

May 2001

P·E·N·I·N·S·U·L·A
Women's
C·H·O·R·U·S

Patricia Hennings, *Artistic Director*
Karen Linford Robinson, *Assistant Director*
Josephine Gandolfi, *Pianist*

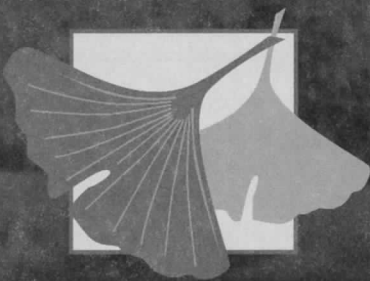
Earth Tones

♫ featuring Rick Kvistad
Percussionist

Friday, May 18, 8:00 p.m.
Mission Santa Clara
Santa Clara University
Santa Clara

Saturday, May 19, 8:00 p.m.
Grace Lutheran Church
Waverley at Loma Verde
Palo Alto

Sponsored by Foothill College



Spring
Concerts
2001



PROGRAM

I

Psalm 121, Text: *Psalm 121*, John Muir, Patricia Hennings

Libby Larsen
b. 1950

*Commissioned for the 25th Anniversary of Patricia Hennings
as Artistic Director of the Peninsula Women's Chorus, May 2000*
"I lift mine eyes to the mountains."
Glorious flood of light. White whoosh—of morning arroyo,
Noonday dazzle of crystal rocks, alpenglow, iris spray of waterfall.
"From whence cometh my strength?"
I am parcel of God. I listen to the preaching of pine.
Each *Ave* lives in me and I live.
In God's wilderness lies the hope of the world.
"I lift mine eyes to the mountains."
Walk away quietly in any direction and feel the peace.
Breathe in nature's peace.
Winds refresh, storms electrify. *Vita immortalia mea!*
My feet rhapsodize on rock, water, light, wind;
Sun, east—now west, fills me with grace and gift.
My peace I give unto you.
Vita immortalia mea.

Soloist - Mercidita Navarro, May 18; Tricia Tani, May 19

II

Here Is Holiness, transcribed by Josephine Gandolfi from "Four Strict Songs"

Lou Harrison
b. 1917

Lou Harrison wrote "Four Strict Songs" shortly after moving to Aptos, California, following a ten-year stay in New York. He wrote, "My heart went to Indian chants, such as the Navajo Hozhonji chants, which are designed to rebalance the world, making things right and well again."

Here is holiness of the begonia leaf with innumerable crystalline cells,
Here is holiness of the mountain's deer and the unscented fawn,
Here is holiness of the begonia leaf, and deer, and the star Aldebaran, lighting endlessness,
Here is holiness of the beached agate, wet with wave.

- Text by the composer, after "Hozhonji," songs from the Navajo

Timpani - Rick Kvistad; Tuned pipes - Deanne Tucker

III

Nigra sum, text from "The Song of Solomon"

Pablo Casals
1876-1973

Nigra sum et formosa, filiae Jerusalem:
Ideo dilexit me Rex,
et introduxit me in cubiculum suum.
Et dixit mihi: Surge et veni amica mea,
jam hiems transiit, imber abiit et recessit,
flores apparuerunt in terrat nostra,
tempus putationis advenit. Alleluia.

*I am black and comely, O daughters of Jerusalem:
Therefore the King has loved me
and has brought me into his chambers.
And he said to me: Rise up, my love, and come away,
for lo, the winter is past, the rain is over and gone,
the flowers appear on the earth,
the time of pruning has come. Alleluia.*

Laudate pueri Dominum, Opus 39, No. 2, Psalm 113: 1, 2

Felix Mendelssohn-Bartholdy
1809-1847

Laudate pueri Dominum, laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc et usque in saecula.

*Praise the Lord, O His servants, praise the name of the Lord.
Blessed be the name of the Lord
from this time forth and for evermore.*

IV

Examine me, Psalm 139

Bengt Johansson
1914-1989

Thou hast kept close guard before me and behind and hast spread thy hand over me. Such knowledge is beyond my understanding, so high that I cannot reach it. Where can I escape from thy spirit? Where can I flee from thy presence? If I climb up to heaven thou are there; if I make my bed in Sheol again I find thee. If I take my flight to the frontiers of the morning or dwell at the limit of the western sea, even there thy hand will hold me fast and thy right hand will hold

me fast. Surely darkness will steal over me, night will close around me. Darkness is no darkness for me, and night is luminous as day, to thee both dark and light are one. Thou knowest me, through and through, my body is no mystery to thee. Examine me, O God, and know my thoughts; test me, and understand my misgivings. Watch lest I follow any path that grieves thee; Guide me in the ancient ways.

Venite exsultemus Domino

Antonio María Russo
b. 1934

Venite exsultemus Domino, iubilemus Deo, salutari nostro.
Venite praeoccupemus faciem eius in confessione,
et in psalmis iubilemus ei.
Adoremus et procidamus ante Deum.

*Come rejoice in the Lord, let us celebrate God, our savior.
Come let us come before his countenance in confession
and celebrate Him with song.
Let us adore and prostrate ourselves before God.*

V

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

Gwyneth Walker
written 1998

*Commissioned by the Endowment Fund of ACDA in memory of
Raymond W. Brock for the 1999 National Convention*

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)

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

🌀 INTERMISSION 🌀

VI

Indian Singing

Ron Jeffers
b. 1943

"Indian Singing" was written by Ron Jeffers for the Peninsula Women's Chorus. The text of "Indian Singing" was excerpted from poems published in Gail Tremblay's "Indian Singing in 20th Century America," published by Calyx Books, Corvallis, Oregon, 1990.

To Grow Sane

spoken: We pray that old lies will die; that visions will dance on the land, that we will learn a song to heal the Earth and bless the four directions, the five colors of people and of corn. That everyone, black, white, yellow, red, and mixed will see the sacred light that weaves creation into a dazzling pattern where life is supported by the interaction of every creature the force that created thinks of. We stand on the beach by the edge of the water and weep. Let grief wash the madness away until we see the beauty in the sun. Light wakes us from life's nightmare, and we sing.

We Wake the Day

sung: We wake; we wake the day, the light rising in us like the sun—
our breath a prayer brushing against the feathers in our hands. . .
. . . Light dances in the body, surrounds all living thing—even the stones sing,
although their songs are infinitely slower than the ones we learn from trees.
No human voice lasts long enough to make such music sound. . .
We wake; we wake the day, the light rising in us like the sun.

Dark Nights

The words sung in this section are in the Mohawk language.

spoken: On dark nights, when thoughts fly like nightbirds looking for prey, it is important to remember to bless with names every creature that comes to mind, to sing a thankful song and hold the magic of the whole creation close in the heart, to watch light dance and know the sacred is alive.

sung: Sehià:rak. (*Remember it.*) Dhó nungwá (*That way*) iunsasewé' (*go back*) tsi (*there*)
nisewaweinnó:den. (*to your culture.*)
Sehià:rak (*Remember it*) nidesewetagwen. (*your belief.*)

spoken: On dark nights, when owls watch, their eyes gleaming in the black expanse of starless sky, it is important to gather the medicine bones, the eagle feathers, the tobacco bundles, the braided sweetgrass, the cedar, and the sage, and

pray the world will heal and breath feed the plants that care for the nations keeping the circle whole.

sung: *Sehià:rak* . .

spoken: On dark nights, when those who think only of themselves conjure over stones and sing spells to feed their will, it is important to give gifts and to love everything that shows itself as good. It is time to turn to the Great Mystery and know the Grandfathers have mercy on us that we may help the people to survive.

On dark nights, the women whisper how they love, whisper how they gave and give until they have no more—the guilt of being empty breaks their hearts. They weep for sisters who have learned to hate, who have gone crazy and learned to hurt the fragile web that makes the people whole. Together women struggle to remember how to live, nurture one another, and pray that life will fill their wombs, that men and women will come to Earth who know that breath is a sacred gift before the rising sun and love can change the world as sure as the magic in any steady song.

sung: *Sehià:rak* . .

Speaker - Priscilla Bates; Drum - Rick Kvistad

VII

Dos Cantos

Ron Jeffers

These two songs are part of PWC's Music and Poetry Project, a collaboration between the Chorus, California Poets in the Schools (CPITS) and composers Brian Holmes, Ron Jeffers, and Joan Szymko. With the guidance of CPITS poet/teachers, 390 students in 17 classrooms created poems from which the commissioned composers selected three each to set to music. The resulting nine pieces were premiered April 30, 2000 in a concert entitled "A Young Poet Sings."

At the time of writing, the poets of the songs here were both second-graders at Fiesta Gardens International School in San Mateo, California.

1. **Corazón de Espinas**, poem by Eduardo Villalta

Hay un corazón que tiene espinas.
Está diciendo que el amor duele.
Es de color verde
pero se llama corazón de espinas.

*There's a heart that has thorns.
It is saying that love hurts.
The color of it is green
but it is called the heart of thorns.*

2. **Hay un Río**, poem by Michael Espinoza

Hay un río que se mira como el cielo.
Hay un cielo que se mira como el río
donde los sapos viven.
El río sueña.
El río sueña
que personas van a nadar en ella.

*There is a river that looks like the sky.
There is a sky that looks like the river
where frogs live.
The river dreams.
The river dreams
about people swimming in her.*

VIII

I Just Lightning, Athapascan-Navajo text

Libby Larsen

Commissioned by MUSE: Cincinnati Women's Choir, Catherine Roma, Director

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*

*- Translated from the Mazatec to Spanish by Eloina Estrada de Gonzalez
and from Spanish to English by Henry Munn*

Percussion - Rick Kvistad; Chimes, Speaker - Deanne Tucker

IX

Artsa alinu, *Israeli pioneer song*

arr. Nina Gilbert

Artsa alinu.
K'var kharashnu v'gam zaranu,
aval od lo katsarnu.

*We have come up to the land (of Israel);
already we have plowed, and we have also seeded
but we have not yet harvested.*

O Shenandoah, *American folksong*

arr. James Erb/Patricia Hennings

Mouth Music, *as sung by Dolores Keane and John Faulkner*

transcribed by Joseph Byrd

Celtic mouth music, sometimes called liltin, diddling, or *port-a-beul* ("tunes from the mouth"), is a music straight from the heart—and the mouth. Its tantalizing rhythms and its driving melodic lines reveal the unique partnership of song and dance in the folk music traditions of the Celts and Gaels: neither exists without the other. Sung during weddings, dances, chore times, or just for sport, mouth music combines astonishing verbal acrobatics with direct heartfelt harmonies to create an irresistible musical experience.

This particular tune hails from the Hebrides, a chain of islands off the west coast of Scotland. This rendering is a direct transcription of the version sung for many years by the famous Irish musicians Dolores Keane and John Faulkner and can be heard on the CD entitled *Celtic Mouth Music*, available from Ellipsis Arts.

*Drum - Rick Kvistad
Ciara Wait-Karski, Murphy Irish dancer*

X

Nginani na, *traditional South African song*

arr. Caroline Lyon

A song of healing in which a *sangoma* is asked for a cure.

*Soloist - Beverly Colquhoun
Percussion - Rick Kvistad and members of the Peninsula Women's Chorus*



PWC's Recent Honors

The Peninsula Women's Chorus was chosen from hundreds of applicants as one of 26 choirs to perform at the 2001 American Choral Directors Association national convention in San Antonio, Texas, this past March. This was PWC's third appearance on the national convention stage, having also performed in 1987 and 1993. Remarkably, no other adult (post-college) women's choir other than PWC has been invited to sing at the national convention for over fifteen years. Our repertoire consisted of "Psalm 121," "Examine Me," "I Just Lightning," "Dos Cantos," and "I Thank You God"—all of which are on this spring's program.

The Chorus has also been invited to be a featured International Choir for the AmericaFest International Women's Singing Festival this July in Seattle, Washington. The festival strives to encourage, recognize, and nurture fine women's singing throughout the world. The hosting choirs are Elektra of Vancouver, British Columbia, and the Seattle Girls' Choir. Other International Choirs in Residence will be Cantoria Alberto Grau from Venezuela, Kanta Cantemus Koroa from Spain, and Serena from Finland. The featured commissioned work for the festival is "L'Ultima Amor" by Jackson Berkey. PWC will present two solo concerts during the festival, which will include the following repertoire from our spring concerts: "Dos Cantos," "Psalm 121," "Here is Holiness," "Examine Me," "I Just Lightning," "Shenandoah," and "Indian Singing."

*The Peninsula Women's Chorus would like to thank
the following advertisers for their support:*

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Stephen Haag, photographic and digital imaging services

JOIN THE CHORUS!

The Peninsula Women's Chorus welcomes experienced singers to audition in late August 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.

For audition information, please call 650-327-3095.

FEATURED COMPOSERS

Lou Harrison has for fifty years been in the vanguard of American composers. An innovator of musical composition and performance that transcends cultural boundaries, Harrison's highly acclaimed work juxtaposes and synthesizes musical dialects from virtually every corner of the world. As a young man, he worked as a dancer and a dance accompanist. His early compositions include a large body of percussion music, combining Western, Asian, African, and Latin American rhythmic influences with homemade "junk" instruments. During this period, Harrison worked closely with John Cage and began studies in Los Angeles with Arnold Schoenberg. Residence on the West Coast has intensified Harrison's involvement in a synthesis of musical cultures bordering on the Pacific, reflected in such works as "Pacifica Rondo" and "La Koro Sutro" for chorus and gamelan. He has over the decades maintained an interest in dance, theater, and the craft of instrument building and is an accomplished puppeteer who has written musical pieces for puppet theater. Lou Harrison has travelled extensively, adding to the global resonance his artistry, performing and studying with the musical masters of varied cultures, and presenting his work to enthusiastic audiences everywhere.

Ron Jeffers has achieved musical renown in four different areas of accomplishment: as a teacher, a choral conductor, a composer, and a publisher. For many years he was the Director of Choral Activities at Oregon State University, and has also taught at the University of Choral Directing in Corvallis, Oregon. He recently retired from both of those academic positions, and now devotes himself full time to managing earthsongs, a company based in Corvallis and co-founded by Jeffers that publishes choral music from other cultures in their original languages. Earthsongs celebrated its tenth anniversary in 1998 with the introduction of three new pieces from Inner Mongolia. Jeffers was able to work directly with the conductor of the Mongolian Choir while he was visiting Eugene, Oregon, to ensure an authentic interpretation of the works. The Chorus has featured a number of Jeffers's compositions in recent years. Two of his works can be heard on PWC's *Songs of the Spirit* CD: "Whitman Credo" and "Indian Singing." The Chorus has also been privileged to have him lead two workshops, where he focused on learning and interpreting music from other cultures and strengthening choral ensemble. Jeffers has recently been commissioned by the family of Chorus member Anne Anderson to write a piece for PWC's spring 2002 concerts.

Libby Larsen is one of 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. "Psalm 121" is her second work commissioned by PWC; in 1990 she was commissioned to write the choral composition "Refuge" in memory of the late PWC member, Dolores Baldauf. PWC congratulates Libby Larsen on her recent Academy Award in Music, bestowed by the American Academy of Arts and Letters, "honoring lifetime achievement and acknowledging the composer who has arrived at his or her own voice."

Antonio Maria Russo, an Argentine composer of Italian birth, has enjoyed a long and fruitful career as a conductor of choirs and orchestras, and as a successful lecturer and composer. He is the recipient of many musical awards and honors. In 1982 he earned the Manzana de las Luces Award for his artistic achievements, and the Konex prize in 1990. In 1981 he was invited by the British Council to visit London as their guest of honor in recognition for premiering English musical works. In 1998 he was distinguished by the Argentine Association of Music Critics for his artistic career. In 1999 the National Secretariat of Culture honored him as Emeritus of the Argentine Culture. He has held the post of full professor of choral conducting at the Juan José Castro Conservatory in Buenos Aires since its creation in 1968, and has also taught choral and orchestral conducting at the Argentine Catholic University from 1987 to 1992. Over the past few years he has focused on composition, writing works for piano, *a cappella* choir, choir and orchestra, and orchestra and chamber ensemble, which have been performed both in Argentina and abroad. His *Misa de Corpus Christi* had its world premiere in 1998. Written for soloists, choir, and orchestra, it was commissioned by the Vicarship of Buenos Aires and was widely praised by the music community and music press. His works have been included in compact discs by various music groups.

Dr. Gwyneth Walker is a graduate of Brown University and the Hartt School of Music. She holds B. A., M. M., and D. M. A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont, and composes her music surrounded by 400 Holstein cows. Recent works include *Symphony of Grace*, a full-length symphony commissioned by a consortium of six orchestras across the United States, and *Harlem Songs*—musical settings of the poetry of Langston Hughes—for the Chesapeake Chorale of Bowie, Maryland. In April of 2001, Walker's *Letters to the World*, a piano quartet inspired by the poetry of Emily Dickinson, was premiered by the New World Chamber Ensemble of Hartford, Connecticut. Current projects feature a variety of choral works: a *Christmas Celebration for Chorus and Orchestra*, commissioned by Luther College in Decorah, Iowa; an extended work for chorus and orchestra for the Sonoma Valley Chorale; *a cappella* settings of the poetry of Gerard Manley Hopkins for Opus 7 Chorus in Seattle, Washington; and music for the women's chorus at SUNY Fredonia.

THE PENINSULA WOMEN'S CHORUS

The Peninsula Women's Chorus, established in 1966, has been under the artistic direction of Dr. Patricia Hennings since 1975. The Chorus, the leader in a resurgence in women's choirs specializing in choral masterpieces, is known for its adventurous programming, seeking out music written specifically for women, and frequently commissioning new works. The singers are selected by audition and share an enthusiasm for challenging repertoire sung in original languages and from memory. The Chorus has made three appearances at ACDA National Conventions—first in 1987, singing a feature concert of the vocal orchestra music from the film, *Song of Survival*, and presenting music for women's voices in a special interest session of music by Kirke Mechem; in 1993 on the main venue; and again this past March, to great acclaim. Among PWC honors are the 1999 ASCAP Award for Adventurous Programming and being named one of five finalists for the 2000 Margaret Hillis Award for Choral Excellence, as well as second prize at the 1994 Tallinn International Choral Competition in Estonia. In addition, the Chorus was named a featured International Choir of the AmericaFest International Singing Festival for Women in Seattle, July 10-14, 2001. The Chorus has released four CDs: *Treasures* (1995) showcases innovative and challenging music written for women's choirs; *Alleluia Psallat* (1997) highlights music for the holiday season; *Songs of the Spirit* (1998) features selections from *Song of Survival*; and the newest release, *Carols and Lullabies*, features Conrad Susa's *Carols and Lullabies, Christmas in the Southwest*. In addition to extensive performing throughout the San Francisco Bay Area, the Chorus has competed in international competitions, has performed on National Public Radio, and has appeared on television both nationally and internationally.

PATRICIA HENNINGS, ARTISTIC 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 since 1975 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 Chorus' 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 of 1999, 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, as well as 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 of 1999, she served as the pianist for the ACDA national women's honor choir in Chicago.

KAREN LINFORD ROBINSON, ASSISTANT DIRECTOR

Karen Robinson received her undergraduate training in music education from Chico State University, where she studied under the baton of Dr. Sharon Paul. At Chico she received recognition for her work in music and composition by being chosen the student valedictorian speaker for the graduation ceremonies. She received a Masters of Music in choral conducting from the University of Oregon in Eugene, where she was involved in the Oregon Bach Festival. She has studied conducting with Helmuth Rilling, Charlene Archibeque, and Ralph Allwood from the Eton Boys' Choir. She taught at Acalanes High School in Lafayette for four years, where she also served as the Director of the Contra Costa Boys' Chorus. She was a member of the Oregon Bach Festival Choir for seven years, and has been a mezzo soprano soloist with the University of Oregon Symphony, the Central Oregon Symphony, and the Sunriver Music Festival. In addition to teaching choir at Carlmont High School, she currently runs a voice studio out of her home in San Carlos. She has been a member of PWC since the fall of 1999.

RICK KVISTAD, PERCUSSIONIST

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 first performing Lou Harrison's "Here Is Holiness" with Kvistad in spring of 1997, which inspired him to arrange his gamelan-influenced percussion piece, "For Lou," for the Chorus. He accompanied the Chorus to the ACDA national convention in San Antonio this past March, and will again provide his expert percussion when PWC attends the AmericaFest International Women's Singing Festival in Seattle this July.

CHORUS MEMBERS

First Soprano: Liz Bellock, Jeanne Benioff, Mardie Daul, Sue Hnilo, Lydia Hwang, Deanna Knickerbocker, Shaula Kumaishi, MaryLouise Meckler, Jill Mueller, Mercidita Navarro, Orit Parnafes, Kyle Sofman, Judy Sweet, Tricia Tani, Mary Tusa

Mezzo Soprano: Michele Abroff, Sara Asher, Juanda Benson, Marie desJardins, Beatrice Fanning, Robin Khodair, Andra Marynowski, Barbara Pforzheimer, Gail Schwettman, Paula Sebring, Bonnie Senko, Theresa Smith, Carol Stevens, Eithne Wait-Karski, Cindy Welker

First Alto: Helen Bailey, Priscilla Bates, Ruthellen Dickinson, Sue Irvine, Emily Jiang, Cathleen Kalcic, Betsy Landergren, Suzanne Mills, Mimi Patterson, Kathy Plock, Karen Linford Robinson, Julia Shelby, Claire Taylor, Deanne Tucker, Kathie Underdal, Marsha Wells

Second Alto: Mary Ager, Anne Anderson, Alice Bauder, Lisa Collart, Beverly Colquhoun, Diane Ford, May Goodreau, Lynne Haynes-Tucker, Valerie Hornstein, Kathy MacLaury, Kim Mortyn, Gerri Roe, Barbara Saxton, Mary Shaw, Jenni Thompson

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Commission Circle (\$1,000 and above): Barry, Kristin, and Nathan Hennings; Lorraine Hultquist

Conductor's Circle (\$500-\$999): Mary Lorey, Marjorie T. Rawlins

Chorus Circle (\$100-\$499): Alice Bauder; Mardie Daul; Dr. and Mrs. A. McChesney Evans; Carol A. Farris; Dr. and Mrs. Ragene A. Farris; Ann Hennings; Jerrold and Valerie Hornstein; Barbara Kaplan; Signe Boyer and Ed Laak; Robert Lee; Jacques Littlefield; Gwen Peterson; Linda J. Randall; Randolph and Vonna Reynolds; Bob and Carolyn Rutherford; Barbaranne and Roger Shepard; Barbara (Bobbie) Sproat; Elizabeth Taft; Liz Thompson Taylor; Dorothy and Thomas To; Margaret and Robert Wesley; Susana Wessling

Contributor's Circle (under \$100): John and Nancy Baum; Lynne Carol Bradley; Jan Cummins; May Goodreau; Ralph and Annette Howitt; Linda Lingane; Anne Cunyngham Russell; Irene Stratton; Kathie and Jerry Underdal; Marjorie Zellner

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PWC Available on Compact Disc

New Release!

Carols and Lullabies

PWC's latest CD is a Christmas album with a Latin beat. Conrad Susa's festive *Carols and Lullabies, Christmas in the Southwest* is the title work. The CD is rounded out with the *Missa Brevis* of Canadian composer Ramona Luengen, contemporary Hungarian composer József Karai's "Hodie Christus natus est," two selections from *The Place of the Blest* by American icon Randall Thompson, the soaring "O Regem coeli" of Tomás Luis de Victoria, and San Francisco composer David Conte's delightful *Christmas Intrada*. A must-have addition to your holiday collection!

Songs of the Spirit

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

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.

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.

These CDs can be purchased at today's performance.

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