifting mind I've trod
The high untresspassed sanctity of space,
Put out my hand and touched the face of God.

Karen Linford received her undergraduate training in music education from Chico State University, where she studied under Dr. Sharon Paul and was recognized for her work in music and composition. She received a Master of Music degree in choral conducting from the University of Oregon in Eugene and has also taken courses in conducting from Helmuth Rilling, Charlene Archibeque, and Ralph Allwood. She was a member of the Oregon Bach Festival Choir for five years and has been a mezzo-soprano soloist with the University of Oregon Symphony, the Central Oregon Symphony, and the Sunriver Music Festival. Her numerous teaching experiences have included high school, (Acalanes HS and Carlmont HS) children's chorus (Cantabile Youth Singers of Silicon Valley and Contra Costa Children's Chorus), and adult choirs (Peninsula Women's Chorus). In the spring of 2005 and 2006, Karen was commissioned to work with several Bay Area schools, setting music to the poems of 4th and 5th graders. She is currently the Director of Choral Music at Menlo School, in Menlo Park, CA.

About the poem and the poet

John Gillespie Magee, Jr., entered flight training in 1941 when he was 18 years old, and soon was sent to England to join the No. 412 Fighter Squadron. He was assigned to fly the Supermarine Spitfire and flew air defense over England against the German Luftwaffe. As he orbited and climbed upward to 30,000 feet in a test flight, a poem came to his mind; back on the ground in a letter to his parents he included the poem, explaining: "It started at 30,000 feet and was finished soon after I landed."

Just 3 months later John Magee was killed in an air collision with another plane. His poem, "High Flight," has become a mantra for pilots, and has been called the most famous aviation poem ever written.

CANTABILE YOUTH SINGERS OF SILICON VALLEY

Founded in 1994 by Signe Boyer and since 2004 under the artistic leadership of internationally renowned conductor and music educator Elena Sharkova, **Cantabile Youth Singers of Silicon Valley** offers children and youth comprehensive choral music education and performance opportunities of the highest caliber, thereby engaging their hearts and minds, encouraging a lifetime appreciation for the arts and the diversity of humankind, cultures, and languages.

200 voices strong, Cantabile Youth Singers of Silicon Valley organizes its members into four divisions and seven different choirs, based on skill level and age. The singers, ages 4–18, enjoy weekly rehearsals, seasonal concerts, participation in music festivals, and performance tours abroad. They are frequent guests with premier local symphony, opera, and ballet companies, and have appeared in Carnegie Hall with solo performances in 2005 and 2010.

Performing today are Cantabile's advanced touring choirs, *Vocalise* and *Ensemble*. These young singers ages 12-18 are experienced and dedicated musicians who perform a wide variety of challenging, diverse, and exciting music from all over the globe—from medieval chants and Renaissance madrigals to jazz, avant-garde and cross-genre compositions mixing drama, dance, voices, and instruments.

Most recently, Cantabile Youth Singers collaborated with such professional companies as Kronos Quartet, Symphony Silicon Valley and Chorale, Ballet San José, Opera San José, West Bay Opera and Fremont Opera.

ELENA SHARKOVA is recognized nationally and internationally as an inspirational and effective conductor, master teacher, adjudicator of music festivals and competitions, and keynote speaker at professional conferences. An expert on Russian choral music, Ms. Sharkova has lectured extensively on its repertoire and performance practices and conducted several U.S. premieres of Russian contemporary compositions. Ms. Sharkova has conducted professional, university, youth, and community choirs and orchestras in 17 countries – from Russia to the Middle East, USA to Western and Eastern Europe, Scandinavia and the Baltics to Canada and, most recently, Japan.

As a guest conductor, she has appeared in such prestigious concert halls as New York's Carnegie Hall and Lincoln Center, Chicago Orchestra Hall, San Francisco Davies Symphony Hall, St. Petersburg's Glinka Kapella and Moscow Conservatory's Tchaikovsky Hall. In great demand as an honor choir and festival clinician, Ms. Sharkova has conducted at the National Convention of Kodaly Educators in 2004, the Golden Gate International Festival in 2005, the American Orff-Schulwerk Association Conference in 2008, the Association for Music in International Schools Conference in 2009, and Tokyo International Honor Choir Festival in 2011. Ms. Sharkova's most recent engagements include Texas, Missouri, Oregon, Kansas, Oklahoma and Nebraska All-State Honor Choirs, and the American Choral Directors Association South West Division Convention Treble Choir.

Elena Sharkova holds two graduate degrees in conducting from Russia and the US. Her academic career started at St. Petersburg State Conservatory in Russia and continued successfully at Western Michigan University and San José State University, where she held the position of Director of Choral Activities from 2000

to 2006. Now in her eighth year as the Artistic Director of Cantabile Youth Singers, Ms. Sharkova oversees all performance and educational aspects of the program and conducts the top choirs, Ensemble and Vocalise. She lives in San José with her winemaker husband Tony Craig and their seven-year old son, Sasha.

Elena Sharkova, Conductor
Jeffrey Jones, Accompanist
Michael Sohn, Assistant Conductor

Soprano 1	Soprano 2	Alto
Anna Boadwee	Kris Auyeung	Julian Bliss
Jessica Feinberg	Kelsey Auyeung	Andrew Briggs
Gwen Howard	Elizabeth Bell	Mattie Keith+
Laurel Howard	Adellyn Geenen	Haley King
Yonsoo Kang	Nicole Griswold	Katie MacLaughlin
Hillary McKinney+	Victoria Haimov	Danielle Man
Brianna Krong	Caroline Harris	Margaret Maser
Angelina Murphy	Natasia Pelowski	Kate Matheson
Caroline Wheeler	Maggie Peng	Kate Robertson
Katerina Zorko	Noel Peng	Maya Singhal
	Karuna Sangam	Ethan Van Steenburgh
	Clara Takahashi +	Darya Likhareva
	Laura Tessarowski	Connie Robinson
	Diana Zhou	Sarah Robinson

+ = section leader

*** PREVIEW OF COMING ATTRACTIONS ***

Cantabile All-Choir Spring Concert
Saturday, May 14, 2011, 4:00pm
Campbell United Methodist Church, Campbell, CA

Cantabile is pleased to present nearly 200 young singers ages 4-18
in a lively program guaranteed to inspire!

Cantabile Upper Choir Concert
Saturday, May 21, 2011, 4:00pm
Campbell United Methodist Church, Campbell

The last concert before our senior choirs travel to England
this summer, this is sure to be a bright concert
sparkling with the enthusiasm of our young singers
as they preview their performance for our local audience.

www.cantabile.org

PROGRAM NOTES

ANCORA (Piedmont East Bay Children's Choir)

Four Russian Peasant Songs.....Igor Stravinsky (1882-1971)

Igor Stravinsky was deeply invested in Russian folk music, and his large-scale ground-breaking compositions in his new Russian style are known and loved worldwide. However, his small compositions written during the same period, including the "Four Russian Peasant Songs" for female chorus a cappella, composed 1914-1917, are less known to the public. Yet these songs deserve the closest attention, for they are veritable gems in which the essence of Stravinsky's revolutionary musical thought, including his modal and rhythmic ideas, are concentrated as densely as a dwarf star's matter.

In Russian these songs are called *podbliudniye* ("platter" or "saucer" songs) because of their connection with fortunetelling rituals practiced by peasants (and some aristocrats as well) during Yuletide celebrations. In the ritual young women tried to discern when they would get married, and whether wealth or misery awaited them in the future. The girls would put their rings, earrings, and hair ribbons onto a covered saucer, along with grain kernels and cinders. Then they sang the *podbliudniye* songs. With each song an object was plucked from the plate. Whatever the song's text promised was interpreted as a prediction, although the melody's character could also change the nature of the message. The messages, naturally, were wrapped into a rich metaphoric form.

The first three of the "Four Russian Peasant Songs" predict wealth for the one to whom they are sung. The fourth song, in a grotesque and allegoric form, foretells poverty. As for the songs' musical language, one should bear in mind that they are the product of a modern-day intellect. Stravinsky understands folk music as a live, pulsating, and intensely contemporary mode of expression, which is fully able to reflect the 20th Century world. Totally absent is even the smallest hint of a romantic "sacred trepidation" towards folk music; neither does one perceive even the remotest intention to idealize folklore, as was done in the 19th Century. As Paul Griffiths notes in his book *Stravinsky*, these songs are "futurist photographs of something ancient." -Vadim Prokhorov

Four Russian Peasant Songs

1. Near the Savior's Church in Chigisy
Near the Savior's Church in Chigisy
Across the Yauza River... Glory! Glory!
There the wealthy farmers live... Glory!
They rake up gold by the shovelful... Glory!
They gather up pure silver by the basketful...
Glory! Glory! Glory!

2. Ovsen

Ovsen, ovsen, ovsen!
I'm hunting a black grouse.... Ovsen, ovsen!
I'm hunting a black field grouse...
Ovsen, ovsen, ovsen!
It hides under a bush, but I grab its tail...Ovsen!
Its tail stuffed in my hand... Ovsen!
Its tail stuffed in my hand a handful of money.
Ovsen! Ovsen, ovsen, ovsen, ovsen!

3. The Pike

A pike came from Novgorod... Glory!
It dragged its tail from the White Lake... Glory!
Its scales are of siver... Glory!
They are gilded with gold... Glory!
Its back is braided with pearls... Glory!
Its head is studded with pearls... Glory!
And in place of its eyes are precious diamonds... Glory!

4. Fatso

Fatso ventured out into the turnip patch...
Glory, glory, glory, glory, glory!
Out of Fatso burst out a pound of lice.
Glory, glory, glory, glory, glory!
A pound of lice and a half-pound of fleas.
Glory, glory, glory, glory, glory!

Lyrical Limericks.....Zae Munn (b. 1953)
texts by Peg Lauber, Marilyn L. Taylor, Paul Munn and Zae Munn

Zae Munn is Professor of Music at Saint Mary's College in South Bend, Indiana where she has taught composition and theory courses since 1990. She taught at Interlochen Arts Camp in Michigan for 14 summers. Her DMA and MM degrees in composition are from the University of Illinois at Champaign-Urbana and her BM in composition is from Chicago Musical College of Roosevelt University. Munn's early musical training was as a cellist, with additional studies in piano, voice, and conducting.

Her works are published by Arsis Press, Earthsongs, Frank E. Warren Music, HoneyRock, JOMAR Press, Tempo Press, and Yelton Rhodes Music. Recordings are available from, Capstone Records, Centaur Records, and a number of independent, local labels.

Lyrical Limericks is a musical setting of eight limericks written especially for this project, each intended to capture an aspect of the lives of the young women who would be singing it. Some are whimsical (piercing, vampires, Harry Potter) while others address weightier topics (dating and marriage, athletics, and feminism). A recurring section ("Once upon a time...") begins and ends the piece and also

groups the limericks into three sections. *Lyrical Limericks* was commissioned for Volti's Choral Institute for High School Singers, by a consortium of Volti, Acalanes High School, and Piedmont East Bay Children's Choir. In January of this year, high school girls from Ancora and Acalanes High School spent an intensive week-end "choir camp" with five of Volti's professional women singers, along with the choirs' conductors, Robert Geary and Bruce Lengacher, learning this music as well as enjoying voice lessons, small-group rehearsals, work on music theory and solfege, and of course s'mores.

1. Young Jennifer painted her toes
 and her fingers the flashiest rose.
 Her mom said, "OK --
 but do as I say --
 Do not pierce your lip or your nose!"

2. There once was a long-limbed lass
 who people said had too much sass.
 She knew they were boorish;
 she continued to flourish,
 and she moved to the head of the class.

3. Hey girls, I hope you have heard
 how your troubles with love can be cured?
 Just forget those buff boys,
 with their come-ons and ploys,
 and marry a wonderful nerd!

4. There once was an athletic girl
 who thought she'd give curling a whirl.
 She took up a broom,
 the team gave her room,
 she moved on the ice with a swirl.

5. There once was a vampire named Barry
 who finally decided to marry
 The wedding? A dud.
 The guests all drank blood
 And the bride, a werewolf, was hairy!

6. Susannah and Danny were cool --
 the best-looking couple in school.
 But when he started to stray,
 Susannah she went her own way.
 Susannah was nobody's fool!

7. My friend went to Kalamazoo
 and came back with a zig-zag tattoo.
 I think someone got her
 to read Harry Potter,
 and this was her bolt from the blue.

8. There once was a feminist critique
that suggested she was not a freak.
She processed this news
and other world views
and now thinks of herself as unique.

Ancora Singers

Tziporah Amgott-Kwan
Lauren Boranian
Sophia El-Wakil
Kimiko Fujioka Guillermo
Madeline Heaps
Casey Lewis
Tlalli Aztlan Moya-Smith
Allison Rosengard
Kyra Simpson

Chloe Bash
Antonia Calabrese-Thomas
Akela Franklin-Baker
Honor Grace Goodby
Laura Henry
Sarah Lo
Hannah Pinkham
Ailey Simpson
Aliza Thisis

Piedmont East Bay Children's Choir

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Conductor of Ensemble and Ancora

Sue Bohlin, Associate Conductor and Accompanist for Ensemble and Ancora

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Piedmont East Bay Children's Choir
acknowledges and thanks its generous donors
and all of its many volunteers, whose help is greatly appreciated.
Special thanks to TJ Togasaki for her extra help with this festival.

PROGRAM NOTES

VOLTI and ENSEMBLE

Painted Lights (2010).....Kui Dong (b. 1966)
Commissioned by Volti and Piedmont East Bay Children's Choir

Kui Dong was born in Beijing, China, and earned her Bachelor and Master of Arts degrees with honors in theory and composition from the Central Conservatory of Music in Beijing in 1989, where she was trained in western classical music as well as Chinese classical and folk music. From 1988 through 1990, she worked as a free-lance composer for film, television and commercials, and as composer-in-residence for the Central Ballet Group of China, for whom she and co-composer Duo Huang wrote the full-length ballet *Imperial Queen Young*. In 1991, Dong moved to the United States to earn a Doctor of Musical Arts degree in composition from Stanford University. Since 1997 she has held the position of Associate Professor of Music at Dartmouth University in New Hampshire, where she teaches music composition, theory, improvisation and contemporary music.

Her works written in United States increasingly show a unique synthesis of influences from avant-garde experimental, jazz, electro-acoustic and other ethnic music. In some works, she has incorporated traditional Chinese instruments and musical concepts into contemporary settings. She also occasionally performs free-improvisation on piano with her Dartmouth colleagues Christian Wolff and Larry Polansky.

Composer's note: *Painted Lights*, for double chorus of adults and children, is written as the closing act of my choral trilogy that began with *Shui Diao Ge To and Song* (2003), premiered by Volti, and continued with *Let the Frogs and Crickets Carry It On*, performed by Piedmont Children's Choir.

A logical progression into adulthood -- where there exists a growing confusion and fear, a tender human desire of wanting to know the mystery of the unknown, wondering what it will be like in the beyond when we cross over -- shapes the main concept of the piece. The children's voices are a reminder of the relationship between adults and children.

This also represents the inner child in every adult that, although deeply hidden, still maintains a perspective of youth and optimism. The idea of musical layering plays the notion of romancing the concept of death (by the composer), while mocking and rationalizing it with a "clinical description" of death, found online in the Wiki encyclopedia.

This piece also expands the concept of crossing over, literally, both in the music and the staging. The two ensembles move to each other's side of the stage while singing; the sonic voice crossing happens in shifting from the timbre of children's high voices "gliding" down to the adults' bass. This forms an invisible but audible line of crossing in the fourth dimension.

Volti and Ensemble present the second movement of this two-movement piece.

* * *

Painted Lights
- Kui Dong

Mysterious dreams drop on the thin edges of ghostly echoes
Death is imminent,
I hear it coming for me
It is coming to me

Have you seen me before?
Three voices pulling out of one
Are you who you were
Are you who you are,
Are you who you will be?

When stars shimmer in the sky
Our dreams shall cross
You will see me again
You will hear me again
And we will sing

- Denise Newman
The mind turns backward
recalls a sea
the body rests in its cave
and the sea goes nowhere

Denise Newman is a poet and translator living in San Francisco. She is the author of three collections of poems, and she has also translated *Azorno* and *The Painted Room* by the Danish poet Inger Christensen. Her poems, collaborations, and translations have appeared in *Denver Quarterly*, *Volt*, *Fence*, *New American Writing*, *ZYZZYVA*, and elsewhere. She has been a Djerassi Resident Artist, and she teaches creative writing at the California College of Arts and Crafts and at Mills College. For the past decade, she has been collaborating with composers, providing lyrics for choral works.



Volti – a 20-member, mixed-voice professional chamber chorus -- was founded by Robert Geary as the San Francisco Chamber Singers in 1979. By the 1990s the ensemble was basing its programming almost exclusively on premieres and commissions from living composers.

For its 25th anniversary season in 2003/04, the choir adopted a new name—**Volti**. Evoking the hallmark energy, vigor and forward-looking spirit of the group, the new name was taken from the musical expression *volti subito*, which directs musicians to “turn [the page] quickly,” or “look ahead.”

Now in its 32nd season, Volti showcases American contemporary music and composers and introduces contemporary music from around the world to Bay Area audiences. Working with some of the most creative and original established and emerging American composers, the professional singers of Volti present multiple premieres and commissions each season. With over 500 performances to its credit, the group has become one of America’s renowned choirs, repeatedly recognized as a pioneering force in the contemporary choral performance field. In June of 2009 the American Society for Composers and Publishers (ASCAP) awarded Volti its Award for Adventurous Programming of Contemporary Music for the sixth time. Volti is the first and only chorus to receive this award so many times. Bob Geary says he thinks of Volti as “the R&D arm of the choral world.”

In addition to its commissioning and concert programs, Volti sponsors an educational outreach program, the Choral Institute for High School singers. The Institute begins with an intensive weekend retreat at which several high school choirs combine forces to learn new music under the mentorship of a composer in residence -- last year, Morten Lauridsen, this year, Kirke Mechem, and next year Stacy Garrop -- with the guidance of Volti’s professional singers, Geary, and the high schools’ choir conductors. Later in the school year, after continued rehearsal, the choirs reunite for a public performance.

San Francisco critics have praised Volti’s “stunning performances” of “unique and ambitious program[s].” Critic Jules Langert of the San Francisco Classical Voice called the group “an important and formidable local asset, immensely rewarding to hear in repertoire that no one else seems to be taking on.” In 2008, SFCV’s Georgia Rowe called the group “one of the Bay Area’s most consistent musical treasures.” Joshua Kosman of the San Francisco Chronicle notes Volti’s “irresistible blend of vigor and bonhomie,” and Charles Amirkhanian of Other Minds praises Volti’s “innovative and visionary spirit that is willing to push boundaries and take an active role in shaping our musical landscape and future.”

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PROGRAM NOTES

VOLTI

Privilege (2010).....Ted Hearne (b. 1982)
2009/10 Volti Choral Arts Laboratory Commission

Composer, conductor and performer of new music Ted Hearne attended Manhattan School of Music and Yale School of Music, and studied with Martin Bresnick, Aaron Jay Kernis, Ezra Laderman, David Lang, Nils Vigeland and Julia Wolfe. Ted is the artistic director of Yes is a World, resident conductor of Red Light New Music, and for five years was composer-in-residence of the Chicago Children's Choir. Ted was awarded the 2008 Charles Ives Scholarship from the American Academy of Arts and Letters, and was an artist in residence at the MacDowell Colony in Fall 2009. His work *Katrina Ballads* is the recipient of the 2009 Gaudeamus Prize in composition.

The Minnesota Orchestra, Calder Quartet, Pittsburgh New Music Ensemble, Transit Ensemble, and New York City Opera have performed Ted's music. Upcoming commissions include works for DITHER Electric Guitar Quartet, Toomai Quintet, and a new work for Yale Glee Club and Yale Symphony Orchestra to be premiered at Carnegie Hall in April 2011.

Composer's Note: *Privilege* is a collection of five short pieces. The fourth movement (*they get it*) is set to a text taken from an interview of David Simon (creator of HBO's *The Wire*) by journalist Bill Moyers, which aired in April 2009 on PBS. *they get it* addresses the idea that there is a large segment of our population - Simon guesses ten to fifteen percent - whose existence is unnecessary to the American economy, especially those who "are undereducated, that have been ill served by the inner city school system, that have been unprepared for the technocracy of the modern economy." Until there is a place for them in the American ideal, Simon posits, drug trafficking and other illegal activity will provide a more viable financial option.

The final movement, *we cannot leave*, is set to the translation of *As' Kwaz' uKuhamba*, a black South African political Anti-Apartheid song, the original words of which are in Xhosa, the native language of Nelson Mandela.

-Ted Hearne

IV. they get it

we pretend to need them
we pretend to educate the kids

but we don't

and they're not foolish
they get it

text: David Simon
Bill Moyers Journal (PBS)
broadcast April 17, 2009

V. we cannot leave

we cannot leave
this land of our ancestors
on this earth

we are being killed by the monster
on this earth

shuku shuku (*the sound of the train*)
oh, mother, it's leaving me behind!
i want to get on the train
to get on the train in the morning
i want
oh, mother, it's leaving me behind!

text: As' Kwaz' uKuhamba
traditional Xhosa anti-Apartheid song
translation by Patiswa Nombona
and Mollie Stone, 2003

Volti's Choral Arts Laboratory ("CAL") is an annual commissioning and residency program, begun in 2003, which is designed to give American composers under the age of 35 the opportunity to work with the professional singers of Volti during the compositional process. The composer is invited not only to create a work for the ensemble, but to develop the composition in a workshop setting. The composer is then given more time to work out issues discovered during rehearsal with the singers, as well as during consultations with Artistic Director Robert Geary and Volti's longtime Resident Composer, Mark Winges. This collaboration culminates in the world-premiere performances given by Bob Geary and Volti during the regular concert season.

Each year composers from around the U.S. apply to Volti for this opportunity. More than half of the states have been represented over the seven years of this program, with nearly 50 applications in 2010. Matthew Barnson, whose music has been featured on both sides of the Atlantic (ISCM World New Music Days in Stuttgart, Czech Republic's Ostrava Days, June in Buffalo, Aspen Music Festival), has been selected to write the eighth CAL commission, which will be premiered in May 2011. Peter Knell, Robert Paterson, Eric Lindsay, Amy Beth Kirsten, George Lam, Ruby Fulton and Ted Hearne are past CAL composers.

Volti extends special thanks to:
Paul Ingraham, program notes;
Sue Bohlin, rehearsal accompanist;
Susan Ford, volunteer coordinator;
Elenka Proulx, volunteer extraordinaire;
all of our donors and patrons,
and each of our devoted and supportive Board members.

The Volti Singers:

Soprano

Kristen Brown
Pam Igelsrud
Lindsey McLennan
TJ Togasaki
Christa Tumlinson

Alto

Marjorie Gómez
Verah Graham
Emily Ryan
Celeste Winant
Jessica Winn

Tenor

Michael Eisenberg
Paul Ingraham
David Kurtenbach
Roderick Lowe
Joseph Sargent

Bass

Jeff Bennett
Sidney Chen
E.E. "Chip" Grant IV
Philip Saunders
Donald A. Ziff

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PROGRAM NOTES

CRYSTAL CHILDREN'S CHOIR

The Riddle Song.....Chinese folk song, arr. Zhang Yi-Da

This is a children's folk rhyme from the Southwest region of China, which uses a question-and-answer dialog style to connect a musical theme and variation. The introduction adds colors to the setting and instantly transforms it to a beautiful backdrop on the sunset hills with the sounds of village children playing and laughing. Using the rhythms of a tongue twister, the song depicts the children engage in a riddle game. The melodic lines are simple yet humorous and vivid.

Diu Diu Dang.....Taiwanese folk song, arr. Chuang Shien-Lu

A traditional Taiwanese folk song composed by Mr. Lu in 1942, who translated the orally passed down melody into text. It portrays the railroad constructed in the early 1900's around Yi-Lan, demonstrating the way of life that surrounds the village.

Water Beetle Presage.....Chinese folk song, arr. Liu Ziao-Geng

This is a folk song of which the melody and words have been passed on from generation to generation among the Chinese ethnic group, Zhuang, residing in the mountain villages of Wensan. It is a song which portrays the village children playing with water beetles in the rice fields by the creek side. To where the water beetle flies away is also a presage about a girl's destiny of future marriage. The cheerful singing is to wish that the water beetles will not fly far away so the girls will not be apart from their loving folks.

Conductors: Jenny Chiang and Karl Chang

Accompanist: Anna Lin

Jenny Chiang, the Artistic Director of Crystal Children's Choir, was born and raised in Taiwan. She received her early music training from Professor Chuang-Shien Lu, who is well known as a composer and "Father of Children's Choral Music" in Taiwan, and her MA from University of Utah. Ms. Chiang co-founded Crystal Children's Choir in 1994 and has served as Artistic Director ever since. In the summer of 2000 and the spring of 2005, she studied choral conducting with Dr. Charlene Archibeque at San Jose State University.

Karl Chang, the Executive Director of Crystal Children’s Choir, is the co-founder of two choirs in Silicon Valley, California (ChingChing chorus and Crystal). Mr. Chang received his Master’s degree in Engineering and an MBA. However, his passion for choral music has led him to pursue his lifelong dream, conducting choirs and studying choral conducting with Dr. Charlene Archibeque. Under his leadership, Crystal Children’s Choir has received superior ratings at numerous choral festivals and has been recognized for its outstanding performances of repertoire rich in cultural diversity.

Crystal Children’s Choir was founded in the San Francisco Bay Area in 1994. Since then, it has grown into an organization of over one thousand members. Choir members rehearse every week with their respective ages and skill levels in four Bay Area cities - Cupertino, Fremont, Foster City and San Jose.

The Choir has toured Australia, Asia, Europe, and North America, and has performed at prestigious venues including St. Peter’s Basilica in Vatican City, Taipei National Concert Hall, Sydney Opera House, Davies Symphony Hall, Carnegie Hall, and Beijing Concert Hall. Crystal Children’s Choir also received numerous invitations to perform at the Conferences or Conventions of CMEA, OAKE, MENC and ACDA.

Crystal Children’s Choir aspires to be a cultural ambassador of children’s choral music, especially in the field of Chinese folk songs and newly commissioned works. Through offering the choristers a unique musical and life-enhancing education, Crystal Children’s Choir hopes to nurture team work, love of music, and excellence in choral singing among the younger generation.

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CRYSTAL CHILDREN'S CHOIR SINGERS

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Michelle Chang	Rebecca Chang
Stephanie Chang	Christine Chen
Julie Chen	Nicole Chen
Rebecca Chen	Irene Chiang
Rachel Chiou	Olivia Chock
Claire Chu	Sabrina Chuang
Katherine Chung	Catherine Fu
Joanna Ho	Ashley Huang
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Sophia Sun	Alison Tang
Eileen The	Vivian Tian
Sophia Wang	Michelle Wang
Stephanie Wang	Deborah Wang
Ashley Wu	Carina Wu
Jennifer Xu	Stephanie Zhang

*** PREVIEW OF COMING ATTRACTIONS ***

**CRYSTAL CHILDREN'S CHOIR
17TH ANNUAL PERFORMANCE**

**MAY 14, 21, 22
JUNE 18 & 19**

**Various locations around the South Bay --
Go to www.crystalchoir.org for locations and details**

THE PIEDMONT EAST BAY CHILDREN'S CHOIR

<http://www.piedmontchoirs.org>

The internationally-acclaimed Piedmont East Bay Children's Choir offers children from throughout San Francisco's East Bay an outstanding program of choral training and performance. Founded in 1982 by Suzie Rahl and Artistic Director Robert Geary, the Choir has established itself as a leading force in international choral activities and new music. International tours every summer and a keen desire to meet, collaborate, and compete with choruses and singers of other cultures have led to top marks at prestigious festivals across the world, and to the sponsorship of the Golden Gate International Choral Festival.

Recognizing that the creation of art is a forward-looking and forward-thinking endeavor, the Choir has commissioned and premiered dozens of new works by living composers, including Kui Dong, Mark Winges, Pekka Kostianen, Kirke Mechem, Pablo Ortiz, Felicia Sandler, Elliott Gyger, Zae Munn, and many others. The Choir regularly collaborates with major Bay Area arts organizations including the Oakland East Bay Symphony, Cal Performances, Berkeley West Edge Opera, San Francisco Choral Society, and Volti. It has been featured on many of the Bay Area's most prestigious concert series, and it has performed with artists as diverse as the Kronos Quartet, the Mark Morris Dance Company, and the Barenaked Ladies.

Ensemble of the Piedmont East Bay Children's Choir has an extraordinary record of success in international competitions. In 2008 Ensemble was the only choir to win three gold medals at Grand Prix St. Petersburg (Russia) Choral Festival. In 2006 Ensemble earned two gold medals and one silver medal at the Hong Kong International Children's Choral Festival. In 2003 Geary led the Piedmont Children's Choirs to a special award for the highest score among equal voice choirs at the prestigious Guido D'Arezzo competition in Gorizia, Italy. Most recently, Geary led his group to a first prize for Contemporary Music and second prize for Children's Choir at the 2010 Kathaumixw Choral Festival in British Columbia.

The Choir's comprehensive music curriculum offers boys and girls age 4-18 the chance to progress through a series of training choirs to professional-level performing groups. Ensemble, conducted by Robert Geary, is the Choir's flagship group. Ensemble is comprised of boys and girls ages 12 to 16, selected by competitive audition. Ancora is the elite treble chamber group of the Piedmont East Bay Children's Choir, made up of high school age girls who have spent more than half their lives in the Choir studying choral music.

PROGRAM NOTES

ENSEMBLE

Magic Strings (1992).....Mark Winges (b. 1951)

Mark Winges, born in Louisville, Kentucky, currently resides in San Francisco, where he is composer/advisor for Volti. He is a graduate of the College-Conservatory of Music - University of Cincinnati, SF State University, and has studied at the Musikhögskolan in Stockholm, Sweden. His principal teachers were Ellsworth Milburn, Henry Onderdonk, and Arne Mellnäs.

Magic Strings includes all sorts of sounds and gestures appropriate to a “shamaness’ exorcism”: whistles and whispers from the chorus, plucked strings and other extended techniques from the piano. The journey of the music follows the path of the poem, reflecting its images in sound. The text is a poem by Li Ho, a short-lived eighth century Tang dynasty Chinese poet.

A Piece for Magic Strings

(A shamaness exorcises baleful creatures.)

On the western hills the sun sets, the eastern hills darken,
Horses blown by the whirlwind tread the clouds.
From colored lute and plain pipes, crowded faint notes:
Her flowered skirt rustles as she steps in the autumn dust.
When the wind brushes the cassia leaves and a cassia seed drops
The blue raccoon weeps blood and the cold fox dies.
Dragons painted on the ancient wall with tails of inlaid gold
The God of Rain rides into the autumn pool;
And the owl a hundred years old, which changed to a goblin of the trees,
Hears the sound of laughter as green flames start up inside its nest.

- translation by A. C. Graham

SUE BOHLIN and her husband Bob Geary have been musical colleagues at Piedmont East Bay Children’s Choir for over 26 years. Ms. Bohlin has served the award-winning choir in several capacities including assistant director, principal accompanist, conductor, vocal coach, Golden Gate Festival manager, theory director, and training department director. As conductor, accompanist, or pianist, Sue has performed on stages all over the world and recorded music for commercials, radio, and film. The American composer Mark Winges has written for her avant-garde piano skills.

Ms. Bohlin earned a music performance degree at the Conservatory of Music at the University of the Pacific; taught oboe at the Conservatory of Music in Mexico City; spent several years as music director with the avant-garde San Francisco theatre group, George Coates Performance Works; collaborates with her husband’s new music vocal group, Volti; and has performed with dozens of other arts organizations, orchestras, and music schools in the Bay Area. In 2004 Ms. Bohlin founded the Anchor Bay Children’s Choir in coastal Mendocino County. Her compositions for treble voices and piano are published by Santa Barbara Music Publishers and Alliance Music Publishing, Inc.

Ensemble Singers

Rachel Adams

Lucy Allen

Tate Bissinger

Kennedy Christensen

Maria-Elena Diaz

Emi Fogg

Courtney Gao

Rebecca Havian

Madeline Heaps

Apryl Hsu

Dylan Jones

Andrea Lee

Alison Mathews

Bahar Ostadan

Catherine Phillips

Claire Pinkham

Carmen Sanchez

Keith Sibal

Emma Thvedt

Merlin Veltman

Alina Whatley

Madeleine Ahlers

Lucy Baker

Antonia Calabrese-Thomas

Julia Cunniffe

Renzo Downey

Rachel Frost

Emma Grove

Juliet Hayes

Kristi Hong

Erin Hutchinson

Nate Kemper

Linnea Limon

Ariel McEtchin

Francine Penikis

Annalisa Piccinini

Kathryn Ridley

Elsa Savant

Ailey Simpson

Sabrina Tobe

Kai Vogel

Daphne Williams

Steve You

* * *

*** PREVIEW OF COMING ATTRACTIONS ***

PIEDMONT EAST BAY CHILDREN'S CHOIR

PEBCC collaborates with Oakland East Bay Symphony
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Ensemble will provide both children's chorus and soloists

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a varied and dynamic program that will run the gamut from familiar to new.

Clifton Massey will lead Ecco and Cantoria in jazz standards, with slick arrangements and wonderful solos. Robert Geary will cover the "Beyond" with Ancora and special guest renowned tenor John Duykers, performing preview scenes from the upcoming West Edge Berkeley Opera premiere of the opera

Caliban Dreams, by Clark Suprynovicz.

For tickets and information, call 510-547-4441

or visit www.piedmontchoirs.org

PROGRAM NOTES

MASS CHOIR

Face and Heart (2011).....Pablo Ortiz (b.1958)
Text: from *Snake Poems* by Francisco X. Alarcón

may our ears
hear
what nobody
wants to hear

may our eyes
see
what everyone
wants to hide

may our mouths
speak
our true faces
and hearts

may our arms
be branches
that give shade
and joy

let us be a drizzle
a sudden storm
let us get wet
in the rain

let us be the key
the hand the door
the kick the ball
the road

let us arrive
as children
to the huge
playground

the universe

This concert marks the premiere performance of “Face and Heart,” composed by Pablo Ortiz and commissioned by the Peninsula Women’s Chorus through the Patricia Hennings New Music Fund, the Piedmont East Bay Children’s Choir, and Crystal Children’s Choir.

The text of “Face and Heart” comes from *Snake Poems: An Aztec Invocation*, a collection of poems written by Chicano poet Francisco Alarcón, who currently heads the Spanish for Native Speakers Program at UC Davis, and is a colleague of Ortiz’s. Alarcón’s inspiration for *Snake Poems* stemmed from the translations of a 17th century Catholic priest Hernando Ruiz de Alarcón, who recorded the spells and myths of the native Aztec people in Mexico during the Spanish Inquisition. Alarcón believes he is a descendant of the priest who employed torture to induce the local Indians to reveal secrets about their rituals and incantations. Alarcón’s work in *Snake Poems* is a tribute and reconciliatory gesture to the ancient powers of his ancestry.

In “Face and Heart,” Alarcón’s use of repetitive and simple language recalls our childhood and reveals our shared innate desire to complete our life journey “to the huge playground of the universe.” Ortiz introduces harmonic changes in the music at each utterance of the words “may” and “let,” reminding us that this song is an entreaty or prayer. In addition, Ortiz uses chant-like repetitions to recreate an almost ritualistic incantation. Ortiz achieves this feel of ancient ritual by splitting the final section into six vocal parts, each one a different variation of a melodic strain on the repeated vowel sound “e” of the word “hear.” Ortiz’s use of word and sound repetition may have been borrowed from the native Aztec language Nahuatl which uses productive reduplication, a form of reiterative expression to intensify the meaning of a verb. It is not surprising that Ortiz chooses to accentuate the word “hear.” After all, we want the gods to hear our song!

Pablo Ortiz is a professor of composition at UC Davis. He taught composition and was co-director of the Electronic Music Studio at the University of Pittsburgh from 1990 to 1994. Among those who have performed his compositions are the Buenos Aires Philharmonic, the Arditti String Quartet, the Ensemble Contrechamps of Geneva, Music Mobile, Continuum, Les Percussions de Strasbourg, and the Theatre of Voices. His music has been heard at international festivals in Salzburg (Aspekte), Geneva (Extasis), Strasbourg (Musica), Havana, Frankfurt, Zurich, Sao Paulo, and Mexico City. In 1993, he received a Guggenheim Fellowship. In 1996, he received the Charles Ives Fellowship from the American Academy of Arts and Letters. In 1997 and 1998, Ortiz was commissioned by the Centro Experimental Teatro Colon in Buenos Aires to compose two chamber operas, *Parodia* and *Una voz en el vient*. In 1999, he was commissioned by the Koussevitzky Foundation to write *Raya en el mar* for the San Francisco Contemporary Music Players. In 2000, he received a grant from Fideicomiso para la cultura Mexico-U.S. to write children’s songs.

In 2004, the Gerbode Foundation commissioned *Oscuro* for Chanticleer and the San Francisco Contemporary Music Players. In 2008, he received an Academy Award from the American Academy of Arts and Letters. Recent premieres include *Heat Wave*, written for Joel Sachs and the New Juilliard Ensemble, *Suomalainen tango* for orchestra by the Orquestra Nacional de Catalunya, and *Trois tangos en marge* by the Kovacik, Dann, Karttunen trio at the Museo Nacional Reina Sofia in Madrid. He currently is working on a ballet with choreographer Diana Theodoridis for the Teatro Municipal General San Martin in Buenos Aires.

Francisco X. Alarcón, Chicano poet and educator, was born in Los Angeles, California, in 1954. He is the author of many volumes of poetry, including several bilingual books of poetry for children. Francisco has been a recipient of the Danforth and Fulbright fellowships, has been awarded several literary prizes, and has twice been a finalist for the post of Poet Laureate of the State of California. He did his undergraduate studies at California State University, Long Beach, and his graduate studies at Stanford University. He currently teaches at the University of California, Davis, where he directs the Spanish for Native Speakers Program.

* PREVIEW OF COMING ATTRACTIONS *

PENINSULA WOMEN'S CHORUS

CANTEMUS

Saturday, May 21, 4:00 pm

St. Mark's Episcopal Church, Palo Alto

Sunday, May 22, 2:00 pm

Mission Santa Clara, Santa Clara University

Highlights: "Cantemus" by Lajos Bárdos; "Cantemus" by Vic Nees; "Psalm 23" by Franz Schubert; "Windwolves" by Imant Raminsh; "Bright Mansions," arranged by K. Lee Scott (world premiere); "Ride On, King Jesus," arranged by Moses Hogan.

This vibrant program celebrates the essence of singing through Shaker songs, reflects on music's transformative power in Veljo Tormis's "The Singer's Childhood" and "Aboriginal Song," and explores the longing of Vecchi's "Mi Vorrei Trasformare." The program also includes works by Karl Korte, Alberto Grau, and Stacy Garrop.

See www.pwchorus.org for more information.

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* PREVIEW OF COMING ATTRACTIONS *

Volti wraps up its 32nd season with an eclectic program of the new and the newer, highlighted by world premieres of two hot-off-the-presses Volti commissions.

Elliott Gyger sets an amazing 17th century Italian poem about *voice (and nothing more)* – how appropriate for this a cappella choir! – while **Matthew Barnson**, the winner of our young-composer competition this year, offers a darkly subversive take on *Genesis*.

We also reprise two Volti commissions from recent seasons: *Two Billy Collins Songs* by **Yu-Hui Chang** (premiered last season) and **Ruby Fulton**'s internet-meme meditation *The Ballad of James Parry* (premiered in 2009).

Rounding out the concert is the timeless Latin of Hildegard von Bingen, lushly set by **Frank Ferko** in *O Ignis Spiritus Paracliti*.

Friday, May 13, 8 PM
Berkeley City Club, Berkeley

Saturday, May 14, 8 PM
First Lutheran Church, Palo Alto

Sunday, May 15, 4 PM
Walt Disney Family Museum, San Francisco
(on the Main Post of The Presidio)

www.voltisf.org/tickets
