

May 2002

P·E·N·I·N·S·U·L·A  
*Women's*  
C·H·O·R·U·S

*Karen Linford Robinson, Artistic Director  
Josephine Gandolfi, Pianist*

**Take Up the Song**  
*Cherishing Our Past  
... Looking to Our Future*

**Saturday, May 18**

**8:00 p.m.**

Grace Lutheran Church  
Waverley at Loma Verde  
Palo Alto

**Sunday, May 19**

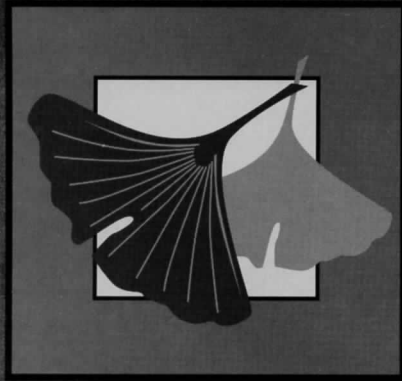
**2:00 p.m.**

Mission Santa Clara  
Santa Clara University  
Santa Clara

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and the David and Lucille Packard Foundation*



Spring Concerts 2002



# PROGRAM

## A Celebration of Classics

### I

**O viridissima virga**, first performed spring 1999

O viridissima virga, ave  
que in ventoso flabro sciscitationis  
sanctorum prodisti.  
Cum venit tempus quod tu floruisti in ramis tuis,  
ave, ave sit 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.

**Hildegard von Bingen**  
1098-1179

*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 heaven made their nests in it.  
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.*

- Translation by Barbara Newman

**Beatrice Fanning, mezzo-soprano**

**Handbells - Mardie Daul, Valerie Hornstein, Tricia Tani, Marsha Wells**

**Duo Seraphim**, first performed spring 1978

Duo Seraphim clamabant alter ad alterum:  
Sanctus Dominus Deus Sabaoth:  
Plena est omnis terra gloria ejus.  
Tres sunt qui testimonium dant in caelo,  
Pater et Verbum, et Spiritus Sanctus:  
et hi tres unum sunt.

**Tomás Luis de Victoria**  
1548-1611

*Two Seraphim cried one to another  
Holy is the Lord God of hosts:  
All the earth is full of his glory.  
There are three that bear witness in heaven,  
the Father, the Word, and the Holy Ghost:  
and these three are one.*

### II

**Sound the Trumpet**, first performed fall 1966

*Sound the trumpet,  
till around you make the list'ning shores rebound.  
On the sprightly hautboy play,  
all the instruments of joy that skillful numbers can employ,  
to celebrate the glories of this day.*

**Henry Purcell**  
1659-1695

### III

**Pueri Hebraeorum**, first performed fall 1974

Pueri Hebraeorum portantes ramos olivarum  
obviaverunt Domino, clamantes et dicentes:  
Hosanna in excelsis Deo.

**Randall Thompson**  
1899-1984

*The Hebrew children, carrying olive branches,  
went out to meet the Lord, crying out and saying:  
Hosanna to God in the highest!*

**Alleluia**, from *The Place of the Blest*; first performed spring 1981

**Randall Thompson**

#### IV

**Two selections from *Song of Survival***, first performed February 26, 1982

**arr. Margaret Dryburgh**

*Song of Survival* comprises the collection of vocal orchestra music sung by Dutch, English, and Australian women in a Japanese internment camp on the island of Sumatra during World War II, arranged by Margaret Dryburgh and Norah Chambers, two musically gifted internees in the camp. The Peninsula Women's Chorus was the first choir to perform these arrangements outside the Sumatran camp. This music and its powerful story became the focus of the documentary film, *Song of Survival*, as well as the 1997 movie, *Paradise Road*.

**Largo**, from the "New World" Symphony

**Antonín Dvořák**

1841-1904

**Pastoral Symphony**, from *The Messiah*

**George Frideric Handel**

1685-1756

#### V

**Teče Voda, Teče**, Czechoslovak folksong; first performed 1966

**arr. Deems Taylor**

Teče voda, teče, cez Velecký majír,  
Nechal si ma, nechal, staro dávný frajír.  
Nechal som t'a, nechal, dobre ty vieš komu;  
Čoty reči no sí, do našeho domu?  
Vrat'sa, mily, vrat'sa, od Kysuckej vody,  
Odnie sols mi klúčik, od mojej slobody!  
Skúr sa stará Túra v kolečko obráti,  
Sloboděnka moja t'a sa minavrát'a.  
Už sa stará Túra v kolečko obracá;  
Slobeděnka moja t'a sa minavrácá!

*Waters ripple and flow, each day passes slowly in Velecky.  
Faithless lover of mine, you have left me alone.  
"My dear, you know well why I left you;  
Why does your faith falter? Why is your heart timid?"  
Come back to me, dearest, from Kysuckej's waters,  
You took away the key to my heart, my happiness.  
I believe, however, that the tides will turn and victory is near,  
and my dearest lover is coming back to me again.  
Lo, the tides have turned and victory is thine;  
And my dearest lover has returned to me!*

**Kyle Sofman, soprano; Cathleen Kalcic, alto**

#### VI

**Der 23. Psalm**, first performed spring 1975

**Franz Schubert**

1797-1828

Gott ist mein Hirt, mir wird nichts mangeln  
Er lagert mich auf grüne Weide,  
er leitet mich an stillen Bächen,  
er labt mein schmachthendes Gemüth,  
er führt mich auf gerechtem Steige  
zu seines Namens Ruhm.  
Und wall' ich auch im Todesschatten Thale,  
so wall' ich ohne Furcht, denn du beschüttest mich.  
Dein Stab and deine Stütze sind mir immerdar mein Trost.  
Du richtest mir ein Freudenmahl im Angesicht der Feinde zu.  
du salbst mein Haupt mit Oele  
und schenkst mir volle Becher ein.  
Mir folget Heil und Seligkeit in diesem Leben nach,  
einst ruh' ich ew'ge Zeit dort in des Ew'gen Haus.

*God is my shepherd; I shall lack nothing.  
He lays me down on green pastures,  
He guides me to calm brooks,  
He refreshes my tired soul,  
He leads me onto the paths of righteousness  
for the glory of His name.  
And though I wander in the valley of the shadow of death,  
I will wander without fear, for You protect me.  
Your rod and Your staff will forever be my comfort.  
You prepare a joyful feast for me in the presence of my enemies,  
You anoint my head with oil  
and fill my cups to overflowing.  
Salvation and happiness shall follow me throughout this life.,  
and some day I shall rest forever there in the eternal dwelling place.*

### 🎭 INTERMISSION 🎭

#### Songs From the Heart: Into the 21st Century

#### VII

**Psalm 121**, text: Psalm 121, John Muir; Patricia Hennings; first performed spring 2000

**Libby Larsen**

b. 1950

*Commissioned for the 25th Anniversary of Patricia Hennings  
as Artistic Director of the Peninsula Women's Chorus*

"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.*

Tricia Tani, *soprano*

## VIII

**Pie Jesu**, first performed spring 1992

**Michael Cleveland**

b. 1937

"Pie Jesu" was written in memory of the composer's father, James Frazier Cleveland. The text is taken from the concluding prayer of the "Dies irae" of the Requiem mass and the antiphon "In paradisum."

Pie Jesu, Domine, dona eis requiem.  
 In paradisum deducant te Angeli.  
 In tuo adventu suscipiant te Martyres,  
 et perducant te civitatem sanctam Jerusalem.  
 Chorus Angelorum te suscipiat,  
 et cum Lazaro quondam paupere  
 aeternam habeas requiem.

*Pious Lord Jesus, grant them rest.  
 May the angels lead you into paradise;  
 May the Martyrs welcome you upon your arrival,  
 and lead you into the holy city of Jerusalem.  
 May a choir of angels welcome you,  
 and, with Lazarus, who was once feeble,  
 may you have eternal rest.*

**Da pacem, Domine**, text: Book of Common Prayer, 1549; first performed spring 1992

**Håkan Olsson**

b. 1961

Da pacem, Domine, in diebus nostris,  
 quia non est alius qui pugnet pro nobis  
 nisi tu, Deus noster.

*Give peace, Lord, in our time,  
 for there is no other who fights for us  
 except you, our God.*

## IX

**Salmo 150**, first performed spring 1998

**Ernani Aguiar**

b. 1949

Laudate Dominum in sanctis ejus;  
 Laudate eum in firmamento virtutis ejus.  
 Laudate eum in virtutibus ejus;  
 Laudate eum secundum multitudinem magnitudinis ejus.  
 Laudate eum in sono tubae:  
 Laudate eum in psalterio et cithara.  
 Laudate eum in tympano et choro:  
 Laudate eum in chordis et organo.  
 Laudate eum in cymbalis benesonantibus:  
 Laudate eum in cymbalis jubilationis:  
 omnis spiritus laudet Dominum.

*Praise the Lord in his sacred places,  
 praise Him in the firmament of His power.  
 Praise Him for His mighty acts,  
 praise Him according to his excellent greatness.  
 Praise him with the sound of the trumpet,  
 praise him with the psaltery and the harp.  
 Praise him with the timbrel and the dance,  
 praise him with strings and pipes.  
 Praise him with high-sounding cymbals,  
 praise him with cymbals of joy.  
 Let everything that has breath praise the Lord!*

**Mila begi**, words by Inazio Mujika

**Javier Busto**

b. 1949

PWC had the pleasure of meeting Javier Busto last summer, at the AmericaFest World Festival of Women's Singing in Seattle. After learning of the loss of Patricia Hennings, he sent "Mila begi" to us, composed in her memory. The text, by the Basque poet Inazio Mujika, describes the beauty and stillness of the evening sky, watching over and comforting us.

### World Premiere

#### In memoriam: Patricia Hennings

Ilargia igitai denean  
 Goiko zerura begira  
 Gau izartsuan  
 Zeru ederraren irrifarre da  
 Ilargia

*When the moon is a sickle,  
 looking towards the sky above—  
 the starry night—  
 the moon is the smile  
 of the beautiful sky.*

Gau izartsuan  
 Goiko zerura begira  
 Ilargia igitai denean  
 Mila begi zelatari dira  
 Izarrak

*In the starry night,  
 looking at the sky above  
 when the moon is a sickle,  
 the stars are  
 a thousand vigilant eyes.*

Ilargia igitai denean  
 Gau izartsuan  
 Irrifarre egiten digu  
 Goiko zeruak  
 Begira gauzkanean

*When the moon is a sickle  
 in the starry night,  
 the sky above  
 smiles at us  
 while it watches over us.*

**X**

**Shells**, words by Kathleen Raine; first performed spring 1987

**Knut Nystedt**  
b. 1915

*Reaching down arm-deep into bright water, I gathered on white sand under waves shells, drifted upon beaches where I alone inhabit a finite world of years and days. I reached my arm down a myriad years to gather treasure from the yester millennial sea floor, held in my fingers forms shaped on the day of creation. Building their beauty in the three dimensions over which the world recedes away from us, and in the fourth, that takes away ourselves, from first to last they remain in their continuous present. The helix revolves like a timeless thought, instantaneous from apex to rim like a dance, whose figure is limpet or murex, cowrie or golden winkle. They sleep on the ocean floor like humming tops whose music is the mother of pearl octave of the rainbow. Harmonious shells that whisper forever in our ears: "The world that you inhabit has not yet been created."*

Bonnie Senko, *soprano*

**Tjak!**

**Stephen Hatfield**

"Tjak!" was inspired by a Balinese musical ceremony long known to world music fans as *Ketjak*, or *The Monkey Chant*. It is not a transcription or a recreation of that ritual, but it has adopted many aspects of the Balinese music, including its sudden dynamic contrasts and its scale patterns. The Balinese original is richly connected with the culture of the performers. There are two key ideas that will help with understanding both the original ritual and "Tjak!" Firstly, in memory of an epic battle when the monkeys poured out of the jungle to come to the aid of noble Prince Rama, the Monkey Chant imitates hordes of chattering monkeys leaping into action. Secondly, the chant is meant to have a purging, cathartic effect, in part because it is believed that demons can only move in straight lines, and so the cross-accents and syncopations created by the layering of ostinati bewilder the forces of evil, and keep them at bay. This is why the voices and handclaps of 'Tjak!' form a series of rhythmic mazes and aural labyrinths.

- from notes by Stephen Hatfield

Jeanne Benioff, *soprano*

**XI**

**Two interludes from *The Dreamers***

**David Conte**  
b. 1955

David Conte's opera, *The Dreamers*, set to a libretto by Philip Littell, takes place in Sonoma, California, in 1848 and tells a story of how we became Americans. It was commissioned and produced by the Sonoma City Opera, Sonoma, California. The world premiere took place at the Sebastiani Theatre on July 27, 1996.

**The Milky Way**

*All along the Milky Way  
I will follow all alone,  
All along the trail of flowers  
I will follow all alone.*

*Will you walk among the flowers  
All the way to Heaven's end?  
Will you walk as my companion  
As my partner, as my friend?*

*To the sky there is a ladder  
All our souls must climb alone.  
To the sky there is a ladder  
Do not fall; it leads to home.*

*Oh, the sky can be a darkness,  
And the moon may fail to shine,  
And the flowers all may wither,  
I am yours, love: Are you mine?*

*Where you lead me I will follow,  
Where you settle I will stay  
Here among the starry flowers,  
All along the Milky Way.*

Michele Abroff, *soprano*; Diane Ford, *alto*

**Candles in the Wilderness**

*Candles in the wilderness,  
Stars in the sky,  
What a night!*

*Near or far,  
Candlelight or starlight,  
Both are bright.*

*Light my way,  
Star and  
Candle.  
Candle burn.*

*Star endure.  
Set the candle  
In the window.  
Home and heaven  
Both are sure.*

*New neighbor,  
Light your lamp!  
More light, new houses,  
Lights on earth:  
Campfires,  
Towns and cities,*

*What a sight!  
As many as the stars in heaven,  
Here on earth as heaven...  
What a sight tonight!*

*Here on earth  
We are as candles:  
Dwindling,  
Guttering...  
Out we go.  
As the years go by, my darling  
To the last  
My light I'll show.*

*As long as I have you  
To light me,  
You to give me light,  
My darling,  
To the last  
My light I'll show.*

*Darkened window,  
Brighter sky.  
The countless stars.  
You and I.*

Guest Conductor Saturday, May 18  
**David Conte**

**A Farewell**, from *The Winged Joy, A Love Story in Seven Parts for Women's Voices and Piano*; first performed spring 1979

**Kirke Mechem**  
b. 1925

Goodbye!—no, do not grieve that it is over,/ The perfect hour;  
Do not grieve that the winged joy, sweet honeyloving rover,/ Flits from the flow'r.  
Grieve not—it is the law.  
Love will be flying—Yes, love and all./ Glad was the living—blessed be the dying.  
Let the leaves fall, let the leaves fall. - Harriet Monroe

**I Shall Keep Singing!** words by Emily Dickinson

**Brian Holmes**  
b. 1946

"I Shall Keep Singing" is based on *Amherst Requiem*, a large-scale work in progress combining the traditional Latin *Missa pro defunctis* with poems of Emily Dickinson.

**World Premiere**

**For the Peninsula Women's Chorus in memory of Patty Hennings**

*I shall keep singing! Birds will pass me/ On their way to Yellower Climes –  
Each – with a Robin's expectation –/ I – with my Redbreast –/ And my Rhymes –  
Late – when I take my place in summer! But – I shall bring a fuller tune –  
Vespers – are sweeter than Matins – Signor –/ Morning – only the seed of Noon –*

**Celeste Misfeldt, harp**

**XII**

**Dos Cantos**, first performed spring 2000 in *A Young Poet Sings* concert, which premiered PWC's Poetry and Music Project

**Ron Jeffers**  
b. 1943

**1. Corazón de Espinas**, poem by Eduardo Villalta, age 9

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, age 9

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.*

**Jabberwocky**, words by Lewis Carroll (Charles L. Dodgson), from *Through the Looking-Glass*, 1871

**Ron Jeffers**

**World Premiere**

**Commissioned by the family of founding member Anne Anderson  
in honor of her 32 years with the Peninsula Women's Chorus**

*'Twas brillig, and the slithy toves/ Did gyre and gimble in the wabe:  
All mimsy were the borogoves,/ And the mome raths outgrabe.  
"Beware the Jabberwock, my son!/ The jaws that bite, the claws that catch!  
Beware the Jubjub bird, and shun! The frumious Bandersnatch!"  
He took his vorpal sword in hand:/ Long time the manxome foe he sought—  
So rested he by the Tumtum tree,/ And stood awhile in thought.  
And, as in uffish thought he stood,/ The Jabberwock, with eyes of flame,  
Came whiffling through the tulgey wood,/ And burbled as it came!  
One two! One two! And through and through/ The vorpal blade went snicker-snack!  
[He left it dead, and with its head/ He went galumphing back.  
"And hast thou slain the Jabberwock?/ Come to my arms, my beamish boy!]  
O frabjous day! Callooh! Callay!" [He chortled in his joy.]  
'Twas brillig...*

**Take Up the Song**, words by Edna St. Vincent Millay, first performed fall 1999

**Ron Jeffers**

*Upon this marble bust that is not I,/ Lay the round, formal wreath that is not fame.  
But in the forum of my silenced cry/ Root the living tree whose sap is flame.  
I, that was proud and valiant, am no more;/ Save as a dream that wanders wide and late,  
Save as a wind that rattles the stout door./ The stone will perish, I shall be twice dust.  
Only my standard on a taken hill / Can cheat the mildew and the red-brown rust  
And make immortal my adventurous will.  
Even now the silk is tugging the staff,/ Even now forget the epitaph./ Take up the song!*

### XIII

**Wonfa Nyem**, song from Ghana

edited by **Abraham K. Adzenyah**

"Wonfa Nyem," a song in Akan from Ghana, is appropriately sung at both festivals and funerals as a philosophical statement and reminder to the community of how important it is to take an active part in community life. If you don't, the song warns, you might find yourself without assistance, struggling when difficult times hit you.

*Soloists* - Emily Jiang, Bonnie Senko, Jeanne Benioff, Deanne Tucker

*Percussion* - Michele Abroff, Josephine Gandolfi, Stew Plock, Tricia Tani, Marsha Wells



### CHORUS MEMBERS

*First Soprano:* Liz Bellock, Jeanne Benioff, Mardie Daul, Sue Hnilo, Deanna Knickerbocker, Shaula Kumaishi, Lydia McCool, MaryLouise Meckler, Orit Pamafes, Kyle Sofman, Judy Sweet, Tricia Tani, Mary Tusa

*Mezzo Soprano:* Michele Abroff, Sara Asher, Beatrice Fanning, Andra Marynowski, Robin Mulgannon, Barbara Pforzheimer, Carol Schultz, Gail Schwettman, Bonnie Senko, Eithne Wait-Karski, Cindy Welker

*First Alto:* Priscilla Bates, Alice Bauder, Ruthellen Dickinson, Samantha Graff, Nicole Hofer, Sue Irvine, Emily Jiang, Cathleen Kalcic, Betsy Landergren, Mimi Patterson, Kathy Plock, Julia Shelby, Ann Shulman, Claire Taylor, Deanne Tucker, Kathie Underdal, Marsha Wells

*Second Alto:* Mary Ager, Anne Anderson, Lisa Collart, Jane Colombo, Beverly Colquhoun, Diane Ford, May Goodreau, Lynne Haynes-Tucker, Valerie Hornstein, Kathy MacLaury, Elena Melendez, Kim Mortyn, Laurel Sarmento, Barbara Saxton, Mary Shaw, Jenni Thompson, Kristina Underdal

The Chorus in 1977. Director Patricia Hennings is at bottom, far right. First altos Sue Irvine (top row, 4th from left) and Claire Taylor (middle row, 4th from left), second alto Anne Anderson (middle row, 2nd from left), and first soprano Deanna Knickerbocker (middle row, far right) are still with the chorus today.



## **PROGRAM NOTES**

### *Cherishing Our Past, Looking to Our Future*

When she was planning this spring's concert program with pianist Josephine Gandolfi, PWC's new artistic director, Karen Linford Robinson, chose much-loved pieces from the chorus's past and added exciting new works that continue the tradition of performing challenging compositions. Together, Robinson and Gandolfi created a program that celebrates the PWC's musical heritage under the direction of the late Patricia Hennings and looks forward to bold horizons in music from around the world and from the chorus's well-established connections with leading choral composers.

The pieces in the first half of the program, such as "Duo Seraphim" and "Der 23. Psalm," are cherished classics in the chorus's repertoire and have been included in several past concerts. The lovely Czechoslovakian song, "Tece, Voda, Tece," and the lively "Sound the Trumpet" were first performed by the chorus in 1966, the year it was founded under the auspices of the Association of American University Women.

When Patricia Hennings took over the directorship in 1975, the chorus entered an exciting period of musical growth. The performance of the *Song of Survival* vocal orchestra music was one of the early milestones in the development of the the PWC. The scope of the project and the difficulties of performing wordless orchestral arrangements elevated the chorus to a new musical plateau. Knut Nystedt's "Shells" challenged the chorus, which had not previously strayed from classical western harmonies, with its eerie, 12-tone dissonance. Mastery of "Shells" gave the chorus the expertise and confidence to explore a whole new world of complex modern repertoire.

The second half of the program reflects the close association that Hennings and the chorus developed with living composers. The commissioning of new works by these composers has greatly enriched the repertoire for women's choruses. Libby Larsen's "Psalm 121," commissioned for the 25th anniversary of Patricia Hennings as artistic director, is an intensely personal work of astounding musicality and great emotional depth. The Poetry and Music Project, represented here by Ron Jeffers' "Dos Cantos," was an ambitious undertaking in which three composers were commissioned to write nine new songs based on the poetry of local schoolchildren. These composers and others whose works are presented here (Kirke Mechem, David Conte, Michael Cleveland, and Brian Holmes) have been friends of the chorus for many years. PWC anticipates continued collaborations with them, as well as with new friends, like Basque composer Javier Busto, and a future of endless joy in song.

## **FEATURED COMPOSERS**

### **JAVIER BUSTO**

Composer and conductor Javier Busto, from Hondarribia in the Basque Country of Spain, was one of the featured international conductors with his women's choir, Kanta Cantemus Korooa, at AmericaFest. In 1996 he presented his compositions at the Fourth World Symposium on Choral Music in Sydney, Australia, and he was guest conductor of the Tokyo Cantat in 2000. He has served on the jury of composition and choral competitions in Europe and Japan, and his compositions are published in Sweden, Germany, Spain, and the U.S.

### **MICHAEL CLEVELAND**

Michael Cleveland is associate professor of music and chairman of the music department at the University of Nevada in Reno. He has served as past president of the Western Division of the Music Educators National Conference and as music director of the Reno First United Methodist Church, and is an active member of ACDA. Since 1981 he has been the founder/director of the Sierra Women's Ensemble, a chamber ensemble dedicated to the performance of music for women's voices. As a composer, he has collaborated with the PWC on many pieces over the last 10 years, including several commissions and works dedicated to the chorus and Patricia Hennings.

### **DAVID CONTE**

David Conte is a San Francisco composer who has received commissions from many of the nation's leading performing ensembles, including Chanticleer; the San Francisco Symphony Chorus, the Dayton Philharmonic, and the Peninsula Women's Chorus. He has published 30 works for a variety of media with E. C. Schirmer Music Company, and his music has been recorded on the Delos, Teldec, and Chanticleer labels. He has been a professor of composition at the San Francisco Conservatory since 1985. He received his Bachelor of Music degree from Bowling Green State University and his Doctor of Musical Arts from Cornell University. He was a Fulbright scholar in Paris, where he was one of the last students of Nadia Boulanger. He has been a long-standing champion of the Peninsula Women's Chorus.

### **BRIAN HOLMES**

Brian Holmes has written extensively for choir and voice; his compositions include nine song cycles, two operas, a Christmas musical, dozens of Christmas carols, and a variety of works for orchestra and band. Two of his carols are published, and two have been winners in the Amadeus Choir (Toronto) Christmas Carol Writing Competition. He studied physics and music at Pomona College, where he and Patricia Hennings sang in the Glee Club. The Peninsula Women's Chorus premiered his *Five Medieval Songs and Carols*, and they commissioned and premiered three songs as part of the Poetry and Music Project. Holmes considers Patricia Hennings' encouragement important in turning his attention to writing choral music. He is composer-in-residence of the Cantabile Children's Chorus and a professor of physics at San Jose State University.



## RON JEFFERS

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 Director of Choral Activities at Oregon State University, and 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 Corvallis-based company he co-founded that publishes choral music from other cultures in their original languages. The Chorus has featured a number of his compositions in recent years. The chorus has also been privileged to have him lead two workshops, where he focused on strengthening choral ensemble and learning and interpreting music from other cultures.

## LIBBY LARSEN

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. 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, a 1994 Grammy as producer for the CD *The Art of Arleen Auger*, an acclaimed recording that features Larsen's "Sonnets from the Portuguese," and an Academy Award in Music, bestowed by the American Academy of Arts and Letters. Larsen, who lives in Minneapolis, has been widely recorded and anthologized. In 1990 she was first commissioned by PWC to write the choral composition "Refuge" in memory of the late PWC member, Dolores Baldauf.

## KIRKE MECHEM

A San Francisco composer of more than 250 published works, Kirke Mechem has been a friend and longtime supporter of the Peninsula Women's Chorus. He was born and raised in Kansas and educated at Stanford and Harvard Universities. Although he has written in almost every form, vocal music is at the heart of his work. He has been called the "dean of American choral composers." According to the *Choral Journal*, the following elements comprise "characteristic Mechem styling": singing lines, imaginative and varied use of rhythm, and texture for expressive ends. PWC recorded *The Music of Kirke Mechem*, a vinyl record before the days of digital recording, which was a compilation of all his works at that time written for women's voices.

## HÅKAN OLSSON

Håkan Olsson was born in Gothenburg, Sweden, in 1961 and studied musicology, music analysis, and choral conducting at Lund University. He is founder of the Lund Vocal Consort (Lunds Vokalensemble), serving as co-conductor. "Da Pacem" was commissioned in 1988 for the girls' choir Korallema, hosted by PWC in 1985-86. The text appealed to him because, in his words, "it is directed toward the Lord from people in despair, but not without hope."

PWC in 1988 in a formal group portrait taken at Saint Patrick's Seminary in Menlo Park.





The Chorus at the ACDA Western Division Convention in Hawaii, 1992, the year pianist Josephine Gandolfi (front, far left) joined the group.

### **THE PENINSULA WOMEN'S CHORUS**

The Peninsula Women's Chorus, established in 1966 and the leader in a resurgence in women's choirs specializing in choral masterpieces, is known for its challenging repertoire sung in original languages. 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. The chorus has made three appearances at ACDA National Conventions—first in 1987, singing a feature concert of the vocal orchestra music from the film, *Song of Survival*, and presenting music for women's voices in a special interest session of music by Kirke Mechem; in 1993, presenting a traditional choral program; and most recently 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 founding choir at the AmericaFest World Festival of Women's Singing in Seattle in July 2001. 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.

### **KAREN LINFORD ROBINSON, ARTISTIC 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 valedictorian speaker. She received a Master of Music degree in choral conducting from the University of Oregon in Eugene and has also studied conducting with Helmuth Rilling, Richard Clark, Charlene Archibecque, and Ralph Allwood. 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. From 1995 to 1999, she taught at Acalanes High School in Lafayette, where she also served as the director of the Contra Costa Boys' Chorus. Currently, in addition to teaching choir at Carlmont High School and directing the Skyline College Chamber Choir, she gives private voice lessons out of her home in Redwood City.

### **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 in 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. She has recorded for CRI, New Albion, Koch International, and German National Radio in Berlin and Bremen. In February 1999, she served as the pianist for the ACDA national women's honor choir in Chicago, and this past July was the accompanist for the AmericaFest World Festival of Women's Singing. She has been pianist for the Peninsula Women's Chorus since 1992.

## ACKNOWLEDGEMENTS

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### Auxiliary Volunteers Needed

PWC is always looking for community volunteers to help at concerts by selling tickets and CDs, ushering, and assisting with concert setup. If you are interested in getting involved, please contact Barbara Pforzheimer at 650-949-5920 or e-mail her at [runninmama@yahoo.com](mailto:runninmama@yahoo.com).

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\* Check with your employer about matching funds donations.

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An informal group shot outside Saint Mary's Cathedral in San Francisco in 1999 after a rehearsal in preparation for Saint Patrick's Seminary Centennial Concert.

### Be On Our Mailing List

If you would like to be added to our mailing list to receive our season brochures, postcards, and newsletters, please let us know. Just give your name and address in writing to any attendant in the lobby or to any chorus member.

Visit our Web page at  
[www.pwchorus.org](http://www.pwchorus.org)

photo by Steven Tani





Photo by Mandie Douf

New artistic director Karen Linford Robinson with pianist Josephine Gandolfi



## PWC Available on Compact Disc

### CAROLS and LULLABIES

PWC's newest 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

*Songs of the Spirit* features inspirational music ranging from the vocal orchestra arrangements of the 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*

### 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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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.*

## 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 in Palo Alto.

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