



7th Annual Festival of
New Music for Treble Voices
Saturday, March 22, 2014 • 4pm
All Saints' Episcopal Church, Palo Alto
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The Peninsula Women's Chorus presents
the 7th Annual Festival of

New Music for Treble Voices

Martín Benvenuto, Festival Director

Musae

Vox Musica

Piedmont East Bay Children's Choir – Ensemble & Ancora

Peninsula Women's Chorus	Martín Benvenuto, conductor Jungmee Kim, accompanist
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Venite, Exultemus Domino	Levente Gyöngyösi (b. 1975)
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Quant j'ai ouy le tabourin	William Brown (b. 1962)
Sara Asher and Petra Dierkes-Thrun — duet	
Eithne Pardini — soloist	
Deanne Tucker and Anna Chase — percussion	

Let Evening Come	Brian Holmes (b. 1946)
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Musae	Ben Johns, conductor
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To My Valentine	Arthur Frackenpohl (b. 1924)
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Past Life Melodies	Sarah Hopkins (b. 1958)
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Firework	Eriksen, Perry, Hermansen, Dean, Wilhem, arr. Ryan James Brandau
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Piedmont East Bay Children's Choir: Ensemble

Robert Geary, conductor

Sue Bohlin, accompanist

No enemies and no bombs

Jafet Bruno Ponce

Hubble

John Reager

A Bed Time Story

Francisco Cortés Álvarez

Vox Musica

Daniel Paulson, conductor

Eric Hart, percussion

Krystyna Taylor, cello

When I am Among the Trees

Heather Razo

Blue, Red, Yellow

Daniel Paulson

I. White Fields

II. Glaring White

III. Gift of Song

IV. Beyond the Visual

Piedmont East Bay Children's Choir: Ancora

Robert Geary, conductor

Sue Bohlin, accompanist

Vocal Fantasy

Piedmont alumna Anne Hege

A lo Chilango

Diana Syrse Valdés

Combined Choirs

Green Music

Kirke Mechem (b. 1925)

**COMMISSIONED BY THE PENINSULA WOMEN'S CHORUS
FOR THE 2014 NEW MUSIC FOR TREBLE VOICES FESTIVAL**

Eternity

Michael Bojesen (b. 1960)

Texts and Program Notes

PENINSULA WOMEN'S CHORUS

Venite Exultemus Domino, Levente Gyöngyösi

Romanian-born Hungarian composer Levente Gyöngyösi was born in 1975 and moved to Hungary at the age of fourteen. The PWC performed *Venite Exultemus Domino* at the 2006 Béla Bartók Competition in Debrecen, Hungary, and recorded it in 2007. In this unaccompanied setting, buoyant, cascading motifs are anchored by a pulsing beat that drives the piece through a variety of mood shifts, from a jubilant opening inviting the listener to “come, rejoice in the Lord,” to a more contemplative section that leads into darker, mysterious territory, to a restatement of the opening theme and a triumphant ending.

Venite, exultemus Domino;
iubilemus Deo salutari nostro.
Præoccupemus faciem eius in confessione,
et in psalmis iubilemus ei.

*O Come let us sing unto the Lord,
let us make a joyful noise to God our Savior.
Let us come before His presence in confession,
and make a joyful noise unto Him with psalms.*

Quant j'ai ouy le tabourin, William Brown

In the opening of *Quant j'ai ouy le tabourin* the choir simulates the sounds of sunrise and the thoughts of a young woman as she desires to return to a deep sleep. Later the sounds of morning doves are heard as the other voices portray the conflict in the mind of the sleeper: “Shall I remain complacent and continue to rest?” or “Shall I rise and participate in the Mayday activities?” The rhythmic tambourine incites the other young men and women to a day full of fun and frolic, but the young woman decides not to give in to the power of the tambourine, and she drifts back into a deep sleep as the opening music is heard again.

Quant j'ai ouy le tabourin
Sonner pour s'en aller au may,

*When I heard the tambourine
Sound, calling people to go a-maying,*

En mon lit n'en ay fait affray
Ne levé mon chief du coissin,
En disant: il est trop matin
Ung peu je me rendormiray.

*I made no movement in my bed
nor even lifted my head from my pillow,
saying, “It is too early,
I'll go back to sleep for a little while.”*

Quant j'ay ouy le tabourin
Sonner pour s'en aller au may,

*When I heard the tambourine
Sound, calling people to go a-maying,*

Jeunes gens partent leur butin;
De nonchaloir m'accointeray
A lui je m'abutineray
Trouvé l'ay plus prouchain voisin.

*Let the young people share their spoils,
I shall acquaint myself with Indifference,
and share myself with him;
I have found him to be my closest neighbor.*

Let Evening Come, Brian Holmes

Let Evening Come is a setting of a poem of Jane Kenyon (1947-1995). After she married the poet Donald Hall, nineteen years her senior, they moved to a farm in New Hampshire. The poem was written when Kenyon learned her husband had cancer; the words offer resignation and consolation, linked with vivid images drawn from their farm. Ironically, Hall survived, while cancer carried Kenyon away instead. The premiere was by Cantilena of Arlington,

Massachusetts, just two weeks after Kenyon's death. Cantilena has recorded the piece, while The Choral Project has recorded a later version for mixed chorus. I hope the Peninsula Women's Chorus will sing this piece at my funeral, preferably in the distant future.

— Brian Holmes

Let the light of late afternoon
shine through chinks in the barn,
moving up the bales as the sun
moves down.

Let the fox go back to its sandy den.
Let the wind die down. Let the shed
go black inside. Let evening come.

Let the cricket take up chafing
as a woman takes up her needles
and her yarn. Let evening come.

To the bottle in the ditch, to the scoop
in the oats, to air in the lung
let evening come.

Let dew collect on the hoe
abandoned in long grass.
Let the stars appear and the moon
disclose her silver horn.

Let it come, as it will, and don't be afraid.
God does not leave us comfortless
So let evening come.

MUSAE

To My Valentine, Arthur Frackenpohl

Arthur Frackenpohl studied composition with Nadia Boulanger and Darius Milhaud and is professor emeritus at the Crane School of Music at SUNY Potsdam. Frackenpohl sets strophically the words of Ogden Nash. The poem, full of crunchy opposites, compares the intensity of love to squirting grapefruits, swimming ducks, stinging wasps, jerking subways, and irking hangnails.

Past Life Melodies, Sarah Hopkins (b. 1958)

Past Life Melodies is a three-sectioned work from Australian composer Sarah Hopkins. She instructs the performers to "deeply engage in and celebrate the diversity of humankind," to find primal qualities within and sing from the soul.

Firework, Eriksen, Perry, Hermansen, Dean, Wilhem, arr. Ryan James Brandau

The glee club phenomenon has roots in 1780s England. The recent resurgence of "a cappella" popularity, thanks in large part to reality television and the TV show, *Glee*, represents a large swath of new music re-imagined and arranged for young singers. In 2012, Musae commissioned former music director Ryan James Brandau to arrange Katy Perry's *Firework* to connect popularity with tradition.

VOX MUSICA

Blue, Red, Yellow

I. White Fields

Majestic, vivid blues,
blazing reds, golden yellows
burn brightly in a white field,
the white field of mysticism.

Blue, Red, Yellow

II. Glaring White

Oceans of glaring white
interrupted by continents, and islands,
peninsulas, and isthmuses of intense,

Blue, Red, Yellow

III. Gift of Song

Mysteries unfold in color. Vibrant colors,
Emotive colors,
Transforming colors,
Color is pure,
Color can hear,
Color is powerful,
Color can destroy,
Color is a gift of song.

IV. Beyond the Visual

Saturated, homogenous tones
intensely resonating pigments
exceed in their imaginations
beyond the visual, beyond the tangible.

Building bridges
between the inner most thoughts and emotions
of the surrounding world.

Blue, Red, Yellow

PIEDMONT EAST BAY CHILDREN'S CHOIR ANCORA & ENSEMBLE

Vocal Fantasy, Anne Hege

Born in Oakland, CA, Anne Hege began her musical studies singing with the Piedmont East Bay Children's Choir in 1984. She received a B.A. in music from Wesleyan University, CT and an M.A. in Music Composition from Mills College, CA. Her latest compositions have been influenced by her deep listening practice and lie somewhere between ritual, music, and theater with some homemade instruments thrown in for good measure. Anne's *Vocal Fantasy* was written for her Princeton, NJ women's trio, Celestial Mechanics, in 2008.

A lo Chilango, Diana Syrse Valdés

The word "chilango" refers to the culture of the people that lives in Mexico City. *A lo chilango* is an expression that means: "The Chilangos way of life." *Note: the first sounds are onomatopoeyas that describe the sounds that one can hear while going around Mexico City like machines, cars, motorcycles, phone calls and people talking.*

No enemies and no bombs, Jafet Bruno Ponce

On Ensemble's 2012 tour to Mexico, following a performance at the Music Conservatory in Morelia, Jafet Bruno Ponce thrust a stack of music scores into Bob Geary's hands. The

sentiment of the poem was particularly appealing to the singers; it is by Samantha Smith, a teenage girl from Manchester, ME, who was invited to tour the USSR in 1983 after writing to Soviet leader Yuri Andropov to ask if he was going to wage a nuclear war against the United States. Smith attracted extensive media attention in both countries as a “Goodwill Ambassador” and became known as “America’s Youngest Ambassador” participating in peacemaking activities in Japan. She wrote a book about her visit to the Soviet Union, before her death at the age of 13 in a plane crash.

Hubble, John Reager

The choral setting of Diana Manister’s poem “Hubble” was in response to discussions between composer John Reager and Ensemble conductor Robert Geary. Reager says, “It occurred to me that *Hubble* might be set as a kind of secular motet. The style and brevity of the poem lend themselves to that form. It evokes a stark sense of the vastness of space and might be seen as an allegory to life in a global world in which individuals can feel adrift (Homeless in a placeless place). Could one be at home in such a place?” Ensemble gave the world premiere of *Hubble* in December, 2013.

COMBINED CHOIRS

Green Music, Kirke Mechem

When Maestro Benvenuto suggested I write a piece for a program with an “eternity” theme, I hoped that it wouldn’t take that long for me to find a suitable text. I looked through my file of composer-friendly poems, and got lucky immediately with the line, “Through all eternity, green is the living spirit,” by Hildegard von Bingen. I went to the German edition of Wikipedia and found not only that quotation, but a long list of others from Hildegard’s writings. When I saw “Die Ewigkeit gleicht einem Rad, das weder Anfang noch Ende hat,” I knew I was in business. I tried various translations, tweaking them as I wrote the music. “Eternity is like a wheel; there is no beginning and there isn’t any end” is not as elegant as the original, nor does it rhyme, but it fit the round I wanted to compose for it. After all, a round (like “Three Blind Mice”) goes round and round without any definite stopping point. I reinforced this idea by harmonizing the round with a circle-of-fifths progression. You can get one of your music-major friends to explain that; all you need to know is that it also goes round and round.

— Kirke Mechem

Through all eternity,
green is the living spirit
that makes the earth flourish,
the winds blow,
the rivers run,
and the rain fall.

It makes the grasses laugh with the joy of living.

Eternity is like a wheel;
there is no beginning
and there isn’t any end.

Through all eternity,
green is the living spirit.

***Eternity*, Michael Bojesen**

In *Eternity*, Danish composer and conductor Michael Bojesen sets a text by the Danish poet Ellen Heiberg to a simple, pure opening melody. Lilted unison lines evoke the roll of the ocean's waves and the smoothness of the stone which represents a piece of "all eternity." Following the opening text, layered melodies sung on "ah" overlap and circle each other, representing the cycle of time. Each melody repeats and builds until it dies away, and the choir returns to unison to end on a single hummed note.

Find a stone that glistens when you walk on the shore.
One rolled throughout the ages by the ocean's mighty roar.
Feel it with your fingers, with a grain of sand.
Salted with the memories of far-off distant lands.
Hide it in your pocket where other eyes can't see.
It's your piece of the ocean and all eternity.

Program Staff

Martín Benvenuto, Hannah Druckman, and Eunsun Song, *notes content*;
Deanne Tucker, *coordinator*;
Yiting Jin, Lisa Collart, and Kyle Sofman, *editors*;
Jessie Glass, glassfoundry LLC, *graphic design*, www.glassfoundry.com

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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.

Ben Johns made his debut as the artistic director of Musae in the 2012-13 season. He earned a master's degree in choral conducting in 2009 from the University of California, Irvine and holds undergraduate degrees in dance, vocal performance, and chemistry. Ben is also the director of education for Chanticleer, the professional men's vocal ensemble in which he formerly sang for three years. In this role, he directs Chanticleer's LAB Choir (a small ensemble, youth, and honor choir), gives choral workshops to Bay Area choirs, and conducts youth choral festivals. Ben also teaches voice privately and continues to sing professionally as a soloist and choral artist around the country.

SOPRANO 1

Colleen O'Hara
Kathy Papastephanou
Gayelan Tietje-Ulrich

SOPRANO 2

Sabrina Adler
Kim Holland
Allison Lynk
Becky Morey

ALTO 1

Lauren Hoover-Gordon
Joyce Lin-Conrad
Michela Macfarlane

ALTO 2

Kirstin Cummings
Robin Flecha
Valerie Moy
Julianne Parayo

VOX MUSICA

Vox Musica, directed by Daniel Paulson, was founded in 2006 in a niche of untapped potential in Sacramento's budding classical music scene. This women's vocal ensemble enjoys the privileged position of nurturing the choral arts by combining outstanding vocal artistry with innovative programming. Vox Musica is committed to excellence in performance of diverse and challenging choral literature for women's voices and is dedicated to promoting new works, including many premiers and commissioned works. In a recent review, Edward Ortiz, Arts Editor for the Sacramento Bee, hailed Vox Musica as a "welcome addition to the music scene," praising the group's "stunning clarity," "intense color," and "delicate touch." Through collaborations with composers, conductors, choirs and musicians from around the world, Vox Musica's featured concert projects have included collected works from the 18th century Venetian Ospedali, eastern music from India, Persia, and Georgia, a concert of music for Taiko Drums and Women's Voices, and a concert project featuring electronic music. Vox Musica has released one compact disc, has presented dual concert seasons in both Sacramento and Napa, and has been a featured artist on the prestigious Old First Concert Series in San Francisco and the American Choral Directors Association's 2011 National Convention in Chicago, IL.

Daniel Paulson, holds a Bachelor of Music degree in voice performance from Sacramento State University, and a Masters of Music Degree in Choral Conducting from California State University, Los Angeles.

Hailed as an "astute programmer" and a conductor who can "coax urbane performances from his singers," Daniel has assisted as conductor for the California State University Men's Chorus, Women's Chorus, and Chamber Choir; he has conducted the Dixon Community Choir, the Orchestra of St. Cecilia, All Hollows Chorus, and served as assistant chorus master and section principal for the Choir of St. Cecilia. Some of the highlights of his career include the creation of a children's chorus program for the Gold River Discovery Center and conducting his choirs at American Choral Directors Association's Chorus Festivals. Recently he attended the American Bach Soloist Summer Academy, conducted at The Festival of New American Music in Sacramento, CA, The Old First Concert Series in San Francisco, CA, and the American

Choral Directors Association National Convention in Chicago, IL.

As a commissioned composer, Daniel's catalogue includes over twenty works written for strings, piano, and chorus. His compositions have been performed by Vox Musica, Sacred Heart's Schola Cantorum, the Choir of St. Cecilia, Dixon United Methodist Chamber Ensemble, St. Francis High School Girls Chorus, and professional musicians in and around the Sacramento region. In a recent review his compositions have been claimed to have a "deeply ethereal feel". Several of his arrangements have been released on the compact disc, "Christmas Colours".

Currently, he is the Adjunct Professor of Voice and Choral Studies at Sacramento City College, works in the Music Department at American River College, is a resident artist with the Tahoe Symphony Orchestra and Chorus, and serves as Founder & Music Director for Vox Musica. For more information visit his website: <http://www.dpmusic.net>

SOPRANO 1

Jenna Hopper
Jessica Dacpano
Tetyana Zimbitska

SOPRANO 2

Kathryn DeFay
Susanna Peebles
Kay Hight

ALTO 1

Jennifer Swanson
Heather Razo
Veronica Tonus

ALTO 2

Jennifer Crawford
Lua Hightower

PIEDMONT EAST BAY CHILDREN'S CHOIR ANCORA & ENSEMBLE

Now celebrating its 30th season, the mission of the **Piedmont East Bay Children's Choir** is to advance the choral arts through education, performance, and collaboration, at the highest artistic level, fostering individual development and international relationships.

Founded by Suzie Rahl in 1982, the Choir has established itself as a leading force in international choral activities and the commissioning and performance of new music. The Choir's annual concert schedule regularly features over 50 performances, divided among the fifteen various choirs that comprise the organization. The Choir's flagship performance group, Ensemble, tours internationally and competes in festivals and competitions throughout the world, frequently winning top honors and awards at competitions and music festivals in Europe, Asia, and North America. Recent prestigious awards include a first prize for Contemporary Music and second prize for children's choir at the 2010 Kathaumixw Choral Festival in British Columbia; the distinction of being the only choir to win three gold medals at Grand Prix St. Petersburg (Russia) Choral Festival in 2008; and two gold medals at the 2006 Hong Kong International Children's Choral Festival, among others.

Ensemble is the flagship performing group of the Piedmont East Bay Children's Choir, representing the Choir in international competitions and festivals, and upholding our reputation as an exemplary children's choir. The group consists of approximately 45 girls and treble-voiced boys who demonstrate superior musical proficiency, are under the age of 16, and are admitted by audition.

Ancora is an elite treble chamber group of the Piedmont East Bay Children's Choir, made up of high school age girls who pass in a rigorous vocal audition. Ancora sings almost exclusively a cappella music, performing challenging



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Children's Choir
presents

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repertoire in as many as eight parts. Participation in Ancora represents the fruition of many years of choral excellence in the Piedmont East Bay Children's Choir. Ancora rehearses once a week, collaborates with composers and other arts organizations in the presentation of new music, makes recordings, performs for public events, and tours occasionally.

Robert Geary, Artistic Director

For more than 30 years with the Piedmont East Bay Children's Choir as its first (and only) Artistic Director—Robert Geary has developed a relationship with PEBCC, its students and the community it serves that is unique and profound in the world of choral music today. Refusing to only explore historical music, Geary defines PEBCC through his determined advocacy of “new music,” commissions, premieres, and recordings of innovative and demanding new works by today's leading composers.

In 1993 Geary was awarded the International Peace Child Medal for his role as co-founder of the historic Golden Gate International Children's Choral Festival which is triennially hosted by PEBCC. In 1997 he received a special award for Outstanding Conductorship Achievement in Giessen, Germany and in 1998 Geary 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 and in 2003 he received the Lois Blair Rawlings Educational Inspiration Award. Geary has served on the California Arts Commission's Peer Review Panel and as an adjudicator and guest conductor in the United States and internationally. Recordings of his choirs can be found on Harmonia Mundi, Koch International, Swiss International Radio and Innova. Geary also founded the new music chamber choir Volti and he is the Artistic Director of the San Francisco Choral Society.

Sue Bohlin, Associate Conductor, Performing Department

Sue Bohlin joined the Piedmont East Bay Children's Choir faculty in 1984 as Accompanist and has since also served as Director of the Training Department, Girls Beginning Conductor, and Golden Gate Festival Administrator ('95 & '97). She is currently Associate Conductor for the Performing Department, accompanies Ensemble, trains solo singers for special projects, and supervises the performing department's theory program. Sue is a recipient of the Piedmont East Bay Children's Choir's Founders Award.

Ensemble

Rachel Adams	Ruth DeWit	Bryn Lawson	Genevieve Raushenbush
Michael Adams	Emi Fogg	Andrea Lee	Carmen Sanchez
Catherine Barr	Grace Foster	Olivia Lee	Elsa Savant
Sarah Beasley	Rachel Frost	Andrea Leung	Kay Sibal
Andrés Beck-Ruiz	Zachary Golden	Rebekah Lorencz	Sara Siqueira
Tate Bissinger	Emma Grove	Florence-Faith Matteson	Elka Sorensen
Alexandra Blanter	Claire Hanke	Ratu Maulana	Eliana Tallarida
Sophia Bransfield	Juliet Hayes	Koyuki Narter	Delphina Wedell
Katherine Brown	Benjamin Hochster	Benjamin Nguyen	Daphne Williams
Sarah Chin	Brandon Hopcraft	Mariah Papy	Hannah Williams
Chloë Combes	Ryan Howzell	Chloe Ploss	Abigail Willson
Milo DeOlivares	Nora Hurley	Bailey Ramirez	

Ancora

Rachel Adams	Emma Grove	Andrea Lee	Elsa Savant
Madeleine Ahlers	Juliet Hayes	Annalisa Piccinini	Alina Whatley
Tate Bissinger	Madeline Husu	Claire Pinkham	Daphne Williams
Emi Fogg	Apryl Husu	Kathryn Ridley	Orli Ziv
Courtney Gao			



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 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 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 2001. The PWC has participated in many choral competitions and festivals: in 2011, it was selected to participate in the Seghizzi International Competition of Choral Singing in Gorizia, Italy; in the summer of 2003,

it was 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 performances throughout the San Francisco Bay Area, the chorus has been heard 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 fourth 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 www.pwchorus.org/mentor.html.

Dr. Martín Benvenuto is one of the leading treble choir conductors in the San Francisco 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, Dr. 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 also commands an extensive repertoire. 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 on 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 D.M.A. 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.

Jungmee Kim, PWC accompanist, received her Master's from New England Conservatory of Music in Collaborative Piano, Master's from Harvard University in Social Psychology, and undergraduate degrees in Music and Psychology from Northeastern University.

Jungmee is a native of South Korea and she keeps a busy performance schedule as an opera director, solo/collaborative pianist, organist, and percussionist. She has served as the music director and répétiteur for the San Francisco Parlor Opera from 2007 to 2012. She has appeared with the 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, Palo Alto Philharmonic Orchestra, Palo Alto Children's Theatre, and Peninsula Women's Chorus.

Jungmee was named Gideon Klein Scholar for her study of composer Viktor Ullmann and Jewish music in Teresienstadt Camp during the Holocaust. In 2007 she was invited by the US Department of State to perform at the UNESCO World Headquarters in Paris, France for her work with NUFAX grant. Her mentors include Terry Decima, Irma Vallecillo, Susan Larson, and John Moriarty.

SOPRANO 1

Anna Chase
Jessica Chase*
Charlotte Daly
Ciara Karski
Sarah Kelts
MaryLouise Meckler
Danni Redding Lapuz
Katie Sanwick
Kyle Sofman
Judy Sweet
Michelle Tang*
Jane Walker

SOPRANO 2

Sara Asher
Vicki Brown
Jan Cummins
Petra Dierkes-Thrun
Beatrice Fanning
Barbara Hennings
Emily Jiang
Elise Kent
Andra Marynowski
Robin Mulgannon
Eithne Pardini
Lilith Sarkar*
Nancy Solomon

ALTO 1

Ann Chrichton
Sarah Etheredge
Cathleen Kalcic
Betsy Landergren
Elizabeth Li
Holly Liberatore
Jennifer Mace
Sheena Phillips
Kathy Plock
Nancy Roeser
Jan Schonhaut
Deanne Tucker
Marsha Wells
Jenny Xin*

ALTO 2

Anne Anderson
Feeta Bishop
Lisa Collart
Hannah Druckman
May Goodreau
Lynne Haynes-Tucker
Yiting Jin
Kathy MacLaury
Roselena Martinez
Martha Morgan
Hoai-Thu Truong
Barbara Zoeller

*PWC Mentorship Program 2014

UPCOMING EVENTS

Peninsula Women's Chorus: Unto The Earth

2014 Spring Concerts

PWC presents the world premiere of *Heart Spells* by San Francisco composer Mark Winges to complement earth songs by American composers Stephen Paulus, Ron Jeffers, and Brian Holmes. A phrase used to describe dance in Latin (pede terram pulso) literally means "to beat or strike the earth with the foot," and the singers explore this concept with dance-inspired songs and a choreographed performance of *Famine Song*, inspired by stories of Sudanese basket weavers praying for rain. The program will close with an arrangement of an African American spiritual, whose origins stemmed from singing while working the earth. Come indulge your hunger for beautiful, lush music!

Saturday, May 10, 2014 at 4:00 p.m.

Sunday, May 18, 2014 at 4:00 p.m.

St Mark's Episcopal Church, 600 Colorado Ave, Palo Alto, CA

Tickets: visit www.brownpapertickets.com or www.pwchorus.org/ or call 650-327-3095

Musae: Women Who Changed History

Musae celebrates its tenth anniversary with a program dedicated to strong musical women. Female composers, patrons, performers, and even politicians inspire the repertoire for this primarily early music concert. If you've ever wondered about the first known woman composer or the first professional all-female singing ensemble, you won't be disappointed with this program.

Friday, May 9, 2014 at 8:00 p.m.

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

Saturday, May 10, 2014 at 12:00 p.m.

SF (location to be announced)

Sunday, May 11, 2014 at 4:00 p.m.

**St. Matthew's Lutheran Church,
3281 16th Street, San Francisco**

Tickets: visit www.brownpapertickets.com or call 1.800.838.3006

Piedmont East Bay Children's Choir Ensemble and Ancora: Jazz & Beyond

Tuesday, May 20, 2014 at 8p.m.

**Yoshi's Oakland, 510 Embarcadero W,
Oakland, CA**

High school groups Ecco and Ancora offer smooth stylings and jazzy numbers. Clifton Massey and Bob Geary lead their groups in an evening of a cappella jams, nightclub solos, and a few pieces that push past standard jazz structures.

Tickets at yoshis.com/oakland.

SPRING SING

Saturday, May 31, 2014 at 3pm

Oakland Interstake Center

4770 Lincoln Ave, Oakland, CA 94602

The Piedmont East Bay Children's Choir presents its annual Spring Sing on Saturday, May 31 at 3 p.m. at the Oakland Interstake Center.

The concert showcases ten PEBCC choirs with children ages 7 to 17. These international award winning youngsters sing a mix of traditional and contemporary songs, followed by a brief and poignant ceremony that honors this year's graduates, many of whom have sung with Piedmont East Bay Children's Choir for more than half their lives. A dramatic finale unites all these voices under the baton of Artistic Director Bob Geary. Admission is \$18 general / \$12 student / \$30 premium reserved. Tickets may be purchased in advance or at the door.

Vox Musica: NOVA: A Recording Project Performance

Public Performance of our recently recorded Compact Disc and an appearance at the first ever Sacramento Choral Festival:

June 7, 2014 at 7:00 p.m.

Sacramento (location to be announced)

**June 13-15, 2014, Harris Center for the
Arts / Three Stages at Folsom Lake College,
10 College Parkway; Folsom, CA**



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