

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

*Martin Benvenuto, Interim Artistic Director*  
*Josephine Gandolfi, Pianist*

*Winter Patterns*  
**Holiday Concert 2003**

**Saturday, December 6, 8:00 p.m.**  
**& Sunday, December 7, 4:00 p.m.**  
Saint Patrick's Seminary  
320 Middlefield Road  
Menlo Park

**Saturday, December 13, 8:00 p.m.**  
Mission Santa Clara  
Santa Clara University  
500 El Camino Real  
Santa Clara

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SPONSORED IN PART BY ARTS COUNCIL SILICON VALLEY  
AND THE DAVID AND LUCILE PACKARD FOUNDATION

Béla Bartók described the music of Kodály as:

... not the kind described nowadays as modern. It has nothing to do with the new atonal, bitonal, and polytonal music—everything in it is based on the principle of tonal balance. His idiom is nevertheless new; he says things that have never been uttered before and demonstrates thereby that the tonal principle has not lost its *raison d'être* as yet.

This statement certainly can apply to Kodály's choral music, which makes up the bulk of his oeuvre. *Fior Scoloriti* belongs to a set of four Italian madrigals for women's voices written in 1932, with texts taken from 14th- and 15th-century poetry. These are among the few pieces of Kodály's output that are not folk-based; however, they show his mastery of choral writing and indebtedness to madrigalism.

Fior scoloriti e pallide viole,  
che sì suavemente il vento move,  
vostra Madonna dove è gita?  
e dove è gito il Sol,  
che alluminarvi sóle?

Nostra Madonna se ne gí col Sole  
che ognor ce apriva di bellezze nove,  
e, poiché tanto ben' è gito altróve,  
mostramo, aperto, quanto ce ne dole.

Fior sfortunati e viole infelici  
abandonati dal divino ardore,  
che vi infondeva vista sì serena.

Tu dici il vero, e nui ne le radici  
sentiamo il danno;  
e tu senti nel core la perdita  
che nosco al fin ti mena.

*Faded flowers and pale violets,  
which so softly sway in the wind,  
where has your Lady wandered?  
And where has the Sun gone,  
that used to give you light?*

*Our Lady has fled with the Sun,  
which used to reveal wonders ever new.  
And since such a great blessing has gone elsewhere,  
we show openly how much we grieve.*

*Unlucky flowers and wretched violets,  
abandoned by that divine warmth  
which once infused you with such tranquil sight.*

*You speak the truth, and in our roots  
we feel the damage.*

*And in your heart you feel the loss  
that leads you, with us, to the end.*

in time of daffodils, poem by e. e. cummings

Kirstina Rasmussen  
b. 1976

in time of daffodils (who know the goal of living is to grow) forgetting why, remember how  
in time of lilacs who proclaim the aim of waking is to dream remember so (forgetting seem)  
in time of roses (who amaze our now and here with paradise) forgetting if, remember yes  
in time of all sweet things beyond whatever mind may comprehend remember seek (forgetting find)  
and in a mystery to be (when time from time shall set us free) in time forgetting me, remember me

#### IV

#### Music of Baltic Composers

Talvemustrid (*Winter Patterns*), words by Andres Ehin

Veljo Tormis  
b. 1930

1. Talvehommik (*Winter Morning*)

Juba ärgates tundsin talvetaeva sinist lõhna  
seda lõhna mis täitis tänavad ja väljakud  
seda lõhna mis imbus verre ja lumme.  
Suur sinise tulv haaras linna  
Selle lõhnana taevas täna tungis me sekka.

*Early waking, sensing wintry heaven's bluish fragrance  
that same fragrance now filling avenues and esplanades  
that same fragrance which entered lifeblood and snowfall.  
Vast bluishness floods, swathes the city  
Scented fragrantly heaven enters forceful among us.*

2. Külm (*Cold*)

Keldris külmetavad kartulid ja õunad.  
Majadel suud ja silmad lund täis.  
Udune taevas ja ähmane päike. Mere on halvanud jää.

*Cellars filled with cooling apples and potatoes.  
Houses with mouths and eyelids snow-filled.  
Fogginess rising so mistily sunlit. Ice has slow benumbed the sea.*

MaryLouise Meckler, Mary Tusa, sopranos

3. Tuisk (*Blizzard*)

Vinge võigas valge huile tormab peale hiigelpuile  
võigas valge huile vinge kisub lõhki puie hinge  
huile võigas vinge valge üle ilma külma kalge  
äkki huile võigas valge

*Ghastly fierce wintry bellow storming onto massive fir tree  
fierce wintry bellow ghastly tearing sunder fir tree marrow  
bellow fierce ghastly wintry fully worldwide cutting coldly  
sudden bellow fierce wintry*

4. Virmalised (*Northern Lights*)

Virmalised virvendavad. . .  
Valgeid hobuseid jookseb üle sinise põllu  
Kukub kerget lund üle karge talve.  
Kusagilt kõlavad kellad üle kauge künka.  
Rebastuled rebenevad  
Taevas rebeseid jookseb tulega sabas.  
Hännad välguvad vilkalt ööga rütmis.  
Virmalised vehklevad, virmalised vihtlevad,  
virmaliste virr ja varr  
akna all tütarlaps istub tumedas kleidis.

*Borealis glimmer, shimmer. . .  
Silver thoroughbreds racing over meadowlands azure  
Lightly falling snow covers bracing winter.  
Distantly echoing church bells over distant hillsides.  
Foxes flaming, ripping, rending  
Foxes fiery tail tips heavenward racing.  
Tail tips flickering nighttime tempos swiftly.  
Borealis glistening, borealis glittering  
borealis virr and varr.  
Maiden sits under a window somberly skirted.*

**Canción de jinete** (*Song of the Horseman*)

Córdoba. Lejana y sola.  
Jaca negra, luna grande, y aceitunas en mi alforja.  
Aunque sepa los caminos yo nunca llegaré a Córdoba.  
Por el llano, por el viento, jaca negra, luna roja.  
La muerte me está mirando desde las torres de Córdoba.  
¡Ay, qué camino tan largo! ¡Ay, mi jaca valerosa!  
¡Ay, que la muerte me espera, antes de llegar a Córdoba!  
Córdoba. Lejana y sola.

*Córdoba. Distant and lonely.  
Black mare, large moon, and olives in my saddlebag.  
Though I know the roads, I'll never reach Córdoba.  
Through the plain, through the wind, black mare, red moon.  
Death is looking at me from the towers of Córdoba.  
Oh, what a long road! Oh, my valiant mare!  
Oh, death is waiting for me before I reach Córdoba!  
Córdoba. Distant and lonely.*

Elena Meléndez, *alto*; Deanne Tucker, *alto*; Mary Tusa, *soprano*

**El grito** (*The Scream*)

La eclipse de un grito va de monte a monte.  
Desde los olivos, será un arco iris negro  
sobre la noche azul.  
¡Ay! Como un arco de viola,  
el grito ha hecho vibrar largas cuerdas del viento.  
¡Ay! (Las gentes de las cuevas asoman sus velones.)  
¡Ay!

*The ellipse of a scream goes from hill to hill.  
From the olive trees a black rainbow will appear  
over the blue night.  
Ah! Like a viola bow  
the scream has made the long strings of the wind vibrate.  
Ah! (The people of the caves bring out their oil lamps.)  
Ah!*

**La luna asoma** (*The Moon Rises*)

Cuando sale la luna se pierden las campanas  
y aparecen las sendas impenetrables.  
Cuando sale la luna, el mar cubre la tierra  
y el corazón se siente isla en el infinito.  
Nadie come naranjas bajo la luna llena.  
Es preciso comer, fruta verde y helada.  
Cuando sale la luna de cien rostros iguales,  
la moneda de plata solloza en el bolsillo.

*When the moon rises the bells fade away  
and the impenetrable paths appear.  
When the moon rises the sea covers the earth  
and the heart feels like an island in the infinite.  
No one eats oranges under the full moon.  
To eat green and frozen fruit is necessary.  
When the moon of a hundred equal faces rises,  
the silver coin weeps in the pocket.*

Mary Tusa, *soprano*

**Malagueña** (*Malagueña*)

La muerte entra y sale de la taberna.  
Pasan caballos negros y gente siniestra  
por los hondos caminos de la guitarra.  
Y hay un olor a sal y a sangre de hembra  
en los nardos febriles de la marina.  
La muerte entra y sale,  
y sale y entra la muerte de la taberna.

*Death enters and leaves the tavern.  
Black horses and sinister people  
pass along the low roads of the guitar.  
And there is an odor of salt and of woman's blood  
in the feverish tuberoses along the seashore.  
Death enters and leaves,  
and leaves and enters death the tavern.*

Marina Orzano, Mary Tusa, *sopranos*  
Beatrice Fanning, Peggy Spool, *mezzo-sopranos*

V

**Christmas Intrada**

David Conte  
b. 1955

To end with the holiday spirit we will present David Conte's *Christmas Intrada*. Specially commissioned by the PWC in 1998, this festive medley of carols is delightfully rhythmic.

Amy Hunn, *alto*; Kyle Sofman, *soprano*; Peggy Spool, *mezzo-soprano*  
Jodephine Gandolfi and Deanne Tucker, *piano*

**Silent Night**

Franz Gruber, arr. Matthias Bretschneider

In closing, we present the immortal *Silent Night* in an arrangement by Matthias Bretschneider. In a unique collaboration, Piedmont Choirs of California and the Children's Choirs of the Max Reger Music School in Meinigen, Germany, recorded this special arrangement. It presents the famous carol in a traditional SSAA setting, yet with echoes from a soloist trio in different languages that speak to the universality of the carol's message and its simple beauty.

*Echo choir*

Amy Hunn, Marsha Wells, Barbara Saxton, *altos*  
Emily Jiang, Kyoko Oishi, Peggy Spool, *mezzo-sopranos*  
Deanna Knickerbocker, MaryLouise Meckler, Mary Tusa, *sopranos*



## PROGRAM NOTES

### FEATURED COMPOSERS

Finnish composer **EINOJUHANI RAUTAVAARA** studied composition at the Sibelius Academy in Helsinki and musicology at Helsinki University. He studied with Vincent Persichetti at the Juilliard School from 1955 to 1956, and with Aaron Copland and Roger Sessions at Tanglewood, and later furthered his studies in Germany. Like many Finnish composers of his generation he was first influenced by Hindemith and Stravinsky, and later developed an individual style. His choral output is impressive in quantity and interest, including many works for children's chorus. "*Suite de Lorca* was composed in 1973, and has both mixed chorus and treble chorus settings. Based on poems by Federico García Lorca (1898-1936), the piece captures with incredible vividness the "culture of death" and the realistic but mysterious inner world of the famous Spanish poet, becoming one of the choral jewels of the 20th century choral repertoire.

**KIRSTINA RASMUSSEN** is active both as a choral composer and conductor. She discovered her love of composition at the University of Southern California, where Morten Lauridsen, her teacher and mentor, helped her find her musical voice. His influence is evident in her music. Her pieces have been performed by such choirs as USC's Concert Choir, Boston University's Women's Chorale, Harvard University's Glee Club, and the Piedmont Children's Chorus. Several of her works can be found in the Roger Wagner Choral Series, now distributed by Hal Leonard. Ms. Rasmussen pursued graduate studies in choral conducting at Boston University under the tutelage of Ann Howard Jones, receiving the distinction of "Outstanding Merit" from the choral department for two consecutive years. Following her graduate program, she taught at Luther College in Decorah, Iowa, where she had the privilege of working alongside Weston Noble. She now lives in central New Hampshire, where she directs choral programs at Proctor Academy and Colby-Sawyer College, and continues to pursue her interests of singing and composition.

Estonian composer **VELJO TORMIS** studied organ, choral conducting, and composition at the Tallinn Conservatory and received his degree in composition from the Moscow Conservatory in 1956. His music has been known for over 30 years in the Soviet Union and Eastern Europe, but was not heard in the West until the 1990's. Tormis has written an opera, a ballet/cantata, 30 film scores, and several symphonic pieces, but it is in the field of choral writing that he has made his mark with over 200 choral works. His compositions characteristically integrate the techniques of 20th-century art music with the melodies of the ancient *regi laul*, or Balto-Finnic folk song.

## THE PENINSULA WOMEN'S CHORUS

The Peninsula Women's Chorus, established in 1966, is a leader in a resurgence in women's choirs specializing in choral masterpieces. PWC 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. Among PWC honors are two Chorus America/ASCAP Awards for Adventurous Programming, one in 1999 and one just awarded in 2003; being named one of the 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 Continental Founding Choir at the AmericaFest World Festival of Women's Singing in Seattle in July of 2001. In the summer of 2003 PWC participated, as one of four choirs representing the United States, in *Festival 500: Sharing the Voices*, an international festival of choral music in St. John's, Newfoundland. In addition to extensive 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.

## MARTÍN BENVENUTO, INTERIM ARTISTIC DIRECTOR

Martín Benvenuto is a native of Buenos Aires, Argentina, where he received his Licenciado en Música degrees in Choral Conducting and Composition. As Chair of the Music Department at St. Patrick's School in Buenos Aires, he led a graded choral program that earned prizes at competitions and toured nationally and internationally. Mr. Benvenuto earned his Master's degree from Westminster Choir College, majoring in both Choral Conducting and Voice Performance and Pedagogy. As a member of the Westminster Symphonic Choir, he has sung under the batons of Kurt Masur, Wolfgang Sawallisch, Helmuth Rilling, and Esa-Pekka Salonen. He is currently a candidate for the D.M.A. in Choral Conducting at Boston University, where he was an assistant to Dr. Ann Howard Jones for the Women's Chorale, Repertory Chorus, Chamber Chorus, and Symphonic Chorus. Mr. Benvenuto has studied conducting under Antonio Russo, Néstor Andrenacci, Eric Ericson, Joseph Flummerfelt, Josep Prats, Robert Sund, Ann Howard Jones, and the late Robert Shaw, and has led church music programs and community choruses both in this country and his native Argentina. Active as a clinician, panelist, and guest conductor, he joins the Peninsula Women's Chorus as Interim Artistic Director this fall, and also holds positions at Piedmont Choirs and WomenSing.

## 🌿 JOSEPHINE GANDOLFI, PIANIST 🌿

Pianist Josephine Gandolfi performs as soloist, chamber musician, and vocal accompanist, and has appeared in concert and on radio in the U.S. and abroad. In California she has appeared on numerous university, museum, and community concert series and has performed with ensembles and orchestras dedicated to music of our time, including the Cabrillo Music Festival Orchestra, California Parallele Ensemble, Adesso, and Picasso Ensemble. 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, Helicon, Mode, 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 in July 2001 was the accompanist for the AmericaFest World Festival of Women's Singing in Seattle. She has been pianist for the Peninsula Women's Chorus since 1992.

## 🌿 CHORUS MEMBERS 🌿

**First Soprano:** Stephanie Batties, Mardie Daul, Sue Hnilo, Deanna Knickerbocker, Shaula Kumaishi, MaryLouise Meckler, Marina Orzano, Orit Parnafes, Kyle Sofman, Judy Sweet, Mary Tusa

**Mezzo Soprano:** Sara Asher, Cindy Cutts, Beatrice Fanning, Emily Jiang, Stacey Lewis, Andra Marynowski, Robin Mulgannon, Kyoko Oishi, Barbara Pforzheimer, Bonnie Senko, Carey Sheffield, Peggy Spool, Charlotte Wilson

**First Alto:** Priscilla Bates, Ruthellen Dickinson, Amy Hunn, Betsy Landergren, Kathy MacLaury, Jennifer McDonald, Kathy Plock, Gail Schwettman, Julia Shelby, Claire Taylor, Deanne Tucker, Kathie Underdal, Drew Wanderman, Marsha Wells

**Second Alto:** Mary Ager, Anne Anderson, Lisa Collart, Beverly Colquhoun, Amanda Dungan, May Goodreau, Lynne Haynes-Tucker, Valerie Hornstein, Sue Irvine, Elena Meléndez, Kim Mortyn, Jenni Murrill, Gerri Roe, Laurel Sarmento, Barbara Saxton, Mary Shaw, Kristina Underdal

### PWC Available on Compact Disc

#### **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**

*Songs of the Spirit* features 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*

#### **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.*

#### ACDA ADVOCACY RESOLUTION

Whereas the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts;

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.*

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

## PENINSULA WOMEN'S CHORUS AUDIENCE SURVEY

Thank you for filling out this survey. Your responses will help the Peninsula Women's Chorus to better reach new audiences and serve you, our current audience. Completed surveys will be entered into a drawing to win a CD.

1. How often have you attended a Peninsula Women's Chorus concert?

\_\_\_ This is my first concert

\_\_\_ 1-3 concerts

\_\_\_ 4-7 concerts

\_\_\_ 8-10 concerts

\_\_\_ More than ten concerts

2. How did you find out about this concert (check all that apply)?

\_\_\_ From a chorus member

\_\_\_ From a friend (not a chorus member)

\_\_\_ Received a mailing from PWC

\_\_\_ Received email from PWC

\_\_\_ Newspaper listing in \_\_\_\_\_

\_\_\_ Saw a poster at \_\_\_\_\_

\_\_\_ Other: \_\_\_\_\_

3. Please let us know how we can improve our performances and your concert experience. You may use the back of this paper if you need extra space.

Please fill out the following information for a drawing to receive a PWC CD of your choice.

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Phone \_\_\_\_\_

Email \_\_\_\_\_

(If you include your email address, we will send you occasional reminders about PWC events.)

**\*PLEASE GIVE YOUR COMPLETED SURVEY TO AN USHER, OR LEAVE IT AT THE CD SALES TABLE\***

## ✂ ACKNOWLEDGEMENTS ✂

*Thanks to the following for their generous donations:*

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**Chorus Circle** (\$250-\$499): Al and Deanna Knickerbocker; Kathy and Stew Plock; Tim and Karen Robinson; Carolyn and Bob Rutherford

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Special thanks are in order for PWC members. In addition to their unanimous financial donations, every chorus member contributes remarkable volunteer hours towards the background operations that keep this organization thriving. Thank you for your hard work and commitment!

*\* When you make a contribution to PWC, please check with your employer about matching funds donations. \**

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*A special thanks to members of the Peninsula Women's Chorus Auxiliary. Their help is greatly appreciated:* Carl Anderson; Jeff Baker; Sue Casey; Ellie and Phil Chambers; Jen Dickinson; Jan and Robert Fenwick; Sharon Galayda; Gil Gross; Jan Houlihan; Greg Kimura; Al Knickerbocker; David Meckler; Mike Murrill; Alberta Mussati; Stew Plock; Carolyn Rutherford; Owen Saxton; Charles G. Schulz; Erik Schwager; Bob Shaw; Carol Stevens; Jerry Underdal.

### 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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**Program Publication Staff:** Judy Sweet and Peggy Spool, content; Claire Taylor, editing; Mary Tusa, program design and production.

**Board of Directors:** Martin Benvenuto; Ruthellen Dickenson; Kathy Fujikawa; May Goodreau; Mary Lorey; Andra Marynowski; Stew Plock; Carey Sheffield; Jenni Murrill; Kathie Underdal.

### 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.

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

### *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.