

May 2003

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

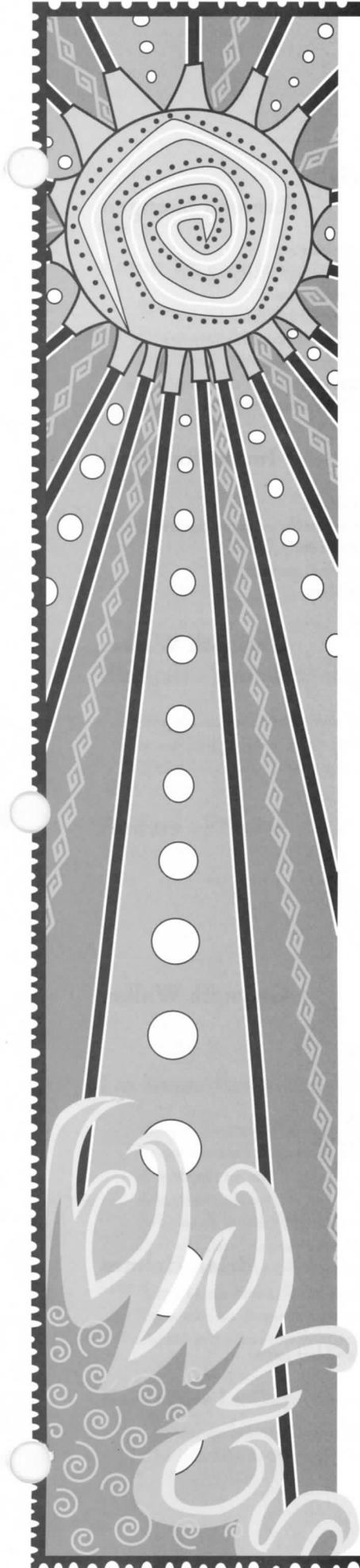
FIRE!
SPRING CONCERT 2003

*Featuring Saúl Sierra, bassist
and Julio Perez, percussionist*

Saturday, May 31, 8:00 p.m.
Grace Lutheran Church
Waverley at Loma Verde
Palo Alto

Sunday, June 1, 2:00 p.m.
Mission Santa Clara
Santa Clara University

*Sponsored by Foothill College.
Sponsored in part by the Arts Council Silicon Valley
and the David and Lucile Packard Foundation.
Funded, in part, by an Applied Materials Excellence in the Arts grant;
a program of Arts Council Silicon Valley.*





PROGRAM



I

Music from Canada, North America, and Venezuela

Celebremus, text from the *Carmina Burana*

Ramona Luengen
b. 1960

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 the rest of the world may do, we youthful ones will love
and with great tumult, together will celebrate joyfully!*

Ave Verum Corpus

Imant Raminsh
b. 1943

Ave, verum corpus, natum de Maria Virgine:
Vere passum, immolatum in cruce pro homine.
Cujus latus perforatum vero fluxit sanguine.
Esto nobis praegustatum mortis in examine.
O clemens, O pie, O dulcis Fili Mariae. Amen.

*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 merciful, O pure, O sweet Son of Mary.*

The Name is Changeless, poem by May Swenson, 1913-1989

Gwyneth Walker
b. 1947

They said there was a Thing that could not Change
They could not Find it/ so they Named it God
They had to Search/ so then it must be There
It had a Name/ it must exist Somewhere

The Name was God/ the Thing that could not Change

They could not Find it/ What is Lost is God
They had to Search for what could not be Found
What cannot be Found is Changeless/ It is God
The Name is clue/ the Thing is Lost Somewhere
They Found the Name/ The Name is Changeless
God

My Love Walks in Velvet, poem by Gwyneth Walker

Gwyneth Walker

My love walks in velvet, in her hand she holds the moon,
and softer than the kiss of dew descends her voiceless tune.
My love walks in silver, with her tears she holds the rain,
and lighter than the snowfelt dove, I kiss away her pain.
My love walks in crimson, with her light she holds the dawn,
and I shall follow her rivers winding down until the two are one,
until we two are one.
My love walks in scarlet, with her eyes she holds the sun,
and I shall love but her alone until my life is done.

Let Evening Come, poem by Jane Kenyon

Brian Holmes
b. 1946

Let the light of late afternoon shine through chinks in the barn,
moving up the bales as the sun moves down.
Let the cricket take up chafing as a woman takes up her needles and her yarn.
Let evening come.
Let dew collect on the hoe abandoned in long grass.
Let the stars appear and the moon disclose her silver horn.
Let the fox go back to its sandy den.
Let the wind die down. Let the shed go black inside.

Let evening come.
To the bottle in the ditch, to the scoop in the oats,
to air in the lung let evening come.
Let it come, as it will, and don't be afraid.
God does not leave us comfortless,
so let evening come.

Como Tú, poem by Rubén Darío

Alberto Grau
b. 1937

Te voy a contar un cuento
Este era un Rey que tenía un palacio de diamantes,
una tienda hecha de día, y un rebaño de elefantes.
Un kiosco de malaquita, un gran manto de tisú,
y una gentil Princesita tan bonita como tú.

*I am going to tell you a story
There was a king who had a palace of diamonds,
a tent made of gossamer, and a herd of elephants.
A pavilion made of malachite, a great cape of silk and gold,
and a charming little princess as pretty as you.*



INTERMISSION



II

Australian Sounds

Kungala - a place to sing and shout, text by Stephen Leek

Stephen Leek
b. 1959

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

Fanfare of Praise

Sandra Milliken
b. 1961

World Premiere

Dedicated to Dr. Patty Hennings and the Peninsula Women's Chorus, Palo Alto, CA

I will praise God's name in song, and glorify Him with thanksgiving.

Mercy Navarro, soprano; Emily Jiang, alto

III

Songs from South America and Southern Mexico

Las Amarillas, traditional Mexican huapango

arr. Stephen Hatfield
b. 1956

Volaron las amarillas calandrias de los nopales
Ya no cantaran alegres los pájaros cardenales
A la tirana na na
A la tirana na no.
Árboles de la ladera porque no han reverdecido
Por eso calandrias cantan o las apachurra el nido
Eres chiquita y bonita y así como eres te quiero
Pareces una rosita de las costas de Guerrero.
Todos dan su despedida pero como esta ninguna
Cuatro por cinco son veinte, tres por siete son veinte-uno.

*The yellow calandras fly from the cactus
No longer will the cardinals sing happily
To the song na na
To the song na no.
Because the trees on the hillside have not come back to life
For that the calandras will either sing or crush their nests.
You are small and beautiful and I love you just the way you are
You are like a little rose from the coast of Guerrero.
Everybody has their own farewell, but there's none like this one,
Four times five is twenty, three times seven is twenty-one.*

Kasar Mie La Gaji (Venezuela)

Alberto Grau

*For an international mobilization to save the earth and a conscientious effort regarding the problems of the environment
The inhabitants of the African Sahel (southern boundary of the Sahara Desert) say: "Kasar mie la gaji" (The earth is tired).*

Paisaje (Landscape), poem by Felip González (Cuba)

La luna es una piñata repartida para todos
que entre montañas y lodos vierte sus luces de plata,
y el río es una corbata entre la palma y el llano,
y el campesino cubano lleva en su hermoso atavío
toda el alma del bohío hecho de palmas y guano.

Guido López Gavilán
b. 1944

The moon is a piñata to be shared by all,
which between mountains and bogs spills out its silver beams;
and the river is a necktie between the palm and the plain,
and the Cuban countryman in all his finery displays
the heart and soul of the thatch hut made of palms and guano.

Mary Tusa, *soprano*

Maquerule (Columbia)

Maquerule era un chombo panadero de Andagoya.
Lo llamaban Maquerule, se arruinó fiando mogolla.
(Refrain) Póngale la mano al pan, Maquerule, pa' que sude.
Maquerule no está aquí, Maquerule está en Candoto.
Cuando vuelva Maquerule su mujer se fue con otro.
Maquerule amasa el pan y lo vende de contado,
Maquerule ya no quiere que su pan se venda fiado.

Julián Gómez Giraldo

Maquerule was a good-natured baker from Andagoya.
The guy they called Maquerule went broke selling mogolla (rolls).
Put your hand on the bread, Maquerule, and make it rise (sweat).
Maquerule is not here. Maquerule is in Candoto.
Maquerule returns to find his wife has run off with another man.
Maquerule kneads the bread and sells it for cash.
Maquerule no longer wants his bread to be sold on credit.

Deanne Tucker, "trumpet"; Mary Tusa, *soprano*
Julio Perez, *percussion*; Saúl Sierra, *bass*

IV
Traditional African Folksongs

Wonfa Nyem, song from Ghana

arr. 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.

Emily Jiang, Bonnie Senko, Deanne Tucker, *trio*
Beatrice Fanning, Michele Nigh, Josephine Gandolfi, Peggy Spool, Marsha Wells, *percussion*

Sansa Kroma, Akan playground song

arr. Felicia A. B. Sandler
b. 1961

Sansa Kroma is sung to teach children to be secure and unafraid of being left alone if their parents were to die. They would not be abandoned; a relative or friend in the village would take them in and care for them. In Sansa Kroma a hawk named Sansa flies about looking for abandoned chicks to carry away. This hovering predator alarms the community, which summons the chicks to safety.

Michele Nigh, *soprano*
Beatrice Fanning, Josephine Gandolfi, Peggy Spool, Deanne Tucker, *percussion*

V
African-American Spirituals

Run Children Run, field yell

arr. Stephen Hatfield

Elena Melendez, *alto*

Elijah Rock, traditional spiritual

arr. Jester Hairston
1901-2000

Elijah Rock
Shout, shout!
Elijah Rock,
Comin' up, Lord.
Satan's a liar and a conjur, too.
If you don't mind out he'll conjur you.
If I could, I surely would
just stand on the Rock where Moses stood.



☀ PROGRAM NOTES ☀

Featured Composers

Guido López-Gavilán earned a degree in choral conducting from the Amadeo Roldán Conservatory in 1966 and a degree in orchestral conducting from the Tchaikovsky Conservatory in 1973. His artistic accomplishments are well known both in Cuba and internationally. His compositions have won awards in the most distinguished competitions held in Cuba, including the National Composition Contest, competitions sponsored by the Union of Writers and Artists, and the "26th of July," Golden Age, and Adolfo Guzman competitions. As a symphonic conductor he has received high praise for his interpretations of his own works and classical masterpieces like the Beethoven Ninth and the Shostakovich Fifth Symphonies. The chamber orchestra Música Eterna, which he founded in 1995, performs regularly in Cuba and has toured several countries. He is currently head of the Program of Orchestral Conducting of the Advanced Art Institute of Havana.

Alberto Grau, distinguished composer, conductor, and teacher, has a place of honor among the best contemporary Venezuelan musicians, having won the Angel Montero National Competition Award in Venezuela three times. In 1967 he founded the Schola Cantorum de Caracas and won First Prize in the 1974 Guido D'Arezzo International Competition in Italy. Since then he has attended many important international congresses and festivals with his choirs and served as a guest conductor, adjudicator, and professor of choral music. Currently he conducts the Schola Cantorum and the Orfeón Universitario Simón Bolívar and is Professor and Head of the Choral Direction Faculty at the Instituto Universitario de Estudios Musicales. He also participates in the Pequeños Cantores de la Schola Cantorum project and is chief of the Division of Symphonic Choirs of the Fundación Orquesta Nacional Juvenil.

Stephen Leek is an Australian composer, conductor, facilitator, and artistic motivator who has been at the forefront of Australia's developing musical tradition for over 20 years. Leek began his professional life as a cellist and composer after receiving a Bachelor of Arts degree from the Canberra School of Music. After graduation he was invited to become composer/musician to the Tasmanian Dance Company. He currently lives in Brisbane, where he is Artistic Director and Conductor of the acclaimed The Australian Voice, an ensemble of young adult singers who perform works of Australian choral composers. He is also Director of ArtsNOW Australia, an innovative community organization, and a part-time Lecturer in Composition and Improvisation at the Queensland Conservatorium, while he maintains an international profile through commissions, workshops, and concert tours.

Sandra Milliken has a degree in music studies from the University of New England and a Masters degree in choral conducting from the University of Queensland. As well as being in demand as an adjudicator and workshop clinician, she also manages her own music teaching practice, and is a qualified primary and secondary classroom music teacher. She is a musical director of the Queensland Youth Choir and currently conducts VoiceWorks and the Chanterelle Women's Choir. In 2001, she traveled internationally on a Churchill Fellowship to further her studies in choral conducting and was a guest conductor at the Asia Pacific Activities Conference Choir Festival in Shanghai. Since returning, she has turned her hand to composing choral music. She traveled to Finland in 2002 to give choral workshops on Australian Choral Music and will present a paper on Australian choral music at The Phenomenon of Singing International Symposium IV in St. John's, Newfoundland, Canada, this summer.

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. 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.

☀ CHORUS MEMBERS ☀

First Soprano: Stephanie Batties, Jennie Cowgill, Mardie Daul, Sue Hnilo, Deanna Knickerbocker, Shaula Kumaishi, MaryLouise Meckler, Kelly Mercier, Mercy Navarro, Orit Parnafes, Kyle Sofman, Judy Sweet, Mary Tusa

Mezzo Soprano: Michele Abroff, Sara Asher, Beatrice Fanning, Andra Marynowski, Robin Mulgannon, Barbara Pforzheimer, Gail Schwettman, Bonnie Senko, Carey Sheffield, Peggy Spool, Cindy Welker

First Alto: Priscilla Bates, Ruthellen Dickinson, Sharon Galayda, Sue Irvine, Emily Jiang, Betsy Landergren, Kelly Macatangay, Kathy MacLaury, Jennifer McDonald, Mimi Patterson, Kathy Plock, Julia Shelby, Claire Taylor, Deanne Tucker, Kathie Underdal, Marsha Wells

Second Alto: Mary Ager, Anne Anderson, Lisa Collart, Beverly Colquhoun, May Goodreau, Lynne Haynes-Tucker, Valerie Hornstein, Elena Melendez, Gloria Pyszka, Gerri Roe, Laurel Sarmiento, Mary Shaw, Jenni Thompson, Kristina Underdal



THE PENINSULA WOMEN'S CHORUS



The Peninsula Women's Chorus, established in 1966, is a leader in a resurgence of 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 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 participated 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 Dr. Sharon Paul and was recognized for her work in music and composition. 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 Archibeque, and Ralph Allwood from the Eton Boys' Choir. She was a member of the Oregon Bach Festival Choir for five years and has been a mezzo-soprano soloist with the University of Oregon Symphony, the Central Oregon Symphony, and the Sunriver Music Festival. Currently, in addition to conducting the Peninsula Women's Chorus, she directs the choral program at Carlmont High School in Belmont.



JOSEPHINE GANDOLFI, PIANIST



Pianist Josephine Gandolfi performs as soloist, chamber musician, and vocal accompanist, and has appeared in concert and on radio in the United States and abroad. 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, 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.



JULIO PEREZ, PERCUSSIONIST



Julio Perez, born in Puerto Rico and blinded as a child, has overcome many obstacles to become one of the most sought-after Bay Area percussionists. As a teenager, he moved to Boston and enrolled in the Berklee School of Music, where he studied Afro-Cuban drumming. There he met Saúl Sierra who later encouraged him to move to the Bay Area. He has performed with many luminaries of the salsa world, including Bob Moses and Tito Puente. He is a member of El Tren, a Cuban jazz ensemble that interprets Cuban big band music of the 1900s with the intimacy of a small jazz ensemble.



SAÚL SIERRA, BASSIST



Saúl Sierra is a Mexico City native and a graduate of the Berklee College of Music in Boston, Massachusetts, majoring in performance. He studied with Oscar Stagnaro, Daniel Morris, and Jim Stinnet among others, receiving the U. S. Scholarship Tour and the Outstanding Performer awards while at Berklee. He now lives and performs in the Bay Area with numerous Latin and salsa bands, including Jesús Díaz y su QBA and the Snake Trio.

☀ 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.

Thanks to the following for their generous donations: Anne Anderson; Martin Berndt; D. Lunetta Bingham; Elizabeth Bowden-Smith; Signe Boyer; Margaret Daul; Ruthellen Dickinson; Hans J. Ernst, M.D.; Lisbeth Holley; Fenwicke W. Holmes; Laraine Kimura; Lenore Kirvay; Deanna Knickerbocker; Ladera Community Church; Niki C. Lamb; Louise T. Linford; Mary Lorey; James and Frances McVittie; Beverly Merrill; Mulbry Family Trust; Robin Mulgannon; Julia J. Oliver; Harriet J. Palmer; Lori J. Patterson; Mary L. Patterson; Stewart Plock; Marti Puff; Carolyn Rutherford; Sonja and Warren Salveson; Don R. Shelton; Carol Stevens; Lola M. Stevens; Elizabeth Taft; Onnolee U. Trapp; Clarice Vaughan.

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The Peninsula Women's Chorus would like to thank the following advertisers for their support: Masako's Hair Design; GigaTest Labs; Dr. Cindy S. Matteson; Pizza California; ScottHyver Visioncare; daniente web design services.

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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*

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.

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.

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.



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