

May 1999

P·E·N·I·N·S·U·L·A
Women
C·H·O·R·U·S

Patricia Hennings, Director
Josephine Gandolfi, Pianist



WOMEN (and a few good men)
OF NOTE

Spring 1999 Concert

Saturday, May 22, 8:00 p.m.
Cathedral Basilica of Saint Joseph
San Fernando & Market Streets
San Jose

Sunday, May 23, 7:30 p.m.
St. Mark's Episcopal Church
600 Colorado Avenue
Palo Alto

Sunday, June 6, 4:00 p.m.
Mission San Juan Bautista
San Juan Bautista

Sponsored by Foothill College
Sponsored in part by Arts Council Silicon Valley



PROGRAM



I

O viridissima virga, *translation by Barbara Newman*

Hildegard von Bingen

1098 - 1179

O viridissima virga, ave,
 que in ventoso flabro sciscitationis
 sanctorum prodisti.
 Cum venit tempus
 quod tu floruisti in ramis tuis,
 ave, ave fuit tibi,
 quia calor solis in te sudavit
 sicut odor balsami.
 Nam in te floruit pulcher flos
 qui odorem dedit
 omnibus aromatibus
 que arida erant.
 Et illa apparuerunt omnia
 in viriditate plena.
 Unde celi dederunt rorem super gramen
 et omnis terra leta facta est,
 quoniam viscera ipsius
 frumentum protulerunt
 et quoniam volucres celi
 nidos in ipsa habuerunt.
 Deinde facta est esca hominibus
 et gaudium magnum epulantium.
 Unde, o suavis Virgo,
 in te non deficit ullum gaudium.
 Hec omnia Eva contempsit.
 Nunc autem laus sit Altissimo.

Hail, O greenest branch,
 you who came forth in the windy blast
 of the questioning of saints.
 When the time came
 that you blossomed in your branches,
 hail, hail was [the word] to you,
 for the warmth of the sun distilled in you
 a fragrance like balsam.
 For in you blossomed the beautiful flower
 that gave fragrance
 to all the spices
 dry though they were.
 And they all appeared
 in full verdure.
 Hence the heavens dropped dew upon
 the grass and the whole earth was made glad
 because her womb
 brought forth wheat,
 and the birds of the skies
 made their nests in her.
 Then a meal was prepared for humanity
 and great joy for the banqueters.
 Hence, O sweet Virgin,
 in you no joy is lacking.
 Eve despised all these things.
 Now, however, praise be to the Most High.

Beatrice Fanning, soprano

Handbells - Mardie Daul, Trisha Tani, Deanne Tucker, Marsha Wells

Viriditas, *text by Hildegard von Bingen, translation by Gabriele Ublein*

Joan Szymko

b. 1957

The word *viriditas*, meaning "greening power," was first used as a theological term by Hildegard. She says that all of creation, and humanity in particular, is "showered with greening refreshment, the vitality to bear fruit."

*I am the one whose praise echoes on high.
 I adorn all the earth
 I am the breeze that nurtures all things green.
 I encourage blossoms to flourish with ripening fruits.
 I am led by the spirit to feed the purest streams.
 I am the rain coming from the dew
 that causes the grasses to laugh with the joy of life.
 I call forth tears. I am the yearning for good.*

O viridissima virga, *text by Hildegard von Bingen (see above)*

Emma Lou Diemer

b. 1927

This work was commissioned for and premiered at this spring's ACDA Western Division Women's Chorus Festival at California State University, Stanislaus, with Patricia Hennings conducting.

Organ - Jill Mueller

Timpani - Rick Kvistad (May 22 & 23)

Timpani - Kevin Mason (June 6)

Se je souspire/Ecce iterum

Margaret of Austria
1480-1530

This composition belongs to the category of *motet-chanson*, a favorite genre for laments, in which one or more voices sing a French poetic text joined by a lower voice simultaneously intoning a sacred text in Latin, usually to a Gregorian chant melody.

The text of this work is a lament, which was written by Margaret of Austria on the death of her brother Philip. In view of its personal character and unique musical style, it is believed that Margaret may also have been the composer of this music.

PART I

Upper Voices: Se je souspire et plainz
Disant, "Helas, aymy!"
Et par champs et par plains
Je plains mon doux amy.
Sur tous l'avoir eslu,
Mai fiere destinée
Par mort le m'a toulu,
Dolente Infortunée.

*Thus I sigh and lament,
Saying, "Alas, aye me!"
And in fields and plains
I grieve for my sweet friend.
He was chosen above all,
but proud destiny
has by death taken him from me,
the sad, unfortunate one.*

Lower Voice: Ecce iterum novus dolor accedit!
Nec satis erat infortunissime
Cesaris filie conjugem amisisse
dilectissimum; nisi etiam fratrem
unicum mors acerba surriperet
Doleo super te, frater mi Philippe,
Rex optime; nec est qui me consoletur.

*Behold, again a new sorrow comes!
It was not enough for the most unfortunate
daughter of the Emperor to have lost
her dearest husband; bitter death
must steal even her only brother.
I mourn thee, my brother Philip,
greatest King; nor is there anyone to console me.*

PART II

Upper Voices: Mes chantz sont de deuil plains;
Bon jour n'ay ne demy.
Vous qui oyes mes plaintes,
Ayez pitie de my!

*My songs are full of sorrow;
I have neither a good day nor half.
You who hear my laments
have pity on me!*

Lower Voice: O vos onmes qui transitis per viam,
attendite et videde si est dolor
sicut dolor meus!

*O ye who pass this way,
attend and see if there is any sorrow
like unto my sorrow!*

O dulcis amor Jesu

Caterina Assandra
born c.1690

The source of the text for this work and its liturgical use are unknown. The upper two voices interweave in a characteristically baroque duet texture, with the lower voice frequently joining them in imitative counterpoint. Throughout, the style is lyrical and fluid.

O dulcis Amor Jesu, dulce bonum dilecte me
sagittis tuis confige me, moriar pro te
ah mi Jesu trahe me rogo post te,
inter flores pone me,
tu Sol, tu spes, tu vita,
tu bonitas infinita.

*Oh Jesus, sweet love, sweet goodness, my beloved,
pierce me with your arrows. May I die for you.
Oh, my Jesus, pull me, I beg you, after you.
Place me amongst flowers.
You are the sun, you are hope, you are life.
You are infinite goodness.*

O caeli cives

Chiara Margarita Cozzolani
1602-c.1677

O caeli cives, o Angeli pacis,
audite, volate, venite, narrate:
ubi pascit, ubi cubet Christi sponsa Catharina?
In caelo quiescit et inter sanctos pax illius est.
O felix requies, beata sors!
Dicite nobis ubi regnat exaltata
coronata Christi sponsa Catharina?
In caelo nunc regnat et
inter sanctos regnum eius est.
O felix regnum, aeternum regnum, beata sors!
Dicite nobis Angeli Dei:

*O heavenly citizens, O Angels of peace,
hearken, make haste, come, tell:
where feasts, where sleeps the bride of Christ, Catherine?
In heaven she reposes and among the saints is her peace.
O happy rest, blessed sister!
Tell us where reigns the exalted
crowned bride of Christ, Catherine?
In heaven she now reigns and
and among the saints is her realm.
O happy realm, eternal realm, blessed sister!
Tell us, Angels of God:*

ubi Regina gloriosa triumphat?
 In cælo triumphat et inter sanctos palma illius est.
 O felix triumphus, o palma beata, beata sors!
 Dicite nobis: ubi jubilans gaudet, exultat,
 lætatur jocunda Catharina?
 In cælo congaudet, exultat, lætatur
 et gaudium eius plenum est.
 O dulcis risus, o felix gaudium, beata sors!
 Ergo casta Christi sponsa Catharina in cælo quiescit?
 (In æternum) In cælo nunc regnat?
 (In æternum) In cælo triumphat?
 (In æternum) In cælo lætatur?
 In æternum, in cælo nunc regnat, quiescit,
 triumphat, lætatur, exultat.
 In æternum cantabit alleluia.

where does the glorious Queen triumph?
 In heaven she triumphs and among the saints is her victory.
 O happy triumph, O blessed victory, blessed sister!
 Tell us: where jubilantly takes delight, exults,
 rejoices the mirthful Catherine?
 In heaven she delights, exults, rejoices
 and her joy is abundant.
 O sweet laughter, O happy joy, blessed sister!
 Then the chaste bride of Christ Catherine rests in heaven?
 (Forever.) In heaven she reigns?
 (Forever.) In heaven she triumphs?
 (Forever.) In heaven she rejoices?
 Forever, in heaven she now reigns, reposes,
 triumphs, rejoices, exults.
 Forever she will sing "Alleluia."

Kyle Sofman, soprano
 Emily Jiang, alto

III

Ave Verum

Katherine Dienes
 b. 1970

Ave verum Corpus natum ex Maria Virgine:
 Vere passum, immolatum in cruce
 pro homine:
 Cuius latus perforatum vero fluxit sanguine:
 Esto nobis prægustatum Mortis in examine.
 O pie, O clemens, O dulcis Jesu Fili Mariæ.

Hail, true Body, born of the Virgin Mary,
 who has truly suffered, was sacrificed on the cross
 for humanity,
 Whose side was pierced, whence blood truly flowed:
 Be for us a foretaste of Death in our final examining.
 O pure, O merciful, O sweet Jesus, Son of Mary.

Mary Tusa, soprano
 Eithne Wait-Karski, alto

Kyrie, from *Missa Brevis*

Ramona Luengen
 b. 1960

Kyrie eleison,
 Christe eleison,
 Kyrie eleison.

Lord have mercy,
 Christ have mercy,
 Lord have mercy.

IV

I Thank You God, *text by e. e. cummings*

Gwyneth Walker
 written 1998

The text of this piece was adapted from "i thank You God for most this amazing" from *Complete Poems: 1904-1962*, by e. e. cummings.

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 of 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)

The text of "I Just Lightning" is an adaptation of a chant recited at a mushroom ceremony of the Mazatec Indians of Mexico. The chant evokes the Divine Spirit with a supplication for healing; in this composition, the supplication is for healing and bringing strength to the spirit.

I just lightning, *dice*; I just shout, *dice*; I just whistle,
I am a lawyer woman, *dice*; I am a woman of transactions, *dice*
Holy Father, *dice*
That is his clock, *dice*; that is his lord eagle, *dice*
That is his opossum, *dice*; That is his lord hawk, *dice*
Holy Father, says, *dice*; (Holy Mother says)
I am a mother woman beneath the water, *dice*; I am a woman wise in medicine, *dice*
Holy Father, *dice*
I am a saint woman, *dice*; I am a spirit woman, *dice*
She is a woman of light, *dice*; She is a woman of day, *dice*
Holy Father, *dice*
I am a shooting star woman, *dice*; I am a whirling woman of colors, *dice*
I am a clean woman, *dice*; I am a woman who whistles, *dice*
(I am a woman who looks into the insides of things, *dice*)
I am a woman who investigates, *dice*; I am a woman wise in medicine, *dice*
I am a mother woman, *dice*; I am a spirit woman, *dice*
I am a woman of the day, *dice*; I am a Book woman, *dice*
I am a woman who looks into the insides of things, *dice*

Narrator - Priscilla Bates

Spanish Speaker - Elena Melendez

Chimes - Deanne Tucker

Percussion - Rick Kvistad (May 22 & 23)

Percussion - Kevin Mason (June 6)



INTERMISSION



VI

Renouveau, *text by Armand Silvestre; English version by Jane May*

Lili Boulanger
1893-1918

Mesdames et Messieurs, c'est moi:
moi le Printemps! Moi le Printemps,
dont le sourire clair charme les plus moroses.
Qui mets des rayons d'or dans les lys éclatants,
et cache des baisers sous les lèvres des roses.
J'arrive de l'azur et ne suis pas farouche,
eveillant sur mes pas les sons et les couleurs.
Je revêts de beauté tout ce que ma main touche
et ma bouche s'empourpre au calice de fleurs.
Je reviens de l'azur et ne suis pas farouche.
Je peuple les jardins et je tisse les nids,
j'apprends des airs nouveaux aux pinsons
comme aux merles
et dans les ruisseaux bleus qu'Octobre avait ternis,
j'égrène des colliers de saphirs et de perles.
J'ouvre les coeurs sur terre et dans le ciel, les ailes.
Aux velours des iris, sur le bord des étangs,
je promène le sol des vertes demoiselles.

*Ladies and gentlemen, 'tis I,
I am the Spring! I am the Spring,
whose bright and happy smile of all sadness disposes.
To lilies of the field golden gleam do I bring,
and hides kisses beneath the soft petals of roses.
I come out of the blue, but not in sudden gushes,
reawakening sound and tint with secret pow'rs.
Beauty blossoms again wherever my hand touches
and my lips become rouged in the chalice of flow'rs.
I return from the blue but not in sudden gushes.
I make the gardens bloom and I feather each nest,
I teach the wonted songs to the thrush and
the goldfinch.
And in the rushing stream October left depressed,
are necklaces of sapphire and pearl, there enfolded.
I rouse the heart of nature and the birds to winging.
While the iris unfolds at the edge of the pond,
I parade in the sun the greenery I'm bringing.*

Iris Fraser, soprano

VII

Celebremus, *text from the Carmina Burana*

Ramona Luengen
written 1997

Tempus hoc leticie, dies festus hodie!
Omnes debent psallere et cantilenas promere
et affectu pectoris et toto gestu corporis
et scolares maxime, qui festa colunt optime.
Stilus nam et tabule sunt feriales epule
et Nasonis carmina vel aliorum pagina.
Quicquid agant alii, juvenes amemus
et cum turba plurimum ludum celebremus!

*This is the time of joy, today is a celebration!
Everyone shall make music and their songs shall ring out
with full hearts and with spirited movement—
especially the students who know best how to celebrate.
For writing instrument and tablet lend a banquet character
as do the songs of Ovid or the works of other poets.
Whatever everyone else may do, we youthful ones will love
and with great tumult, together will celebrate joyfully!*

VIII

These two pieces were written for the Peninsula Women's
Chorus to celebrate the centenary of St. Patrick's Seminary.

Walk in Beauty, *Athapascan-Navajo text*

Michael Cleveland
b. 1937

O, Great Spirit, *Allied Indian Metis Society*

Michael Cleveland

*Flute - Heesoo Kim
Drum - Deanne Tucker*

IX

For Lou

Rick Kvistad

This piece, the melodic style of which is based on Indonesian gamelan music, was written for Lou Harrison on his eightieth birthday and was originally scored for flute, viola, harp, and percussion. Mr. Kvistad arranged this piece for the Peninsula Women's Chorus.

X

How Can I Keep from Singing, *Quaker folk hymn*

arr. Alice Parker

Michele Nigh, mezzo-soprano

Wade in the Watah, *traditional Negro spiritual*

arr. Ysaye M. Barnwell
b. 1946

This arrangement of "Wade in the Water" begins with a portion of another spiritual, "Done Made My Vow to the Lord," which acknowledges the commitment to going through whatever struggle lies ahead. There are four components in the arrangement: the vow, the affirmations, the voice of Harriet Tubman saying "...wade in the water," and the implied train whistle and engine that are symbolic of the Underground Railroad. The Chorus had the pleasure of learning this piece from the composer, Ysaye Barnwell of the well-known vocal ensemble, Sweet Honey in the Rock, at a recent workshop.

POETRY AND MUSIC PROJECT

PWC is making plans to initiate a poetry and music project in some elementary schools in our community next year. Local poets will visit selected classrooms to teach a unit on poetry, and students will be encouraged to write their own poems. Some of the resulting student poems will be used as the text for musical pieces commissioned by PWC, to be performed at next year's spring concerts. If you would like to provide support for this innovative project, donation envelopes and more information are available today at PWC's CD sales table.



PROGRAM NOTES COMPOSERS' BIOGRAPHIES



HILDEGARD VON BINGEN

Hildegard von Bingen lived in Germany's Rhineland valley during the twelfth century. As the tenth child in her family, she was offered to God as a tithe and was dedicated to the religious life at an early age. She had a visionary gift, which was in evidence from her earliest years. She became the abbess of a large and prosperous Benedictine abbey and was also a prominent writer, preacher, healer, poet, and composer. Hildegard has been called the first medieval woman to reflect on and write about women. The contemporary mystic Matthew Fox notes that, "If Hildegard had been a man, she would be well known as one of the greatest artists and intellectuals the world has ever seen."

JOAN SZYMKO

Joan Szymko (b. 1957) has spent much of her professional career in the Pacific Northwest as a conductor, composer, arranger, and teacher. She has nearly twenty years of experience conducting women's choirs in Seattle and in Portland, where she now lives and works. Abundant lyricism, rhythmic intensity, and a deep respect for language are hallmarks of Szymko's diverse and distinctive choral writing. She has also written chamber music, music for modern dance, and two full-length musicals. Several of her choral works will soon be available through Santa Barbara Music Publishing. Szymko has been a resident composer with Do Jump! Movement Theater since 1995 and will be touring with them in New York, Santa Fe, and in Europe in 2000. She recently released a debut CD recording of compositions on Virga Records, *Openings*, available by visiting www.szymko.com.

EMMA LOU DIEMER

Emma Lou Diemer is currently Professor Emeritus of theory and composition at the University of California, Santa Barbara, and organist at First Presbyterian Church in Santa Barbara. She is a composition graduate of Yale and Eastman (Ph.D.) and studied further on a Fulbright Scholarship and at Tanglewood. Her music has been published since 1957 and includes works for orchestra, band, chamber ensembles, solo instruments, voice, and chorus. She has received an ASCAP award annually since 1962 for publications and performances. Other recent awards have included a Kennedy Center Friedheim award for her piano concerto, the American Guild of Organists 1995 Composer of the Year award, and an honorary doctorate at Central Missouri State University. She receives numerous commissions, and many of her works have been recorded, including a piano concerto, piano works, organ and instrumental pieces, and orchestral and chamber music.

MARGARET OF AUSTRIA

Margaret of Austria, daughter of the Habsburg Emperor Maximilian I and Mary of Burgundy, was one of the most powerful political figures of the Renaissance as well as an amateur poet, musician, and artist. Born in 1480 at Brussels, she was raised in France as the intended bride of the *dauphin* Charles. Rejected by him for political reasons, she returned to her homeland, was wed to Prince Juan of Aragon, but was widowed within a year. She married Philibert II of Savoy, and after he died, she ruled Savoy alone for several years. The death of her brother caused her father to summon her home and she was eventually appointed regent of the Netherlands. Her reign was one of remarkable stability, and she employed her considerable skills as a diplomat effectively in the interests of the Habsburg dynasty. Margaret was a notable patron of the arts as well as a practitioner of them. Manuscripts from her large library show her to have been a talented lyric poet in the late medieval tradition, one whose widowhood and personal disappointments are reflected in many poems on themes of regrets.

CATERINA ASSANDRA

Aside from Raffaella Aleotti, Caterina Assandra was the first Italian nun to have an entire collection of music published. Born into a noble Pavian family probably in the early 1690s, Assandra is just one example of the increasing number of nuns who came from the patriciate and wealthier merchant classes during this time. Her family provided the best of education for her. In 1609 she completed her first extant book of compositions, *Motetti à dua e trè voci per cantar nell'organo con il basso continuo, Op. 2*, just as she was about to enter the convent. Prior to this time and possibly after, Assandra studied under Don Benedetto Rè, who apparently became Maestro di Capella at the cathedral in Pavia. Assandra was one of a number of North Italian composers to publish motets for a few voices and basso continuo in the new sacred concerto style introduced by Viadana's *Centro concerti ecclesiastici* of 1602. History has recorded very little else about her, and her date of death is unknown.

CHIARA MARGARITA COZZOLANI

Chiara Margarita Cozzolani (1602-c.1677) was the youngest daughter of a wealthy Milanese merchant family and as such enjoyed the fate of many well-to-do youngest daughters—she became a nun. She entered the Benedictine convent of St. Radegonda in 1619, eventually rising to the positions of prioress and abbess. An accomplished composer, she published several collections of motets and concerti. The Benedictine nuns of the convent of St. Radegonda, located across the street from Milan Cathedral, were one of the most famous ensembles of women musicians in early modern Italy. St. Radegonda was but one of some twenty such female foundations in the city whose music became famous between 1600 and 1700, and which boasted several nuns who were composers.

KATHERINE DIENES

Katherine Dienes, F.R.C.O., was born in New Zealand in 1970 and educated at a girls' school, the Samuel Marsden School in Karori, Wellington. She studied music and modern languages and earned Bachelor of Arts and Bachelor of Music degrees at Victoria University, Wellington. From 1988 to 1991, she was also Organ Scholar at St. Paul's Cathedral (Anglican), Wellington. Active as a conductor, recitalist, accompanist, and composer, she was Organ Scholar at Winchester Cathedral, England, from 1991-1994. She is now Organist and Assistant Master of the Music at the Metropolitan Cathedral of Christ the King, Liverpool, England.

RAMONA LUENGEN

Born in Vancouver, Canada, in 1960, Ramona Luengen received both her Bachelor of Music and Master of Music degrees from the University of British Columbia and her Doctor of Music degree in composition from the University of Toronto. Luengen has composed extensively in the choral genre and has been commissioned and recorded by Canada's finest choirs as well as the Canadian Broadcasting Corporation. Her works have been performed internationally by award-winning artists and ensembles. Her large-scale *Stabat Mater* for mezzo-soprano, choir, and orchestra was awarded "Best Choral Composition" and "Choral Event of the Year" by the Association of Canadian Choral Conductors. Luengen was named Artistic Director of the Phoenix Chamber Choir of Vancouver in 1995. She is presently Conductor of the Collegium Musicum Vocal Ensemble at the University of British Columbia as well as an instructor in twentieth-century music at Simon Fraser University.

GWYNETH WALKER

Gwyneth Walker began composing at the age of two and developed an interest in folk music and rock and roll before beginning formal music studies. She graduated from Brown University and from the Hartt School of Music, and received her Master of Music and Doctor of Musical Arts degrees from the University of Hartford, where her principal composition teacher was Arnold Franchetti. After teaching at Oberlin College (1976-1980), she worked part-time at Hartford Conservatory and the Hartt School of Music, but left teaching in 1982 to pursue composition full-time. Upon moving to a dairy farm in Vermont, she began to take a grassroots approach to composition, writing for local performers of varying skills, from community and school groups to professional orchestras and concert soloists, as well as for national organizations such as the Bay Area Women's Philharmonic. In 1988 she helped found the Consortium of Vermont Composers, of which she later became the director.

LIBBY LARSEN

Libby Larsen is one America's most prolific and most performed living composers. Her music has been commissioned and premiered internationally by major artists and orchestras and is prized for its dynamic, deeply inspired, and vigorous contemporary American spirit. Larsen's love of the sounds and rhythms of language—both musical and verbal—prevails in her diverse catalogue of works that speak the American vernacular. Her titles encompass orchestra, dance, choral, opera, theater, chamber, and solo repertory. Her commissions, honors, and awards are numerous, including multiple commissions from the King's Singers and Benita Valente, and a 1994 Grammy as producer for the CD *The Art of Arleen Auger*, an acclaimed recording that features Larsen's "Sonnets from the Portuguese." Larsen, who lives in Minneapolis, has been widely recorded and anthologized. She is a leading thinker in the generation of millennium composers. In 1990 she was commissioned by PWC to write the choral composition "Refuge" in memory of the late PWC member, Dolores Baldauf.

LILI BOULANGER

Lili Boulanger, who suffered from poor health for almost all of her short life, mastered music theory so swiftly that she was able to compete for and win the Prix de Rome at the age of 19, becoming the first woman to do so in the field of music composition. The works she left behind show a striking maturity and individuality that other composers who live twice as long would envy. And even though her illness sapped her strength and caused excruciating pain, she did not slow down or give up. Her last composition, *Pie Jesu*, written on her deathbed, had to be dictated to her sister Nadia because she was no longer strong enough to hold a pen. Boulanger died in Paris at the age of 24.

MICHAEL CLEVELAND

Michael Cleveland, Chair of the Department of Music at the University of Nevada, Reno, received his Doctor of Musical Arts degree in music education and music history and literature from the University of Oregon in 1970. He has served as President of the Western Division of the Music Educators National Conference and, since 1982, as Music Director of the Reno First United Methodist Church and is an active member of the American Choral Directors Association. He has taught at the University of Nevada, Reno, since 1981, has chaired the Department of Music since 1986, and has just this spring achieved the title full professor. Cleveland has composed and published a wide variety of choral works. While also composing works for mixed choir, he has specialized in writing for women's chorus and has written numerous works for PWC.

RICK KVISTAD

Rick Kvistad grew up near Chicago and began studying music in elementary school, when he was encouraged to sing and to play percussion in the school band. At Oberlin College he studied percussion, music education, and choral conducting, and spent a year abroad in Salzburg. He was a percussionist with the Pittsburgh Symphony and performed for two years in the Black Earth Percussion Ensemble. Since moving to California he has been a percussionist for the San Francisco Opera Orchestra and has studied composition with Lou Harrison at the Center for World Music in Berkeley. PWC had the pleasure of performing Lou Harrison's "Here Is Holiness" with Kvistad two seasons ago, which inspired him to arrange "For Lou" for the Chorus. PWC is pleased to welcome him back this year as both a performer and a composer.

ALICE PARKER

Long known for her passionate involvement in the choral art, Alice Parker composes, conducts, and teaches throughout North and South America. First gaining renown for the many arrangements written in collaboration with Robert Shaw, she has continued working independently, composing operas, cantatas, chamber works, and hundreds of shorter choral works. In 1985 she founded Melodious Accord, Inc., an umbrella organization that includes a 16-voice professional chorus; sponsorship of workshops and symposia for composers, conductors, teachers, and church musicians; composition searches for new choral and vocal works; open SINGS; Alice Parker appearances; and a quarterly newsletter. Her fourth honorary doctorate, from Westminster Choir College, cites "the significance and breadth of contributions you have made to your profession and to humanity at large."

YSAYE BARNWELL

Ysaye M. Barnwell is a native of New York, now living in Washington, D. C., where since 1979 she has performed with the internationally acclaimed *a cappella* quintet, Sweet Honey in the Rock. The daughter of a violinist, she began her 15-year study of the violin with her father at the age of two and a half. She holds Bachelor of Science and Master of Science degrees in speech pathology (1967, 1968, SUNY, Geneseo), a Ph.D. in cranio-facial studies (1975, University of Pittsburgh), the Master of Science degree in public health (1981, Howard University, Washington, D. C.), and an (honorary) Doctor of Humane Letters (1998, SUNY, Geneseo). She has been a professor at the College of Dentistry at Howard University, and in addition to conducting community-based projects in computer technology and in the arts, she has administered and implemented health programs at Children's Hospital National Medical Center and at Gallaudet University in Washington, D.C. Barnwell founded and for three years directed the All Souls Jubilee Singers. She has composed and arranged music on more than twelve recordings, as well as for dance, film, video projects, and the children's television program, "Sesame Street." She has worked as a commissioned composer on numerous and varied projects, all outgrowths of her combined understanding of creative arts inextricably bound to society. For the last twenty years, Barnwell has conducted *THE WORKSHOP: Building a Vocal Community—Singing in the African American Tradition* throughout the United States, Canada, Great Britain, and Australia.

THE PENINSULA WOMEN'S CHORUS

The Peninsula Women's Chorus has earned a national and international reputation as one of the finest women's choirs in the United States. The Chorus, specializing in serious music for women's voices from the medieval through contemporary periods, performs in the original languages and from memory. Established in 1966 by Marjorie Rawlins, the Chorus performs extensively throughout the Bay Area. The Chorus has been broadcast on National Public Radio and has appeared on television both nationally and internationally. The Chorus has made three overseas concert tours: in 1981 to Austria, Germany, and Switzerland; in 1984 to Great Britain, where they participated in the International Eisteddfod in Llangollen, Wales, and appeared on BBC television; and in the summer of 1994 to Germany, Denmark, Sweden, Estonia, and Latvia, during which they won second prize at the Tallinn International Choral Competition. The Chorus performed at the American Choral Directors Association (ACDA) National Convention in San Antonio, Texas, in 1987, singing a feature concert of 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 1989 the Chorus sang at Davies Symphony Hall in San Francisco with the Dzintars, a 90-voice women's choir from Latvia. In March of 1992, they performed at the ACDA Western Division Convention in Honolulu, Hawaii, and in 1993, the Chorus was selected by jury to perform on the main venue at the ACDA National Convention in San Antonio. In October 1995, PWC and director Patricia Hennings made their highly successful operatic debut in the West Bay Opera production of Puccini's *Suor Angelica*. This past fall the Chorus presented an Inaugural Centenary Concert at the Cathedral of St. Mary of the Assumption in San Francisco, in honor of St. Patrick's Seminary, and in February performed a celebratory concert at the seminary in Menlo Park. The Chorus released its third CD this winter, *Songs of the Spirit*.

PATRICIA HENNINGS, DIRECTOR

Patricia Hennings, Director of the Peninsula Women's Chorus since 1975, enjoys a richly varied musical life as a conductor, educator, and performer in the San Francisco Bay Area. She has conducted the PWC in three appearances at ACDA regional and national conventions and is active as a clinician, adjudicator, and guest conductor. She holds a Bachelor of Arts degree from Pomona College, and Master's and Doctor of Musical Arts degrees from Stanford University. She is a member of Sigma Alpha Iota and has received the Sword of Honor and the Rose of Honor from this professional women's music organization. As Director of Choral Activities at Skyline College, she has conducted the Skyline College Choir and the Skyline Chorus and has taught world music and a humanities course in art and music. She served as National Chairperson of women's choirs from 1990 to 1993 for the American Choral Directors Association. In 1996, she was the guest conductor for the GALA Choruses' Festival V in Tampa, Florida, and in February 1998, she conducted the first women's honor choir for the ACDA Western Division conference. In March she served as guest conductor for the ACDA Women's Chorus Festival at the Stanislaus campus of California State University.

JOSEPHINE GANDOLFI, PIANIST

Pianist Josephine Gandolfi performs as soloist, chamber musician, and vocal accompanist, and has appeared in concert and on radio in many parts of the United States, Germany, France, and Israel. In California she has appeared under the auspices of the San Francisco Chamber Music Society, the Cabrillo Music Festival, and on numerous university, museum, and community concert series. She has taught piano at Stanford University and the University of California at Santa Cruz, and has held the position of coach-accompanist at the San Francisco Conservatory of Music. Since 1992, she has been accompanist to the Peninsula Women's Chorus. She has recorded for CRI, New Albion, Koch International, and German National Radio in Berlin and Bremen. In February she served as the pianist for the ACDA national women's honor choir in Chicago.

JILL MUELLER, ASSISTANT PIANIST AND ORGANIST

Jill Mueller, PWC soprano, is Music Director and Organist at Church of the Nativity in Menlo Park. She holds Bachelor of Arts and Master of Arts in Music (organ performance) degrees from Stanford University, where she studied with Herbert Nanney. She has been a member of the Chorus for over three years.

IRIS FRASER, SOPRANO

Iris Fraser was born in Edmonton, Alberta, Canada. She began her professional career at the age of sixteen, singing opposite Anna Moffo and José Carreras. After finishing studies at the University of Alberta, she received a two-year scholarship to study in Vienna, Austria. There she majored in lieder and oratorio, studying with Eric Weibat and Anton Dermota. In her final year abroad she was invited to sing with Capella Academica, a baroque ensemble, under the direction of Eduard Melkus. Upon her return to Canada she sang with the Canadian Opera Company in Toronto and toured extensively in North America. She currently lives in Palo Alto, and in recent years has sung with Pocket Opera, Opera San José, and West Bay Opera. Besides maintaining an active performing career, she has presented master classes and vocal workshops and participates in West Bay Opera's Opera in the Schools program.

CHORUS MEMBERS

FIRST SOPRANO: Liz Bellock, Jeanne Benioff, Sue Casey, Mardie Daul, Marjie Hempsted, Sue Hnilo, Lydia Hwang, Deanna Knickerbocker, Shaula Kumaishi, Jill Mueller, Mercidita Navarro, Carol Schultz, Judy Sweet, Tricia Tani, MaryLouise Thomaston, Mary Tusa

MEZZO SOPRANO: Marie des Jardins, Beatrice Fanning, Cathleen Kalcic, Robin Khodair, Andra Marynowski, Michele Nigh, Barbara Pforzheimer, Gail Schwettman, Paula Sebring, Bonnie Senko, Kyle Sofman, Carol Stevens, Eithne Wait-Karski, Cindy Welker

FIRST ALTO: Loretta Ames, Priscilla Bates, Alice Bauder, Ruthellen Dickinson, Emily Jiang, Betsy Landergren, Mimi Patterson, Kathy Plock, Christina Sebastian, Julia Shelby, Claire Taylor, Deanne Tucker, Kathie Underdal, Marsha Wells

SECOND ALTO: Mary Ager, Anne Anderson, Beverly Colquhoun, Lisa Fenwick, May Goodreau, Valerie Hornstein, Jan Reinhardt Houlihan, Barbara Kaplan, Kathy MacLaury, Elena Melendez, Kim Mortyn, Gerri Roe, Sonja Salveson, Barbara Saxton, Mary Shaw

JOIN THE CHORUS

The Peninsula Women's Chorus welcomes experienced singers to audition for membership in this dynamic ensemble. Rehearsals are held during the school year every Monday evening from 7:00-10:00 p.m. at Foothill College, Middlefield Campus. Auditions for the Chorus are held the first two weeks of January and the last two weeks of August. For further information, please call 650-327-3095.

SPECIAL THANKS

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Visit our Web page!
<http://www.pwchorus.org>

PWC's NEWEST CD

The Peninsula Women's Chorus announces the release of its latest CD, *Songs of the Spirit*, featuring inspirational music ranging from the vocal orchestra arrangements of the documentary film *Song of Survival* to the scintillating contemporary works of Ron Jeffers and Lou Harrison. For those who have requested a recording of Dvořák's powerful "Largo," Johansson's shimmering "Examine Me," R. Murray Schafer's exotic "Snowforms," or the PWC's favorite "Shenandoah," this CD is for you!

*This CD made possible in part by a grant from
The Peery Foundation*



Also available:

TREASURES

PWC's first CD includes innovative works by contemporary composers Libby Larsen, Michael Cleveland, David Conte, Nancy Telfer, and Knut Nystedt, and a nod to the Western tradition with works by Victoria and Holst.

ALLELUIA PSALLAT

Music for the yuletide, this CD features some of PWC's best-loved Christmas music, including pieces by Hildegard von Bingen, Benjamin Britten, and Kirke Mechem.

These CDs can be purchased at today's performance.

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and

Whereas serious cutbacks in funding and support have steadily eroded state institutions and their programs throughout the country:

Be it resolved that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local, state, and national levels of education and government to ensure the survival of arts programs for this and future generations.