



6th Annual Festival of
New Music for Treble Voices

Sunday, April 7, 2013 • 5pm

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the Peninsula Women's Chorus presents
the 6th Annual Festival of

New Music for Treble Voices

Martín Benvenuto, Artistic Director

Musae

Cantabile Youth Singers of Silicon Valley

Elektra Women's Choir

Peninsula Women's Chorus _____ Martín Benvenuto, artistic director

Treputé Martela _____ Vaclovas Augustinas (b. 1959, Lithuania)

Susan Rooke, Kyle Sofman — *recorders*

Deanne Tucker, Sarah Etheredge, Susan Young, Sara Asher — *percussion*

How Many Times Had We Found Ourselves Mouthing Received Opinions,
Using the Language of Oppression, Before We No Longer Had Any Claim
To Be Oblivious to Our Having Become Both Victim and
Perpetrator of Injustice? _____ William DeFotis (1953-2003, USA)

Kyle Sofman — *soloist*

Gloria Kajoniensis _____ Gyöngyösi Levente (b. 1975, Hungary)

Mercy Navarro, Sara Asher, Holly Liberatore, Katie Sanwick — *soloists*

Deanne Tucker, Beatrice Fanning — *percussion*

The Stove

Zae Munn (b. 1953, USA)

Musae _____ Ben Johns, artistic director

Three Heavens and Hells _____ Meredith Monk (b. 1942, USA)

Commissioned by the Young People's Chorus of New York City

Cantabile Youth Singers of Silicon Valley _____ Elena Sharkova, artistic director

Kungala _____ Stephen Leek (b. 1959, Australia)

Bi bihotz _____ Junkal Guerrero (b. 1968, Spain)

Panta Rhei (All Things Are In Flux) _____ Jim Papoulis (b. 1961, USA)

Elektra Women's Choir _____ Morna Edmundson, artistic director

Lauda Sion _____ György Orbán (b. 1947, Hungary)

Infant Holy, Infant Lowly _____ Jeff Enns (b. 1972, Canada)

Consider the Lilies _____ Stephen Smith (b. 1963, Canada)

World Premiere March 9, 2013, Vancouver, BC

Joy _____ Kathleen Allan (b. 1989, Canada)

Commissioned by Elektra Women's Choir in 2012

Combined Choirs

Ave Maris Stella (Elektra and PWC) _____ Chan Ka Nin (b. 1949, Canada)

I thank You God (ALL Choirs) _____ Gwyneth Walker (b. 1947, USA)

Yawen Wang and Jeffrey Jones, *piano*
Thomas Alexander and Joyce Lee, *violins*

Texts and Program Notes

PENINSULA WOMEN'S CHORUS

Treputė Martela, Vaclovas Augustinas

The Flax-Picking Song; Lithuanian folk song

Vaclovas Augustinas (b. 1959) is a versatile personality successfully working in various musical fields. An excellent choir conductor, he leads the Vilnius Municipal Chamber Choir and is a regular guest at international choral seminars and festivals. His choral works exhibit a modal style yet also show a reluctance to depart from the major-minor system. Rhythmic and melodic contours are inextricably linked to the phonetic and semantic characteristics of a given text. Augustinas has also been a member of various Lithuanian rock groups and often composes for them as well.

This piece, *Treputė Martela* (The Flax-Picking Song), is based on an old Lithuanian folk song and, according to the composer, can hardly be translated. The text tells us about a young girl plucking, stretching, and spinning flax while dancing at the same time.

How Many Times Had We Found Ourselves Mouthing Received Opinions, Using the Language of Oppression, Before We No Longer Had Any Claim to be Oblivious to Our Having Become Both Victim and Perpetrator of Injustice?, William DeFotis

In 2001, two years before his early death from M.S., William DeFotis wrote, "My composing aspires above all to find a perfect fusion or interaction of deliberate intricacy and accessibility, of challenge and pleasures. I do not mean to say that I aim for any compromise between them, but something more paradoxical: the simultaneous presence of both extremes." In that spirit, he composed and recorded over a dozen satirical songs and included them in a montage with several other compositions on his CD *Satire Is Serious Business*, which includes a performance of tonight's work.

DeFotis (1953-2003) also writes, "Music is arguably not really graspable even metaphorically as language, even when I claim that it can have specific social meanings—unless, of course, one simply stipulates that anything meaningful is language...in my music with texts, I attempt to employ a range of other possibilities for text and music—from mutual support to antagonism to apparent unrelatedness to one component's 'commentary' upon the other." All of these appear in microcosm in *How Many Times*... about which he also said, "There is a meta-question lurking here: is my long question rhetorical? I aimed in my setting to make the answer a definite 'no'—or in other words, I wanted my long question to unfold in a way that demanded an answer." After the second abuse, it is hoped we have gained an awareness, whereby we would catch ourselves and not mouth received opinions, using the language of oppression. *How Many Times*... was composed for the Wellesley College Choir and dedicated to his sister, Constance DeFotis. — Constance DeFotis

Gloria Kajoniensis, Gyöngyösi Levente

Hungarian composer Gyöngyösi Levente was born in 1975. *Gloria Kajoniensis* is an unorthodox Gloria in that it is based on texts from the "Cantionale Catholicum," a collection of Transylvanian Catholic songs collected and edited in 1676.

Scored for two violins, bongo, tambourine, and chorus, this gypsy-esque *Gloria* follows unusual melodic scales influenced by Hungarian music. An explosive "Gloria!" opens the first movement, "Gloria in excelsis Deo," giving way to a fiery violin duet. Gyöngyösi's percussive, syncopated rhythms drive the movement through sections of contrasting texture

and mood to its ecstatic ending. A sustained, contemplative "Qui tollis peccata mundi" follows. Sighing, multi-note runs in the first violin hint at restlessness beneath a soprano duet before the full chorus triumphantly closes the movement on the word "Sanctus." Bursting with exuberance, the third movement, "Quoniam Sanctus vocaris," echoes the fire and energy of the first movement. Grace notes, slides, and other ornaments in the vocal and violin parts underscore the earthy, almost jazzy nature of this celebratory setting.

— Hannah Druckman

*Gloria in excelsis Deo,
Et in terra hominibus,
Sancta pax sit credentibus,
Et tibi confitentibus.*

*Glory to God in the highest,
and on earth peace among those whom he favors,
Holy peace to believers and those who confess
their sins to You.*

*Te, nos Domine laudamus,
Benedictionem damus,
Et te cuncti adoramus.*

*We praise You, Lord,
We bless you,
and we adore You.*

*Rex et Pater ingenite,
Et Fili unigenite
Dei Patris progenite.*

*King and eternal Father
and only Son,
of the Father descended.*

*O mi Deus, Agnus Dei,
Tollens culpas mundi rei,
Precor miserere mei.*

*Oh my God, Lamb of God,
who take away the sins of the world,
please, have mercy on me, I pray.*

*Qui tollis peccata mundi,
Te rogamus nos immundi,
Sine preces ad te fundi.*

*You, who take away the sins of the world,
we, unclean, are begging You,
let us overwhelm You with our questions.*

*Quoniam Sanctus vocaris,
Cunctis solus dominaris,
Et tu solus exaltaris.*

*Because You are called the Saint,
You rule over everything,
And only You are worshipped.*

*Cum Sancto Spiritu tamen,
Tibi canimus hoc Carmen,
Qui cum Patre regnas,*

*Although with the Holy Spirit
We sing this song for You,
Who reign with the Father.*

Amen.

Amen.

The Stove, Zae Munn

Text excerpted from "Revolution," a short story by Ann Kilkelly

The Stove is the second of a set of three pieces by Zae Munn (b. 1953). Each of the three presents a woman of strong character or action. In *The Stove*, a woman rebels against her cantankerous old stove by pounding it to bits. The mixed meters exemplify the pounding of the sledge hammer used to do the dirty deed. Constance DeFotis conducted the Wellesley College Chamber Choir in the 1989 premiere.

Zae Munn (b. 1953) is Professor of Music at Saint Mary's College in South Bend, Indiana where she has taught composition and theory courses since 1990. 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.

One day my mother took up a sledge hammer and pounded her kitchen stove into bits. She served cold cuts to my father for lunch. In that age, and in that place, such a challenge to my father's authority and right was mysterious, outrageous, even apocalyptic. The demise of the stove, its piecemeal destruction, poked at the heart of the country, at the quality of life in the town.

And one day, without warning, my mother took it apart, and laughing beat the old stove to death. And one day, without warning, my mother took up a sledge hammer and pounded her kitchen stove into bits.

MUSAE

Three Heavens and Hells, Meredith Monk

Text by Tennessee Reed

"Since 1965, I have been composing music for the voice as an instrument. I've always believed that the voice itself is a language, which speaks more eloquently than words. Yet, before this piece, I had not set text to music. When my friend Carla Blank asked me to create music composed to children's poetry, I became intrigued by the idea of setting music to *Three Heavens and Hells*, written when Tennessee Reed was 11, because it gave me space to work with my own rhythms and phonemes as well as an intriguing set of images to play with. I thought the poem both whimsical and profound. For example, what would 'things heaven and hell' be like? I just let my imagination fly."—Meredith Monk

There are three heavens and hells.

<i>People heaven and hell</i>	<i>Animal heaven and hell</i>	<i>Things heaven and hell</i>
---------------------------------------	---------------------------------------	---------------------------------------

What do the three heavens and hells look like?

They are all the same.

CANTABILE YOUTH SINGERS OF SILICON VALLEY

Kungala, Stephen Leek

Kungala - a place to sing and shout, is taken from an indigenous Australian place name. This celebratory work is intended to be uplifting, joyous and vigorous. As in much of the work of Stephen Leek, *Kungala* draws heavily on the colors and flavors of the Australian landscape and attempts to capture the raw energy of the world's smallest continent.

Bi bihotz, Junkal Guerrero

Bi bihotz was commissioned as the compulsory piece for the 2010 European Grand Priz in Choral Singing held in Tolosa, Spain. *Bi bihotz*, "two hearts," uses onomatopoeic

word play to portray the very close connection between a mother and her unborn child. At the beginning of the composition, you will hear "taupada" - the sound of a single heartbeat. Soon, this heartbeat is joined by another. Each phrase of text is accompanied by complimenting music: "Jario" is a flowing melody that is passed between the voices of the choir, and "Dantzan" is a staccato leap that is echoed throughout the voices of the choir. In the last section, enjoy the dance-like rhythms and melodies that portray the beautiful "eternal" movement that these two lives share.

Two hearts dancing in one body. Dancing since we are conceived in the cradle inside the waist covered by a whisper. A dance of a mother, a dance of some eyes dancing in the arms of a deep dance; the dance of a new life the eternal dance of this old world.

Panta Rhei (All Things Are In Flux), Jim Papoulis

"The text of *Panta Rhei* combines a few phrases and words in Greek that speak to qualities exemplifying inner strength. The translation of *Panta Rhei* is "*All things are in flux*", and through it I explore the rhythms, patterns, and cycles of life. The rhythms and vocal patterns are varied, as life is; the structure is as traditional as the cycles of life, with a strong female presence defining it. It is no coincidence that this piece is written for the female voice. I have been fortunate to be surrounded by many strong women throughout my life. My mother remains a major influence on the way I look at the world; my four sisters taught me that women are complex and insightful; and my own two daughters remind me to meet the world each day with compassion." -- Jim Papoulis

Panta Rhei - All things are in flux

Voeethia - Fly away

Metron Ahriston - Best Rhythm

Metron reeston - Easiest Rhythm

Kteema es ai - Procession for eternity

ELEKTRA WOMEN'S CHOIR

Lauda Sion, György Orbán

Hungarian composer, György Orbán, is celebrated by choirs and audiences around the world for his vibrant, imaginative, and often playful compositions. *Lauda Sion's* ancient text of praise is given new life in this a cappella piece that has become an Elektra favourite. (Released on the *Pure Elektra* CD, 2012)

*Lauda Sion Salvatorem,
Lauda ducem et pastorem,
In hymnus et canticis.*

*Sion, lift up thy voice and sing,
Praise thy Saviour and thy King,
Praise with hymns thy shepherd true.*

*Quantum potes, tantu maude:
Quia maior omni laude,
Nec laudare sufficis.*

*All thou canst, do thou endeavour;
Yet thy praise can equal never
Such as merits thy great King.*

*Laudis thema specialis,
Panis vivus et vitalis,
Hodie proponitur.*

*See today before us laid
The living and life-giving Bread,
Theme for praise and joy profound.*

Quem in sacraemensa coenae,

The same which at the sacred board

*Turbae fratrum duodenae
Datum non ambigitur.*

*Sit laus plena, si tsonora,
Sit jucunda, sit decora
Mentis jubilatio.*

*Dies enim solemnī sagitur,
In qua mensae prima recolitur
Huis institutio.*

Infant Holy, Infant Lowly, Jeff Enns

Traditional, translation by Edith M. Reed

With Infant Holy, Infant Lowly, Ontario-based Jeffrey Enns, the composer of *Da Pacem* (Pure Elektra CD) championed by Elektra in recent years, has written new music on the words of a traditional Polish carol. Although it is far from the Christmas season, we wanted to share this beautiful new work with you.

*Infant Holy, Infant lowly, for his bed a cattle stall;
Oxen lowing, little knowing Christ the Babe is Lord of all.
Swift are winging, angels singing, nowells ringing, tidings bringing,
Christ the Babe is Lord of all.*

*Flocks were sleeping, shepherds keeping vigil till the morning new;
Saw the glory, heard the story, tidings of a gospel true.
Thus rejoicing, free from sorrow, praises voicing, greet the morrow.
Christ the Babe was born for you!*

Consider the Lilies, Stephen Smith

Text: adapted from Matthew 6:25-34, King James Version

This new work by Elektra's multi-talented accompanist, Dr. Stephen Smith, sets the familiar theme found in the gospels of both Matthew and Luke which encourages the listener to trust in God's provision. *Consider the Lilies* was commissioned for Vivian Norbraten, on her birthday, with love from her children. World Premiere March 9, 2013, Vancouver, BC.

Take no thought for your life, what ye shall ye eat or what ye shall drink. Behold the birds of the air; they sow not, neither do they reap; yet your heavenly Father feedeth them.

And why take ye thought for raiment, saying wherewithal shall we be clothed? Consider the lilies of the field; they toil not, neither do they spin; yet Solomon in all his glory was not arrayed like one of these.

*Take no thought for the morrow, for the morrow shall take thought for itself.
But seek ye first the Kingdom of God and His righteousness, and all these things shall be added unto you.*

*Was, by our incarnate Lord,
Giv'n to His Apostles round.*

*Let the praise be loud and high;
Sweet and tranquil be the joy
Felt today in every breast.*

*On this festival divine
Which records the origin
Of the glorious Eucharist.*

Joy, Kathleen Allan

Poem by Sara Teasdale

"In Joy, the love of living and the joy of singing become synonymous". This piece is about an inundating sense of love that can only be released through song." Kathleen Allan's exuberant 2012 work is on poetry of Sara Teasdale. This work was commissioned with financial assistance from the Diane Loomer Commissioning Fund for Elektra Women's Choir and through a generous gift from Kate MacColl. (Released on the *Pure Elektra* CD, 2012).

*I am wild, I will sing to the trees,
I will sing to the stars in the sky,
I love, I am loved, he is mine,
Now at last I can die!*

*I am sandalled with wind and with flame,
I have heart-fire and singing to give,
I can tread on the grass or the stars,
Now at last I can live!*

COMBINED CHOIRS

Ave Maris Stella, Chan Ka Nin (sung by Elektra and PWC)

Taking the 11th century Vesper hymn, *Ave Maris Stella*, Chan Ka Nin (b. 1949) tries through this musical setting to capture the eternal joy and beauty of purity associated with Mary, the *star of the sea*. Most of the SA treble lines are built around serene, calm, chant-like musical ideas while the piano accompaniment centers around an open fifth ostinato that runs throughout a major part of the piece. When the voices rest or complete a phrase, the piano part often brings in a "flash of sound" or energetic arpeggio, which adds interest to the music as well as intensifying the text. Chan Ka Nin also uses 20th century compositional techniques such as quasi-spoken phrases, whispers, and the plucking of piano strings to enhance the text. Although the piece is written for only two parts, the resultant sound varies tremendously in color and texture. - Diane Loomer

*Ave, maris stella,
Dei mater alma,
Atque semper virgo,
Felix caeli porta.*

*Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evae nomen.*

*Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.*

*Monstra te esse matrem,
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.*

*Hail, Star of the Sea,
Loving Mother of God,
And Virgin immortal,
Heaven's blissful portal!*

*Receiving that "Ave"
From the mouth of Gabriel,
Reversing the name of "Eva,"
Establish us in peace.*

*Break the chains of sinners,
Bring light to the blind,
Drive away our evils,
And ask for all good things.*

*Show thyself to be a mother,
That, through thee,
He may accept our prayers,
He who, born for us,
Chose to be your Son.*

*Virgo singularis,
Inter omnes mitis,
Nos culpae solutos,
Mites fac et castos.*

*Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum
Semper collaetemur.*

*Sit laus Deo Patri,
Summo Christo decus,
Spiritus Sancto,
Tribus honor unus. Amen.*

*O incomparable Virgin,
Meek above all others,
Make us, freed from our faults,
Meek and chaste.*

*Keep our life pure,
Make our journey safe,
So that, seeing Jesus,
We may rejoice together forever.*

*Let there be praise to God the Father,
And glory to Christ the most High,
And to the Holy Spirit,
And to the Three be one honor. Amen.*

I thank You God, Gwyneth Walker (sung by ALL choirs)

Says composer Gwyneth Walker (b. 1947): “When you are singing *I Thank You God*, I would like for you to keep in mind the grandeur and triumph of the poem and the song. This is a very BIG ‘thank you’ to God for creating this world, and for giving us the faith to overcome any obstacles in our lives. ‘I who have died am alive again today.’ Because the message of this song is so large, I constructed the music to rise from the very low C at the beginning to the very high C major chord at the end. The song moves through different keys in the middle as a way of gathering energy for the dramatic return to C Major at the end.

“I gave all of my energy to composing this music. At the time of writing this song, I had moved back to my home to care for my mother during the last years of her life. There was sorrow in my daily life. But I knew that the music would keep my spirit strong. And thus, whenever I listen to a performance of *I thank You God*, I remember those special days when I lived primarily through my music. I hope that this song will be as strengthening to you as it was to me.” - Gwyneth Walker

*i thank You God for most this amazing
day: for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes*

*(i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and of love and wings: and of the gay
great happening illimitably earth)*

*how should tasting touching hearing seeing
breathing any—lifted from the no
of all nothing—human merely being
doubt unimaginable You?*

*(now the ears of my ears awake and
now the eyes of my eyes are opened)*

Program Staff

Martín Benvenuto, *notes content*;

Ann Hillesland and Susan Rooke, *editors*;

Elise Kent, *coordinator*;

Jessie Glass, Glass Foundry 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 this 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

Ruvani Fonseka

Kelsey Linnett

Colleen O'Hara

SOPRANO 2

Sabrina Adler

Allison Lynk

Stacy Rutz

ALTO 1

Lauren Hoover-Gordon

Joyce Lin-Conrad

Michela Macfarlane

Maya Simpson

ALTO 2

Kirstin Cummings

Robin Flecha

Katie Innes

Valerie Moy

Julianne Parayo

CANTABILE YOUTH SINGERS OF SILICON VALLEY

Cantabile was established in 1994 by music teacher and choral conductor Signe Boyer in response to the need for a music education program providing vocal technique, music theory and group singing in a non-religious setting. During the next ten years, enrollment grew steadily as the group gained regional prominence and participated in national and international festivals and tours.

In 2004, internationally recognized conductor Elena Sharkova was appointed as Artistic Director. Now in its 19th year, Cantabile's seven choirs offer excellent vocal music education and performance opportunities of highest caliber to 270 students ages four to eighteen.

Cantabile advanced choirs have performed on such prominent stages as New York's Carnegie Hall, Chicago's Orchestra Hall, and alongside professional artists and groups including Symphony Silicon Valley, Ballet San Jose, Opera San Jose, West Bay Opera, Fremont Opera and the legendary Kronos Quartet. Cantabile's recent international tours include Estonia, Finland, Russia and the UK. Cantabile is proud to be one of only three American youth choirs invited to participate in the prestigious Festival 500 in St. John's, Newfoundland in July 2013. Preparations are underway for Cantabile's Vocalise choir to compete internationally at the 2014 World Choir Games in Riga, Latvia.

Elena Sharkova has been Artistic Director of Cantabile Youth Singers since 2004 and oversees all educational and performance aspects of the program, in addition to conducting the top choirs, Ensemble and Vocalise.

Ms. Sharkova is recognized nationally and internationally as an inspirational and versatile conductor, choral clinician, music educator, and lecturer. She has conducted professional, university, youth, and community choirs and orchestras across North America, Asia, Eastern and Western Europe, Russia, and the Middle East. With Cantabile Youth Singers, she made her 2005 Carnegie Hall debut and returned there in June 2010 as guest clinician for the Manhattan Concert-Productions National Youth Choir Festival. Ms. Sharkova has served as a jury member at numerous national and international music festivals and competitions. A champion of Russian choral music, she has lectured extensively on its traditions and performance practices, and has conducted North American premiers of several contemporary Russian major choral works.

Born and raised in St. Petersburg, Russia, Ms. Sharkova holds a graduate degree in conducting from the State Rimski-Korsakov Conservatoire, where she later served on the faculty as Chair of the Choral Department of Preparatory Music School and directed four children's choirs.

Since moving to the US in 1993, Elena Sharkova received a second graduate degree in conducting from Western Michigan University in 1995. In 1998 Ms. Sharkova joined the music department at San Jose State University where she conducted three choirs, taught classes in conducting, methods and voice, and served as Director of Choral Activities until 2006.

Jennah Delp Somers joined the artistic staff in September 2011 as the Assistant Conductor for Ensemble and Vocalise, the premier performance ensembles of Cantabile Youth Singers of Silicon Valley. Ms. Delp earned a Master of Music in Choral Conducting with distinction from Westminster Choir College and undergraduate degrees in Vocal Performance and Music Education from the University of Michigan, *summa cum laude*. At Westminster, Ms. Delp served as the Assistant Conductor for the prestigious Westminster Choir and Westminster Community Chorus. In this capacity, she prepared choirs for performances of major works, national tours, and the Spoleto Festival USA. She has participated in conducting master classes with such notable master teachers as Robert Sund, Vance George, Elmer Thomas, and Marguerite Brooks, among others. As an active performer, Jennah sings in The Crossing, a professional choral ensemble that champions new repertoire. She can be heard on *Flower of Beauty*, a critically acclaimed recording by the Westminster Choir. In 2012, Ms. Delp made her Carnegie Hall debut, conducting the Young People's Chorus of New York City in concert. Jennah recently relocated to California and loves her new home in the Bay Area with her husband, Adam.

Jeffrey Jones, accompanist

A homegrown talent of the Bay Area, Jeffrey Jones is now in his sixth year with the Cantabile Youth Chorus. He started his piano studies at the age of 6 in Morgan Hill and made his solo recital debut at the age of 8, playing a program of Beethoven, Schubert and Chopin. He studied at the Oberlin Conservatory with Peter Takacs and at San Jose State University with Gwendolyn Mok. In addition, he has had master classes with internationally acclaimed artists Stephen Hough, Olga Kern, Vladimir Viardo, and Tom LaRatta.

He has won several competition awards, including a first prize at the 2011 US Open Music Competition. He frequently accompanies singers and instrumentalists, and in 2009, he performed at the Mountain Winery with star alto Helen Lokuta for an audience that included Toomas Ilves, President of Estonia. In 2011, he made his concerto debut performing Stravinsky's Piano Concerto with the Redwood Symphony under the baton of Eric Kujawsky.

When he is not with Cantabile, Jeffrey works as the Logistics Coordinator for semiconductor equipment firm Nova Measuring Instruments in Santa Clara, and as an artist-in-residence at the United Congregational Church in Belmont.

SOPRANO 1

Stephanie Chui
Niki Griswold
Gwen Howard
Amanda Kim
Claire Tang
Jessica Thorson
Amy Watt
Caroline Wheeler

SOPRANO 2

Kelsey Auyeung
Kris Auyeung
Rachel Brenneman
Megan Buicocchi
Sophie Chumakova
Jessica Feinberg
Victoria Guillen
Vika Haimov
AJ Lim
Esther Na
Helena Oft
Francis Peng
Magdalene Peng
Karuna Sangam
Lilith Sarkar
Rachel Wolff
Diana Zhou

ALTO 1

Jessica Amalraj
Charmaine Chan
Daphne Chen
Haley King
Ronni Kurzion
Evalyn Li
Margaret Li
Darya Likhareva
Millie Lin
Katie McLaughlin
Caitlin Nuckolls
Noel Peng
Kate Robertson
Connie Robinson
Natalie Sadlak
Ariana Tindall
Megan Tobias

ALTO 2

Andrew Briggs
Maggie Maser
Sarah Robinson
Isaac Satz
Nikhil Singhal
Ethan Van Steenburgh

ELEKTRA WOMEN'S CHOIR

With a mandate to inspire and lead in the choral art form through excellence in performance and through the creation, exploration and celebration of women's repertoire, Vancouver's renowned

Elektra Women's Choir has taken a leadership role in the international classical women's choir movement. The choir is known for its adventurous programming, seeking out music written specifically for women and frequently commissioning new works. The choir has taken first place in the "Equal Voices – Women" category of the National Competition for Canadian Amateur Choirs and the CBC National Choral Competition five times. They have also been awarded several major prizes for contemporary music performance.

Ongoing outreach programs are a priority for Elektra: Mira Youth Mentorship, Choral Leadership Workshop for Young Women, Composer Reading Sessions, Conductor Mentorship Program, and a Women's Singing workshop ensure that Elektra's music and activities are accessible to all. Each Christmas Elektra welcomes a local children's choir to sing alongside Elektra and in their own solo spotlight. Elektra participates enthusiastically in shared projects with other arts organisations such as the Vancouver Symphony Orchestra and Chor Leoni Men's Choir.

Elektra has commissioned nearly 60 compositions and arrangements in its 26 year history. The choir has become a valued resource for conductors the world over looking to program the best of Canadian and international repertoire for treble voices. On its website, Elektra houses a permanent repertoire resource featuring all 400 works programmed by the choir to date, over 160 of which have been recorded (www.elektra.ca).

Elektra has eleven CDs available. It's first, *Elektra Women's Choir* (1992), was nominated for a JUNO award. Our most recent CD, *Pure Elektra*, was released in May 2012. All CDs are available through CD Baby and iTunes and are in constant demand locally, nationally, and internationally. Elektra is frequently heard on CBC radio broadcasts and on NPR in the United States.

The choir was founded in 1987 by co-conductors Morna Edmundson and the late Diane Loomer, C.M. In 2009 Morna Edmundson was appointed Artistic Director. The choir is honoured to work with an outstanding accompanist and composer, Dr. Stephen Smith. We are delighted and privileged to have our good friend and accomplished pianist, Yawen Wang accompany us this weekend in Stephen's absence.

Morna Edmundson is one of Canada's best-known choral conductors with a strong reputation for excellence. Passionate since childhood about choral singing, she obtained degrees and diplomas in vocal

music in Vancouver, Bellingham, and Stockholm, Sweden where her teachers included Eric Ericson. In 1987, she co-founded Elektra Women's Choir with Diane Loomer, a treasured partnership that lasted 22 years. In 2009, Morna became Elektra's sole Artistic Director, continuing the choir's strong leadership role in concert presentation, commissioning, recording, and mentorship. For 14 years Morna shared her love of quality repertoire with a new generation of singers in her role as Associate Artistic Director of Coastal Sound Music Academy, where she was Music Director of the mixed-voice Youth Chamber Choir. She has adjudicated in North America and Asia, conducted honour choirs in several states, co-directed the American Choral Directors Association National Women's Honour Choir, and gives frequent workshops with choirs of all ages. Ms. Edmundson has given lectures on her work at local, national, and international meetings of choral professionals. In February 2009 Morna was a recipient of the BC Community Achievement Award, which recognized her gifted organizational talent, leadership by example, and her encouragement of others to pursue their musical and choral goals. In June 2011 Morna received a YWCA Woman of Distinction award in recognition of her work with Elektra. In June 2013 she will join the Board of Chorus America.

Yawen Wang, accompanist

Described by Colin Thomas of Vancouver's Georgia Straight as "a dancer at the keyboard", Yawen Wang is an all-terrain interdisciplinary performance artist crossing over music, dance and theatre. Especially known as one of the most in-demand collaborative pianist for voice and dance, she had been the Dance Accompanist in Residence at the School for Contemporary Arts, Simon Fraser University (1998-2012), and remains a frequent collaborator within the Canadian/international dance community, musical theatre productions and choirs. A genre-defying artist, Yawen has created a body of work in the realms of music composition, gallery installation, performance art, musical theatre, music for dance, radio play, and film. She was the recipient of the explorPERFORMANCE Award 2005, and has been a frequent nominee for various awards, including The Future Generation's Millennium Award (Canada Council for the Arts, 2000) and the AMSSA Riasat Ali Khan Diversity Award (2005), which recognize and celebrate her contribution in the Arts, Culture and Diversity. Yawen is currently on the Board of Awkward Stage Productions: Theatre for Young People, and is thrilled to have started her new role this season as a Special Project Director at the Taiwanese Canadian Cultural Society, producing and promoting a variety of cross-cultural projects and collaborations.

SOPRANO 1

Magga Ásgeirsdóttir	Catherine Haebler	Fiona Chan	Rosalyn Best
Grace Fatkin	Danica Kell	Eireann Day	Stephanie Ching
Susanna Henderson	Sara Laughton	Susan Edwards	Elisabeth Finch
Holly Kennedy	Ashley McConnell	Shelley Koke	Corinne Norbraten
Catherine Lee	Susan Ohannesian	Sheila Little	Sharla Potrie
Janine Magaw	Sharon Schermbrucker	Stephanie Loo	Kelly Proznick
Alicia O'Brien	Allison Tremblay	Shannon Lythgoe	Caitlin Robinson
Allison Penner	Moyra Van Nus	Kate MacColl	Deirdre Rogers
Rachael Nelson		Stella Tung	Carmen Rosen
Erika Salas		Alison Wirch	Bernice Slemko
Jilllian Schina			

SOPRANO 2

ALTO 1

ALTO 2

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.

SOPRANO 1

Stephanie Batties
Anna Chase
Charlotte Daly
Mardie Daul
Coco Harris
Mercidita Navarro
Katie Sanwick
Kyle Sofman
Judy Sweet
Jane Walker

SOPRANO 2

Sara Asher
Vicki Brown
Beatrice Fanning
Emily Jiang
Elise Kent
Andra Marynowski
Robin Mulgannon
Eithne Pardini
Jenny Paz*
Bonnie Senko
Adrielle Van Amsterdam*
Susan Young

ALTO 1

Priscilla Bates
Linda Boyd
Whitney Burns
Jan Cummins
Sarah Etheredge
Ann Hillesland
Cathleen Kalcic
Betsy Landergren
Kiana Lee*
Holly Liberatore
Jennifer Mace
Roselena Martinez
Kathy Plock
Nancy Roeser
Jan Schonhaut
Gail Schwettman
Deanne Tucker
Marsha Wells

ALTO 2

Anne Anderson
Tricia Baldwin
Lisa Collart
May Goodreau
Lynne Haynes-Tucker
Yiting Jin
Kathy MacLaury
Martha Morgan
Susan Rooke
Laurel Sarmento
Hoai-Thu Truong
Jeanne von Gunten
Barbara Zoeller

*PWC Mentorship Program 2013

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

Upcoming Events

Peninsula Women's Chorus: The Son of Man

2013 Spring Concerts with The Golden Gate Men's Chorus

One hundred voices join in an exciting choral event — Singing the power of musical reflection

We celebrate our third collaboration with San Francisco's The Golden Gate Men's Chorus! In this choral event we present excerpts from the title piece, "The Son Of Man" by Syrian-American composer Kareem Roustom. This Middle-Eastern-infused modern-day oratorio is set to the poetry of Kahlil Gibran. Rounding out the program are reflections on the power of women with Libby Larsen's *I Just Lightning*, *The Stove* by Zae Munn, and a new work *Alma Submerged* by Frank Ferko. An exciting program with something for everyone!

Sunday, May 5, 2PM and Sunday, May 12, 2PM*

Mission Santa Clara University, 500 El Camino Real, Santa Clara, *Post-concert Reception

Saturday, May 11, 8PM and Tuesday, May 14, 8PM

Mission Dolores Basilica (San Francisco de Asis), 3321 16th St, San Francisco

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

Musae: Tuning In: Classic Music from Film and Television

This spring, Musae tickles your brain with bigger-than-life references. Come on a cinematic journey with us, from Mission: Impossible, to Star Wars, and beyond. Can you name that film? Great fun and great music in an interactive atmosphere.

Friday, May 17, 8:00PM

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

Sunday, May 19, 4:00PM

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

Tickets: visit www.brownpapertickets.com or call 1.800.838.3006

Cantabile Youth Singers of Silicon Valley: Spring Concerts

Friday, May 10, 7:00PM

United Methodist Church of Campbell, 1675 Winchester Blvd., Campbell

Saturday, May 18, 4:00PM

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

Tickets: visit www.cantabile.org or call 650-424-1410



Arts Council
SILICON VALLEY

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