



Song Gathering:
5th Annual Festival of New
Music for Treble Voices

March 10, 2012 • 4pm

All Saints' Episcopal Church, Palo Alto

Volti presents

Song Gathering: 5th Annual Festival of New Music for Treble Voices

Martin Benvenuto, Artistic Director

Bella Voce of Acalanes High School
Musae
Peninsula Women's Chorus
Piedmont East Bay Children's Choir
Volti

Peninsula Women's Chorus

A Pentatonic Alleluia (2002)

Beatrice Fanning, soloist

Ross Whitney

Gloria Kajoniensis (2010)

Mercidita Navarro, Sara Asher, Holly Liberatore, trio

Thomas Alexander, Joyce Lee, violins

Deanne Tucker, Beatrice Fanning, percussion

Gyöngyösi Levente

Bendición (2003)

Pablo Ortiz

Peninsula Women's Chorus & Ensemble

Urok

Lojze Lebic

Ensemble of Piedmont East Bay Children's Choir

Mar Eterno (2011)

José Luis Hurtado

poem by José Emilio Pacheco

world premiere, commissioned by Piedmont East Bay Children's Choir 2011

Three Studies (2011)

Olli Kortekangas

Bella Voce of Acalanes High School

Past Life Melodies (2003)

Sarah Hopkins

How Like a Winter Hath My Absence Been (1997)

Matt Harris

Musae

I Cannot Dance, O Lord (1998)

Stephen Paulus

from Songs of Meditation

A bird came down the walk (2011)

Nick Benavides

Commissioned by Musae, premiered 2011

text by Emily Dickinson

Mata Del Anima Sola (2000)

arr. Alberto Grau, Antonio Estévez

Ancora of Piedmont East Bay Children's Choir

Peace Upon You, Jerusalem (2002)

Arvo Pärt

Wah-bah-dah-bah-doo-bee (2009)

Ivo Antognini

choreography Tlalli Moya Smith and Ailey Simpson

Volti

Without Words (2002)

Huang Ruo

Paghahandog (2010)

Robin Estrada

commissioned by Volti

Combined Choirs

Song Gatherings (2011)

Eric Tuan, text Rabrindanath Tagore

Lindsey McLennan and Jessica Winn, soloists

world premiere, co-commissioned by Acalanes High School, Peninsula Women's Chorus, Piedmont East Bay Children's Choir, and Volti

Sue Bohlin, Margaret Halbig,
and Jungmee Kim, accompanists

Texts and Program Notes

Gloria Kajoniesnsis

Levente Gyöngyösi

(texts after a collection of Transylvanian Catholic songs collected in 1676)

Gloria in excelsis Deo,

Glory to God in the highest,

Et in terra hominibus,

Heaven and on earth peace among those he favors,

Sancta pax sit credentibus,

Holy peace to believers and those who

Et tibi confitentibu,

confess their sins to you.

Te, nos Domine laudamus,

We praise You, Lord,

Benedictionem damus,

We say You blessings,

Et te cuncti adoramus,

and we adore you.

Rex et Pater ingenite,

King and eternal Father

Et Fili unigenite

and only Son,

Dei Patris progenite,

Father's descendant.

O mi Deus, Agnus Dei,

Oh my God, Lamb of God,

Tollens culpas mundi rei,

who takes away sins of the world,

Precor miserere mei.

please, have mercy on me.

Qui tollis peccata mundi,

You, Who takes away the sins of the world,

Te rogamus nos immundi,

we, unclean are begging you,

Sine preces ad te fundi.

let us overwhelm you with our questions.

Bendición

Pablo Ortiz, text Francisco Alarcón

Argentinean composer Pablo Ortiz received his D.M.A. from Columbia University and is an Associate Professor in Electronic and Computer Music, Composition, and Analysis at UC Davis. Ortiz, a Guggenheim Fellow in 1993, is also a graduate of the Facultad de Artes y Ciencias Musicales de la Universidad Católica Argentina in Buenos Aires. Recent works include commissions from Chanticleer, the Koussevitzky Foundation, and the Piedmont East Bay Children's Choir.

Francisco Alarcón's poem "Bendición" describes a beloved grandmother preparing traditional hot chocolate for "calming loneliness" on a cold night. Ortiz evokes the abuelita's rhythmic beating of the hot chocolate through repeated, accented eighth notes for the rhyming words: "Bate, bate, chocolate." These words form a backdrop for the lyrical verses, which celebrate the comforts of familiar sights, sounds, and tastes.

Composer's Note: I wrote *Bendición* (commissioned by Piedmont East Bay Children's Choir) as a companion piece to *Jitomates Risueños*, both settings of poems by renowned Chicano poet Francisco Alarcón. A third piece, centered around the onion, completes a triptych.

*Para una noche
oscura y fría
un dulce calor
que da alegría*

For a night
dark and cold
a sweet warmth
that gives joy

*es mi abuelita
dispuesta a sacar
con su molinillo
espuma sin parar.*

it's my grandma
determined to create
with her wooden
whisk
foam without stopping

*para calmar
la soledad
este resonar
muy familiar*

to calm
loneliness
this sound
very familiar

*!que sabroso
el chocolate
que mi abuelita
recalienta y bate!*

how delicious
the chocolate
that my grandma
reheats and beats!

*choco choco
bate bate*

chock chock
beat beat

Urok

Lojze Lebic

Lojze Lebic was born in 1934 in Prevalje, Carinthia, Slovenia. He studied archeology at the University of Ljubljana and conducting at the Academy of Music. Later, Lebic established himself as a conductor of various chamber choirs and won numerous awards for his work. As a composer, Lebic developed a unique style that balanced his interests in modern music and traditional folk music.

In *Urok*, Lebic fuses folk motifs with modern harmonies through repetitive chanting in short, motivic patterns punctuated with stones or sticks. Through these musical and physical elements, we revisit our primal connection to nature and the earth. Lebic employs a variety of avant-garde choral techniques, from the opening soaring folk chant to improvisatory sharp cries and eerie wailing, to connect three incantations against swelling, snakebite, and disease.

The text of *Urok* is based on traditional Slovenian folk poetry. The words, which perhaps in the distant past held deep magic for those who uttered them, have become incorporated into a game in which children take on the role of uroki (little wizards), chanting spells to protect against evil. Using sticks and stones to enhance the magic, they cast the spell “urok” to rid the body of venom and disease: to remove evil first from the innermost part of the body, then the bone marrow, the bone, the flesh, and finally, through the hair. Once the “bad blood” has been eliminated, “urok” is invoked again to bury it “nine elbows deep into the ground.”

Mar eterno

José Luis Hurtado, text José Emilio Pacheco

world premiere, commissioned by Piedmont East Bay Children's Choir 2011

Mar Eterno

*Digamos que no tiene comienzo el mar:
empieza en donde lo hallas por vez primera
y te sale al encuentro por todas partes.*

Eternal Sea

Let's say the ocean has no beginning:
It starts wherever you find it first
and it come to find you everywhere

translation by Marjorie Gómez

Three Studies

Olli Kortekangas, text Hajime Kijima

1. Episodes

2. A Puzzle

flower
balloon
butterfly

3. The Story

A flower in grass whose residence sits still,
a balloon whose residence is blown easily away,
a butterfly whose residence can never be known,
all bowed unanimously when met by the wind.

(Hajime Kijima, translation Larry Levis)

How Like a Winter Hath My Absence Been Matt Harris, text Shakespeare

How like a winter hath my absence been
From thee, the pleasure of the fleeting year!
What freezings have I felt, what dark days seen!
What old December's bareness every where!
And yet this time removed was summer's time,
The teeming autumn, big with rich increase,
Bearing the wanton burden of the prime,
Like widow'd wombs after their lords' decease:
Yet this abundant issue seem'd to me
But hope of orphans and unfather'd fruit;
For summer and his pleasures wait on thee,
And, thou away, the very birds are mute;
Or, if they sing, 'tis with so dull a cheer
That leaves look pale, dreading the winter's near.

I Cannot Dance, O Lord

Stephen Paulus, text Mechthild of Magdeburg

I cannot dance, O Lord, unless You lead me,
 If you wish me to leap joyfully,
 Let me see You dance and sing!
 Then I will leap into Love
 And from Love into Knowledge,

And from Knowledge into Harvest,
 That sweetest fruit beyond human sense.
 There I will stay with You.
 Whirling, whirling, whirling.

A bird came down the walk

Nick Benavides, text Emily Dickinson

A Bird came down the Walk—
 He did not know I saw—
 He bit an Angleworm in halves
 And ate the fellow, raw,

 And then he drank a Dew
 From a convenient Grass—
 And then hopped sidewise to the Wall
 To let a Beetle pass—

 He glanced with rapid eyes
 That hurried all around—
 They looked like frightened Beads, I thought—

He stirred his Velvet Head
 Like one in danger, Cautious,
 I offered him a Crumb
 And he unrolled his feathers
 And rowed him softer home—

 Than Oars divide the Ocean,
 Too silver for a seam—
 Or Butterflies, off Banks of Noon
 Leap, splashless as they swim.

Mata del Animal Solo

Grau & Estévez, text Alberto Arvelo Torrealba

*Mata del ánima sola,
 boquerón de banco
 ya podrás decir ahora
 aquí durmió canta claro.*

*Con el silbo y la picada
 de la brisa coledora
 la tarde catira y mora
 entró al corralón callada.*

*La noche, yegua cansada,
 sobre los bancos tremola
 la crin y la negra cola
 y en su silencio se pasma
 tu corazón de fantasma.*

Tree of the lonely soul,
 wide opening of the riverside –
 now you will be able to say:
 Here slept Cantaclaro.

With the whistle and the sting
 of the twisting wind,
 the dappled and violet dusk
 quietly entered the corral.

The night, tired mare,w
 Shakes her mane and black tail
 above the riverside;
 and, in its silence,
 your ghostly heart is filled with awe.

Peace Upon You, Jerusalem

Arvo Pärt

I rejoiced that they said to me
 "Let us go to the house of Yahweh".
 At last our feet are standing
 at your gates, Jerusalem.

Built as a city,
 in one united whole.
 There the tribes go up,
 the tribes of Yahweh,
 a sign for Israel
 to give thanks to the name of Yahweh

For there are set the thrones of judgement
 the thrones of the house of David

Pray for the peace of Jerusalem:
 "Prosperity for your house
 Peace within your walls
 Prosperity in your palaces."
 For the love of my brothers and my friends
 I will say "Peace upon you."
 For the love of the house...for Yahweh our God
 I will pray for your well-being

Wah-bah-dah-bah-doo-bee!

Ivo Antognini

Composers Note: I composed this piece in memory of Marco Fratantonio, a brilliant and sensitive accordian player who, because of an incurable disease, left us when he was only 35. The name of the piece is *Wah-bah-dah-bah-doo-bee!* and it often repeats: "Don't listen to the Music." Shortly before Marco's death, I went to visit him: he was in bed, completely immobile and incapable of any speech. I didn't speak much, either; in my heart I had already begun to compose the first bars of this piece, dedicated to him. The text "listen to the music" indicates that music represents the heart and feelings, and "don't listen to the lyrics" references that day when there was not much that could be said. Many lyrics are embedded with hidden meanings: one example is the text *sea fine much dear translate and shake it well*. When you translate that to Italian it is an anagram of Marco Fratantonio (sea = mare, fine = fino, much = tanto, dear = caro.)

Without Words

Huang Ruo. text Li Hou-Zhu (Li Yu)

Commissioned by the Dale Warland Singers

Huang Ruo was born in Hainan Island, China and, from the age of six, began to study composition and piano with his father, a well-known Chinese composer. He received both a traditional and western education at the Shanghai Conservatory of Music where he was admitted into the composition program at the age of 12. He earned a Bachelor of Music degree from the Oberlin Conservatory of Music and Master of Music and Doctor of Musical Arts degrees in composition from the Juilliard School. He is the artistic director and conductor of Future In REverse (FIRE), and was selected as a Young Leader Fellow by the National Committee on United States–China Relations in 2006.

Huang's music has been performed by the American Composers Orchestra, Asko Ensemble, Atelier de musique contemporaine, Chicago Pro Musica, Cleveland Chamber Symphony, Da Capo Chamber Players, Dale Warland Singers, Guangzhou Symphony Orchestra, Nieuw Ensemble, Philadelphia Orchestra, and Shanghai Youth Orchestra. In February 2012, the San Francisco Symphony performed his *Yellow Earth for Sheng and Orchestra* and a newly commissioned piece based on Chinese folksongs.

Composer's Note: *Without Words* is based on a poem written by Li Hou-Zhu (937-978). As the last emperor of the Southern Tang dynasty, Li Hou-Zhu experienced the loss of his country and people. With all the grief and tragedy, Li Hou-Zhu became one of the greatest poets in ancient China.

Walking up to the Western pavilion.
The moon is a fading hook...
The Lonesome Wutong tree,
In the deep courtyard,
Enclosed with dismal autumn.

Unbreakable; yet, impossible to sort,
Is this sorrow of leaving...
Deepening in my heart,
An unspeakable feeling...

translation by the composer

Paghahandog (Dedication)

Robin Estrada

2010 Volti Commission

Robin Estrada earned his bachelor's degree in music from the University of the Philippines, his Masters in Music at the San Francisco Conservatory of Music, and is pursuing his Ph.D. at the University of California, Berkeley. He has served as the composer-in-residence of the Ateneo Chamber Singers and the San Francisco Choral Artists. Among his awards are the Nicola di Lorenzo Prize for his choral piece *Et Apertum est Tumplum*, the SFCM Choral Composition Contest First Prize for *Aire de Nocturno*, and the I Concurso Coral de Ateneo Musica Nova Award for *Awit ni Solomon* for 16 female voices.

Composer's Note: *Paghahandog* is exactly what it is, a dedication. Text and music function as the literal and the material abstraction of the dedication itself. The text is set to music that is the actual entity of dedication. The words are deconstructed and used as musical material for the composition. Certain aural devices were inspired by sounds of Philippine indigenous

instruments such as the patteteg (a tapered bamboo blade laid across the thighs of the player and struck with two thin bamboo sticks) and the kulintang (a set of knobbed bronze pot gongs similar to the bonang of Javanese gamelan) while the formal structure of the piece is reminiscent of M.C. Escher's graphic artworks that involve gradual morphing of visual objects in physical space. Music material in *Paghahandog* is transformed in temporal space utilizing music processes. In certain instances, processes overlap and some occur over an extended period.

Sa sinomang nakikinig
Nakakarinig
At naririnig

To those who are listening
Who can listen
And who can be heard

Song Gatherings

Eric Tuan, text Rabindranath Tagore

world premiere, commissioned by Acalanes High School Bella Voce, Peninsula Women's Chorus and Piedmont East Bay Children's Choir

Eric Tuan began his musical training under Bob Geary's direction with the Piedmont East Bay Children's Choir, and is now a senior at Stanford studying music and linguistics. A voice student of Gregory Wait and conducting student of Stephen Sano, Eric has sung with the Stanford Chamber Chorale, the Monteverdi Consort, and Schola Cantorum of Oxford. On campus, he directs a Compline choir and is an active collaborative pianist. Eric is also an emerging composer, with one of his works recently accepted for publication by E.C. Schirmer. Later this month he will be performing with San Francisco Lyric Opera's production of David Lang's Pulitzer Prize-winning *The Little Match Girl Passion*, based on a Hans Christian Andersen story.

The poetry for *Song Gatherings* is taken from the 1916 collection *Fruit-Gathering* by Bengali polymath Rabindranath Tagore, a poet, novelist, dramatist, and composer. Tagore translated the poems himself from his native Bengali into English.

I. The Call (Poem I)

BID me and I shall gather my fruits to bring them in full baskets into your courtyard, though some are lost and some are not ripe.

For the season grows heavy with its fullness, and there is a plaintive shepherd's pipe in the shade.

Bid me and I shall set sail on the river.

The March wind is fretful, fretting the languid waves into murmurs.

The garden has yielded its all, and in the weary hour of evening the call comes from your house on the shore at the sunset.

II. Interlude Seeking (Poem VI)

WHERE roads are made I lose my way.

In the wide water, in the blue sky there is no line of a track.

The pathway is hidden by the birds' wings, by the star-fires, by the flowers of the wayfaring seasons.

And I ask my heart if its blood carries the wisdom of the unseen way.

III. Consummation (Poem XL)

O FIRE, my brother, I sing victory to you.

You are the bright red image of fearful freedom.

You sing your arms in the sky, you sweep your impetuous fingers across the harp-string, your dance music is beautiful.

When my days are ended and the gates are opened you will burn to ashes this cordage of hands and feet.

My body will be one with you, my heart will be caught in the whirls of your frenzy, and the burning heat that was my life will flash up and mingle itself in your flame.

Bella Voce of Acalanes High School

Bella Voce is the top auditioned women's ensemble at Acalanes High School. This chamber ensemble is one of two advanced ensembles in the choral program. The ensemble performs literature of all musical periods. They tour annually and have performed with Volti and WomenSing. They have been recognized for their high level of artistry and musicianship since their inception in 2008. Bella Voce earned 5th Place finishes at the Women's Golden State Choral Competition in 2009 and 2010.

Bruce Lengacher received his Bachelor of Music Education and a Master of Arts in Education from San Francisco State University. He is in his 13th year as the Director of choral activities at Acalanes High School in Lafayette California and also serves as the chairperson Performing Arts Department. Bruce has served as the General/Classroom Music and the Choral Representative for the Bay Section of the California Music Educators Association and is a member of the American Choral Directors Association and the Music Educator's National Conference. He received the 2010 Rose Award as Outstanding Teacher at Acalanes High School. He has worked with Ragazzi Boys Chorus, the Peninsula Girls Chorus, and Piedmont East Bay Children's Choirs. He has studied with Robert Shaw, Rodney Eichenberger, and Byron Macgilvray. He is a composer/arranger, a clinician, and a founding member of the Choral Project. He lives in El Cerrito California with his wife, Leslie and his two children, Jake and Clara.

Bella Voce

Kalena Alva

Ally An

Annalise Baer

Natalie Clendening

Alexis Finefeuiaki

Emily Forest

Aaliyah Harrison

Kiki Ho

Emma Huntner

Shelby Johnston

Sabrina Kenney

Kat Klein

Katie Kreuscher

Kim Main

Kate McGlohlen

Rachel Moriskey

Vera Portnove

Savannah Smith

Lize Tremsina

Iris Wagner

Mary Welch

Caroline Whelehan



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DRAW ON, SWEET NIGHT

Madrigals across Europe

with Guest Conductor Amy Stuart Hunn
and Jonathan Salzedo, harpsichord



MARCH 16, 8 PM, San Francisco
St. Mark's Lutheran Church

MARCH 17, 8 PM, Palo Alto
All Saints' Episcopal Church

MARCH 18, 4 PM, Berkeley
St. Mark's Episcopal Church

Musae

Musae is a women's vocal ensemble based in San Francisco. The group takes its name from the original "ladies of song," the classic nine Muses of Greek mythology. Since its founding in 2004, Musae has performed diverse and accessible music throughout the Bay Area, and continues to stretch the boundaries of traditional repertoire for women's voices.

Musae functions as a musical collective in which each singer identifies as a leader and soloist contributing actively to the artistic process. The group's singers are trained in the choral tradition, but not bound by it. Each singer may sing a range of voice parts based on the aesthetic demands of the music, and the group performs largely without conductor.

Musae, now in its eighth season, has established itself as an up-and-coming member of the Bay Area music community. The group has worked with acclaimed vocal ensembles Kitka and Chanticleer, performed at charity events, hosted a series of open houses, and produced a full schedule of sold-out concerts. Whether in Berkeley, Marin, on the Peninsula, or at home in San Francisco, Musae offers its audiences a new experience of women's voices.

In 2005, Musae released its debut album, *From Argentina to Appalachia*, featuring music from North America, Venezuela, Mexico, Argentina, and Brazil. *Alegría y Placer: A Musae Christmas* followed in 2007, showcasing local composer Conrad Susa's "Carols and Lullabies: Christmas in the Southwest" for women's ensemble, harp, marimba, vibraphone, and guitar. Musae celebrated its 5th Anniversary Season in 2009 with the release of *Five*, a collaboration with San Francisco-based bossa nova band Bossa Five-O. The group's third studio album features the bossa nova classics of Baden Powell, North American folk music, and Musae's 5th Anniversary Composition Competition winner "When I Have Fears That I May Cease to Be" by Graham Meyer.

Auditions for the 2012-2013 season will be held on April 14 and April 16, 2012 and callbacks will be held the evening of April 17. To make an appointment for an audition, please contact our co-artistic director, Laney McClain, at lmccclain@musae.org.

Amy Fickenscher (co-Artistic Director of Musae) holds a Bachelor and Master of Music in Music Education from the University of Oregon. Amy joined the artistic faculty of the San Francisco Girls Chorus in 2009. She is the Director of Chorus School Level II and the Preparatory Chorus, and directs the SFGC Outreach Programs. Amy holds Level I Orff Schulwerk Certification and is in the process of completing the Kodály Summer Certificate at Holy Names University.

Laney McClain (co-Artistic Director of Musae) holds a Bachelors of Arts from Harvard University in Afro-American Studies, and a Masters of Music in Choral Conducting from the University of Oregon, and she is currently a doctoral candidate in Choral Conducting at the University of Washington. In addition to her work with Musae, Ms. McClain is the Level III Director at the San Francisco Girls Chorus, where she is also a Prep Chorus and Outreach Instructor.

Margaret Halbig, pianist, recently completed a Doctorate in collaborative piano from UC Santa Barbara. She has studied at the University of Evansville in Indiana, University of Missouri-Kansas City Conservatory, University of Kansas, and the Music Academy of the West. This summer, Margaret relocated to the bay area and is working as a freelance musician.

Musae

Sabrina Adler	Amy Hayes	Joyce Lin-Conrad	Laney McClain
Kirstin Cummings	Lauren Hoover-Gorden	Allison Lynk	Valerie Moy
Amy Fickenscher	Katie Innes	Michela Macfarlane	Colleen O'Hara

Peninsula Women's Chorus

The Peninsula Women's Chorus, established in 1966, is a leader in 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 honors are second place in the American Prize for Choral Performance for its 2010 CD *Nature Pictures*, third prize in the 2006 Béla Bartók 22nd International Choir Competition, women's division, in Debrecen, Hungary; two Chorus America/ASCAP Awards for Adventurous Programming (2003 and 1999); finalist in the 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 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. The PWC has participated in many choral competitions and festivals: in 2011, the PWC was selected to participate in the Seghizzi International Competition of Choral Singing in Gorizia, Italy; in the summer of 2003, 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 performed on National Public Radio, and has appeared on television both nationally and internationally.

PWC Mentorship Program: The PWC has had the pleasure of welcoming and working with talented high school students in the third 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.

Martín Benvenuto is one of the leading treble choir conductors in the Bay Area and beyond. A native of Buenos Aires, Argentina, he is Artistic Director of the Peninsula Women's Chorus and WomenSing. Active as a clinician and guest conductor, Benvenuto has served on the faculty of the Piedmont East Bay Children's Choir, and was recently appointed Artistic Director of the Contra Costa Children's Chorus.

Recognized for his exacting technique, and a passion for drawing the finest choral tone, Benvenuto's repertoire is extensive. In addition to the historical repertoire, his choirs are dedicated to commissioning new works from leading composers such as Libby Larsen, Chen Yi, Stacy Garrop, Charles Griffin, Cristián Grases, Judith Shatin, Frank Ferko, 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 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, San Francisco Opera, the Oakland East Bay Symphony, the Redwood Symphony, and the Kronos Quartet. Benvenuto holds a DMA in choral conducting from Boston University. He earned his master's degree in Choral Conducting and Voice Performance and Pedagogy from Westminster Choir College. His undergraduate degrees in choral conducting and composition are from the Universidad Católica Argentina.

Peninsula Women's Chorus

Jungmee Kim, a native of South Korea, earned her reputation in performing song recital repertoire while studying under several renowned and respected pianists and vocal coaches. 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, Oakland Opera Theatre, and Palo Alto Philharmonic Orchestra. Jungmee has also premiered numerous compositions by New England based composers. Jungmee is the music director and répétiteur for the San Francisco Parlor Opera; recent projects include *Thaïs*, *Madame Butterfly*, *Così fan tutte*, *Agrippina*, *Follies*, *Le nozze di Figaro*, *Amahl and the Night Visitors*, *Hänsel und Gretel* and *Les contes d'Hoffmann*. She has an M.M. from the New England Conservatory of Music; an M.L.A. from Harvard University; and a B.A. from Northeastern University.

Peninsula Women's Chorus

Soprano 1	Soprano 2	Alto 1	Alto 2
Stephanie Batties	Sara Asher	Linda Boyd	Anne Anderson
Charlotte Daly	Vicki Brown	Whitney Burns	Lisa Collart
Mardie Daul	Beatrice Fanning	Jan Cummins	Hannah Druckman
Coco Harris	Yenyi Fu	Sarah Etheredge	May Goodreau
Jocelyn Lambert	Emily Jiang	Ann Hillesland	Lynne Haynes-Tucker
MaryLouise Meckler	Elise Kent	Cathleen Kalcic	Valerie Hornstein
Mercidita Navarro	Andra Marynowski	Betsy Landergren	Yiting Jin
Katie Sanwick	Carole McCreery	Holly Liberatore	Kathy MacLaury
Kyle Sofman	Robin Mulgannon	Roselena Martinez	Rachelle Marcum*
Judy Sweet	Eithne Pardini	Kathy Plock	Martha Morgan
Patricia Tani	Susan Young	Jan Schonhaut	Susan Rooke
Jane Walker		Gail Schwetman	Hoai-Thu Truong
		Deanne Tucker	Jeanne von Gunten
		Marsha Wells	Barbara Zoeller
		Janet Wheelock	*PWC Mentorship Program

Piedmont East Bay Children's Choir

The internationally-acclaimed **Piedmont East Bay Children's Choir** offers children throughout San Francisco's East Bay an outstanding program of choral training and performance. Started in 1982 by dynamic Artistic Director Robert Geary, the Choir has performed with the Oakland East Bay Symphony, Berkeley Symphony, San Francisco Opera, San Francisco Symphony, San Francisco Choral Society, Volti, for national and regional conventions of ACDA and OAKE, with John Denver, The Mark Morris Dance Group, the Barenaked Ladies, and more.

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, Sue Bohlin, Pablo Ortiz, Zae Munn, Olli Kortekangas and many others. In addition to its vigorous program of innovative new music projects, commissions, and premieres, the Choir has established itself as a leading force in international choral activities, hosting the Golden Gate International Children's and Youth Choral Festival, next in July 2012.

The Piedmont East Bay Children's Choir has claimed first prizes and gold medals at prestigious competitions world-wide. The Choir won a special award for highest score among equal-voiced choirs at the prestigious Guido D'Arezzo competition (Italy, 2003). The Piedmont East Bay Children's Choir is the only American children's choir to earn a first prize at the Choral Olympics, (Austria, 2000). Most recently, Geary led his group to a first prize for Contemporary Music at the Kathaumixw Choral Festival (Canada, 2011).

Ensemble is the Choir's flagship group. They are well-known on the international stage, are the primary competing body of the Choir and tour annually. Ancora is the treble chamber group of the Piedmont East Bay Children's Choir, founded in response to a student initiative to form an advanced treble workshop.

Golden Gate Festival

The Golden Gate International Choral Festival is a gathering of children's and youth choirs in camaraderie, competition, and performance. This summer, 19 different choirs from Germany, Indonesia, Lithuania, Australia, Honduras, China, Georgia, Austria, the US and Canada will be giving stunning performances — here's your chance to explore a new culture without buying a plane ticket! 12 concerts in 5 days all over the Bay Area - join us!

July 8-14, 2012

hosted by the Piedmont East Bay Children's Choir

www.goldengatefestival.org • info@goldengatefestival.org



Piedmont East Bay Children's Choir

Robert Geary, founding Artistic Director of the professional ensemble Volti, the Piedmont East Bay Children's Choir, and the Golden Gate International Choral Festival, also serves as Artistic Director of the San Francisco Choral Society. A champion of new music, he and his choirs have won numerous awards from ASCAP and at prestigious competitions in Asia, Europe, Russia, and North America. Geary has conducted in 26 countries, served as a clinician and guest conductor in the US, Finland, Denmark and Singapore, and recorded for Koch International, Swiss International Radio and Innova. 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, Dale Warland, Mikhail Pletnev and Kent Nagano.

Sue Bohlin enjoys a career as accompanist, freelance pianist, composer, vocal coach, and conductor. A music performance graduate of the Conservatory at University of the Pacific, she taught oboe at the National Conservatory in Mexico City and played with several orchestras. She was Music Director with George Coates Performance Works Theater for a decade. She has toured and worked with Robert Geary's choirs extensively since 1984, including the San Francisco Chamber Singers (now Volti) and Piedmont East Bay Children's Choir where she has conducted the children in Britten's War Requiem and The Hard Nut amongst others, as well as trained them for solo parts in various professional opera or musical productions. She is recipient of the Choir's Founders Award and has written several pieces for them and her own Anchor Bay Children's Choir, which recently premiered a work by Texas composer, Marty Regan. Her publishers are Alliance Music and Santa Barbara Music Publishers. S.F. composer Mark Wings has written for her, including "Oh of Moon and Piano" for choir and and piano which can be heard on Innova Records.

Ensemble

Rachel Adams	Rachel Frost	Andrea Leung	Keith Sibal
Madeleine Ahlers	Courtney Gao	Rebekah Lorencz	Kay Sibal
Lucy Allen	Emma Grove	Alison Mathews	Eliana Tallarida
Sophia Artis	Juliet Hayes	Ariel McEtchin	Emma Thvedt
Andres Beck-Ruiz	Ryan Howzell	Nathanael Pearson	Sabrina Tobe
Tate Bissinger	Apryl Hsu	Catherine Phillips	Delphina Wedell
Kennedy Christensen	Dylan Jones	Annalisa Piccinini	Daphne Williams
Chloe Combes	Nathaniel Kemper	Kathryn Ridley	Hannah Williams
Milo DeOlivares	Andrea Lee	Carmen Sanchez	Abigail Willson
Emi Fogg	Olivia Lee	Elsa Savant	Orli Ziv

Ancora

Chloe Bash	Sophia El-Wakil	Madeline Heaps	Ailey Simpson
Lauren Boranian	Kimi Fujioka	Guillermo Tlalli Aztlán Moya-Smith	Rachel Stewart
Toni Calabrese-Thomas	Emma Grove	Francine Penikis	Aliza Theis

Program prepared by TJ Togasaki, Marketing & Communications Director of the Piedmont East Bay Children's Choir, and Volti soprano.

Volti

Volti's twenty professional singers, under the direction of founder and Artistic Director Robert Geary, are dedicated to the discovery, creation, and performance of new vocal music. The ensemble's mission is to foster and showcase contemporary American music and composers, and to introduce contemporary vocal music from around the world to local audiences. The group has commissioned more than 70 new works, by emerging as well as established composers.

Hailed by San Francisco Classical Voice as "possibly the finest collection of chamber singers in the country," Volti boasts a 32-year track record of some of the most sophisticated vocal performances in the country. Composers seek opportunities to partner with these stellar musicians, who are known for their sheer technical brilliance as well as their vibrant, passionate sound. Nationally recognized as a pioneer in new vocal music, Volti is the first and only ensemble to have won the ASCAP/Chorus America Award for Adventurous Programming of Contemporary Music six times, a testament to the fresh perspective and new voices the group brings to life.

Art is redefined in every generation by the best and the brightest, artists who are paying attention to the world around them. Volti seeks composers who explore timely issues of the modern human experience. At a typical Volti concert you might hear music addressing such topics as social justice, responsible citizenship, different conceptions of God/spirit, political strife, class distinctions, even Internet culture. Volti explores the nexus between poetry and sound, the translation of inspiration to creation, the evocative power of an artist compelled to express this thing, at this time, in this way. At its best, it's the aural equivalent of a sunspot -- an explosion of energy, a flash of brilliance, a glimpse of some eternal truth seen in a new and breathtaking way.

Volti presents intelligent music for listeners who want both cerebral and emotional stimulation and fulfillment -- a visit to a modern art museum for your ears. We hope you leave this performance feeling enriched, enlightened, moved, and challenged to think deeply.

For more information, visit VoltiSF.org

Volti Singers

Soprano

Yuhi Aizawa Combatti
Alice Ko
Cecilia Lam
Lindsey McLennan
TJ Togasaki

Alto

Marjorie Gómez
Verah Graham
Emily Ryan
Celeste Winant
Jessica Winn

Tenor

Joshua Diamant
Michael Eisenberg
Paul Ingraham
Roderick Lowe
Richard Yates

Bass

Jeff Bennett
E.E. "Chip" Grant IV
Rob Lloyd Huber
Philip Saunders
Cole Thomason-Redus

Volti Staff & Leadership

Artistic Director: Robert Geary

Executive Director: Barbara Heroux

Composer in Residence: Mark Wings

Artistic Advisor: Sidney Chen

Rehearsal Accompanist: Sue Bohlin

Volti Board of Directors

President: Mary Anne Shattuck
Vice President: Emily M. De Falla
Secretary: Richard Collier
Treasurer: Patricia Caspersen

Members-At-Large: Richard Eigenbrode,
Elizabeth Jones, Kathy J. McMahon
Singer's Representative: Roderick Lowe

Upcoming Events

Switchboard Music Festival

Innovative and eclectic music from the Bay Area and beyond! www.switchboardmusic.com

Sunday, April 1, 2pm - 10pm

Volti performs about 8pm, but come hear other fantastic music too!

Brava Theater, San Francisco, 2781 24th Street (at York, near Potrero Avenue)

Volti Concert: Pathways, Floods and Delusions

Volti wraps up its 33rd season by renewing recent acquaintances and introducing new ones. Two works commissioned by Volti and premiered last season anchor this concert: *Delusional Paths*, Tom Flaherty's settings of Stephen Crane poems, and Tamar Diesendruck's expansive unfolding of the minimal Giuseppe Ungaretti texts, *Other Floods*. The program features premieres by recent Berlin Prize recipient Ken Ueno and this year's winner of Volti's young-composer competition, Francisco Cortés-Álvarez. The program also includes Cortés-Álvarez's sparkling *Galope* for treble voices, sung by guest artists Ancora from the Piedmont East Bay Children's Choir. Tickets: www.VoltiSF.org

Friday, May 4, 8 pm

St. Mark's Episcopal Church, 2300 Bancroft Way, Berkeley

Saturday, May 5, 8 pm

St. Mark's Lutheran Church, 1111 O'Farrell Street, San Francisco

Sunday, May 6, 4 pm

All Saints' Episcopal Church, 555 Waverley Street, Palo Alto

Primarily Poulenc

Piedmont East Bay Children's Choir will be presenting a concert featuring the music of Francis Poulenc and his fellow Frenchmen. Poulenc's luminous harmonies and composition style will be shown in with *Ave Verum Corpus*, *Sept Chansons*, *Petites Voix*, and the *Litanies à la vierge noire*. Scenes from Bizet's *Carmen*, Jean Roger-Ducasse's *Crux Fidelis*, and Fauré's *Catique de Jean Racine* will round out the program. Tickets: www.piedmontchoirs.org

Saturday, March 24, 2012, 8pm

St. Joseph's Basilica, 1109 Chestnut Street, Alameda

Musae in Concert: Beat the Drum; Dance and Sing!

Featuring music for women's voices and drums, this program explores rhythms and dances from a variety of cultures. Works include contemporary works by Stephen Paulus and David Dickau; folksongs from Venezuela, Lebanon, and Egypt; and the world premiere of a newly commissioned arrangement by Mexican composer José Galván. Tickets: www.musae.org

Friday, May 18, 8pm

Old St. Hilary's Landmark, 201 Esperanza Street, Tiburon

Sunday, May 20, 4pm

St. Mark's Lutheran Church, 1111 O'Farrell Street, San Francisco