

# Peninsula WOMEN'S CHORUS

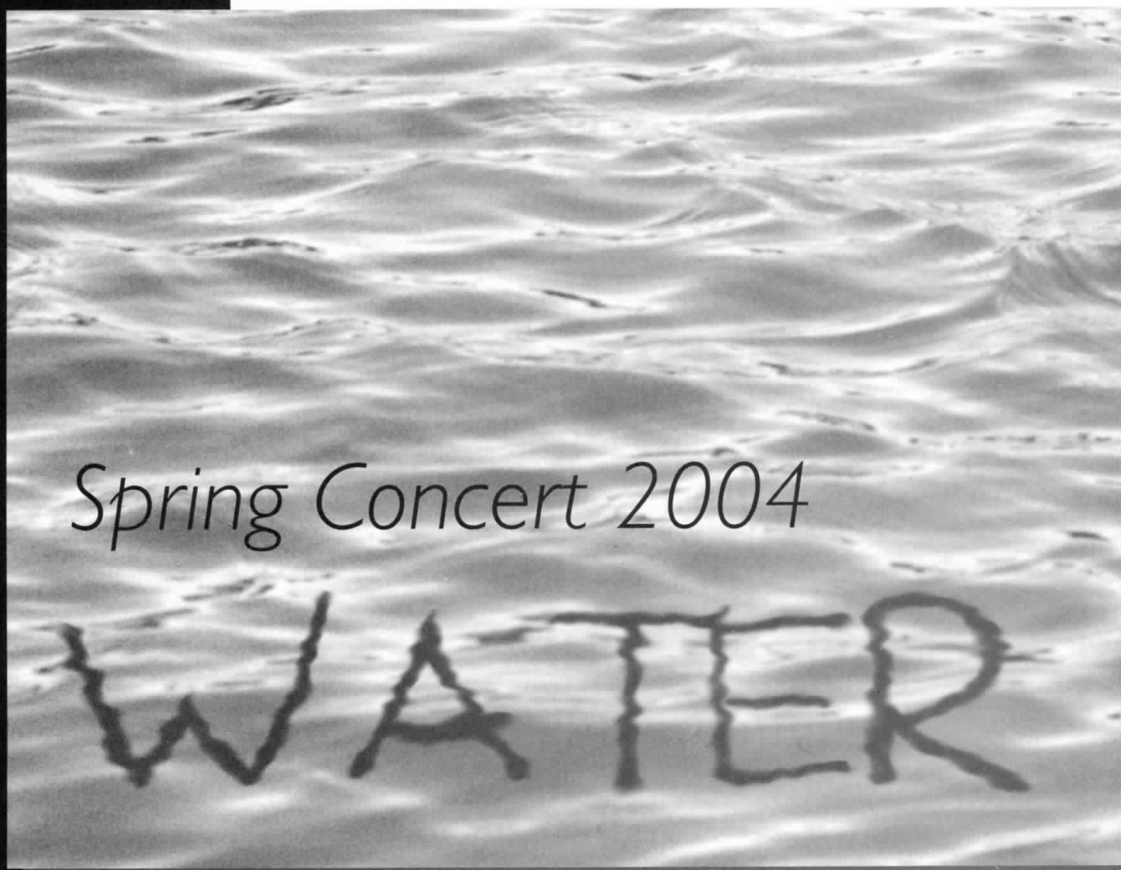
Martín Benvenuto, *Artistic Director*  
Josephine Gandolfi, *Pianist*

Saturday, May 15, 8:00 p.m.

Grace Lutheran Church  
Waverley at Loma Verde  
Palo Alto

Sunday, May 16, 4:00 p.m.

Mission San Juan Bautista  
San Juan Bautista



Sponsored by Foothill College  
Funded in part by the  
Applied Materials Excellence in the Arts Grants: a program of Arts Council Silicon Valley  
and The David and Lucile Packard Foundation

## PROGRAM

### *The Romantics*

Venetianisches Gondellied, Op. 30, no. 6, from *Lieder ohne Worte*

Felix Mendelssohn  
1809-1847

Josephine Gandolfi - piano

**Wasserfahrt**, poem by Heinrich Heine (1797-1856)

Ich stand gelehnet an den Mast, und zählte jede Welle.  
Ade mein schönes Vaterland! Mein Schiff, das segelt schnelle!

Ich kam schön Liebchens Haus vorbei, die Fensterscheiben blinken;  
ich seh mir fast die Augen aus, doch will mir niemand winken.

Ihr Tränen bleibt mir aus dem Aug, daß ich nicht dunkel sehe.  
Du armes Herze, brich mir nicht, vor allzu großem wehe!

*I stood leaning against the mast and counted every wave.  
Adieu, my fair fatherland! My ship, it sails so swiftly!*

*I passed my fair sweetheart's house, its windowpanes flashing.  
I almost stared my eyes out, but no one waved to me.*

*You tears, stay out of my eyes, for you make it too dark to see.  
My poor heart, do not break from such overwhelming grief.*

Felix Mendelssohn

**Meerfey**, poem by Joseph von Eichendorff (1788-1857)

Still bei Nacht fährt manches Schiff,  
Meerfey kämmt ihr Haar am Riff,  
hebt von Inseln an zu singen,  
die im Meer dort untergingen.

Purpurroth, smaragdengrün  
sieht's der Schiffer unten blüh'n,  
silberne Paläste blinken,  
holde Frauenmienen winken.

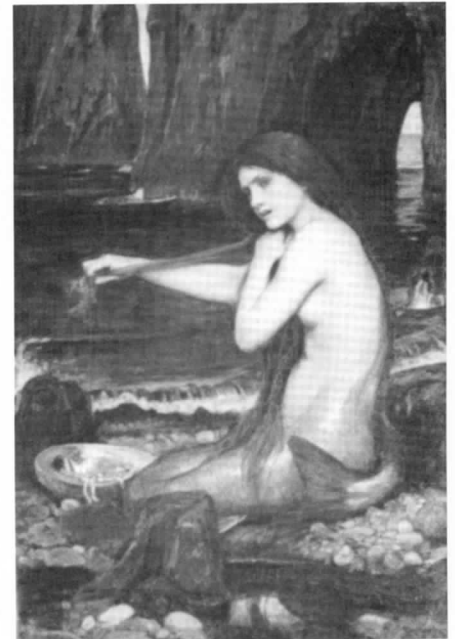
Wann die Morgenwinde weh'n,  
ist nicht Riff noch Fey zu seh'n,  
und das Schiffelein is versunken,  
und der Schiffer is ertrunken.

*At night ships sail quietly by;  
on the reef the sea fairy combs her hair  
and begins to sing of islands  
lost beneath the sea.*

*The sailor sees crimson red and emerald green  
bloom below him,  
silver palaces glisten,  
lovely women's faces beckon him.*

*When the morning winds blow  
neither reef nor fairy can be seen,  
and the little ship has sunk,  
and the sailor has drowned.*

Robert Schumann  
1810-1856



A Mermaid, John William Waterhouse (1849-1917)

**In Meeres Mitten**, poem by Friedrich Rückert (1788-1866)



Reefs Near the Shore, Caspar David Friedrich (1774-1840)

In Meeres Mitten  
ist ein off'ner Laden,  
und eine junge  
Kaufmannsfrau darinnen,  
die feil hat golden Band  
und Seidenfaden.

In Meeres Mitten  
ist ein Ball von Golde;  
es streitet drum der Türke  
mit dem Christen.  
Wem wird zuletzt  
der edle Schatz zu Solde?

In Meeres Mitt'  
ist ein Altar erhaben,  
mit Rosenkränzen  
kommen alle Frauen;  
o bittet ihn für mich,  
Jesus den Knaben.

*In the middle of the sea  
is an open store  
and a young  
shopwoman within  
who sells golden ribbons  
and silk threads.*

*In the middle of the sea  
is a ball of gold;  
the Turk and the Christian  
quarrel over it.  
Who will finally receive the  
precious treasure as payment?*

*In the middle of the sea  
is a raised altar,  
to which all women  
come with rosaries;  
O pray to  
the child Jesus for me.*

Robert Schumann

## *Varuna, God of Water*

To Varuna, from *Choral Hymns from the Rig Veda, Second Group*

Gustav Holst  
1874-1934

O Varuna we offer up to thee a song  
To bring thee earthward unto us.  
O thou, the Ancient One, the Mighty, the Holy,  
Laden with treasure of sacrifice, descend to us.  
But now having entered unto his presence  
His face doth scorch as flames of angry fire.  
O Varuna if we have sinned against thee  
Yet we are thine own.  
Give shelter to those that bring thee praise.  
Hast thou forgotten how in the days gone by  
With thee O Varuna fearlessly walked we.  
Into thy mansion, lofty and shining,  
Built with a thousand doors, freely we entered.

Then in thy boat we embarked with thee Varuna,  
Forth did we wend o'er the path of the ocean,  
Over the surface of billowy waters,  
Swaying so gently, gliding so smoothly.  
Yea in those happy days thou didst inspire us,  
Gavest us wisdom, mad'st us thy singers.  
Ah! In those happy days  
Broad were the heav'ns, long were the days.  
O Varuna if we have sinned against thee  
Yet we are thine own.  
Give shelter to those that bring thee praise.

Hymn to the Waters, from *Choral Hymns from the Rig Veda, Third Group*

Gustav Holst

Flowing from the firmament  
forth to the ocean,  
Healing all in earth and air,  
Never halting.  
Indra, Lord of Heav'n  
Formed their courses,  
Indra's mighty laws  
can never be broken.

Onward ye waters onward hie,  
Dance in the bright beams of the sun,  
Obey the ruler of the sky  
Who dug the path for you to run.

Lo, in the waters, dwelleth One,  
Knower of all on earth and sea,  
Whose dread command  
no man may shun,  
Varuna, sovran Lord is He.  
(Cleansing waters, flow ye on,  
Hasten and help us.)



*Sohni, the Beautiful One, Swims Across the River,*  
Pahari, third quarter of the 18th century;  
from the family workshop of Seu-Nainsukh

## *Traditional and Non-Traditional American Music*

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At the River, hymn tune

Shall we gather by the river;  
Where bright angels' feet have trod,  
With its crystal tide forever  
Flowing by the throne of God?  
Yes we'll gather by the river;  
The beautiful, the beautiful river;

Gather with the saints by the river  
That flows by the throne of God.  
Soon we'll reach the shining river,  
Soon our pilgrimage will cease,  
Soon our happy hearts will quiver  
With the melody of peace.

adapted by Aaron Copland  
1900-1990

To Be Sung on the Water, poem by Louise Bogan (1897-1970)

Beautiful, my delight,  
Pass, as we pass the wave.  
Pass, as the mottled night  
Leaves what it cannot save,  
Scattering dark and bright.

Beautiful, pass and be  
Less than the guiltless shade  
To which our vows were said:  
Less than the sound of the oar  
To which our vows were made,—  
Less than the sound of its blade  
dipping the stream once more.

Samuel Barber  
1910-1981

Two Pieces from *The Hootnanny*, four-hand piano

1. Swannanoah
2. Cripple Creek

*Josephine Gandolfi, Deanne Tucker - piano*

Ernst Bacon  
1898-1960

I've Been to Haarlem, traditional folk song

I've been to Haarlem, I've been to Dover;  
I've traveled this wide world all over.  
Drink all the brandy wine and turn the glasses over:

Sailing east, sailing west, sailing over the ocean.  
Better watch out when the boat begins to rock  
or you'll lose your girl in the ocean.

arranged by Sue E. Bohlin

*Members of  
Cantabile Children's Chorus, Signe Boyer, artistic director  
and Vivace Youth Chorus, Peggy Spool, director  
Deanne Tucker - singing bowl*



*The Fog Warning,*  
Winslow Homer (1836-1910)

## INTERMISSION

### *Oh, the French*

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En Bateau, from *Petite Suite*, four-hand piano

Claude Debussy  
1862-1918

Josephine Gandolfi, Deanne Tucker - piano



*The Boating Party*,  
Mary Cassatt (1844-1926)

Salut Printemps, poem by Anatole de Ségur, Comte de Ségur (1823-1902)

Claude Debussy

Salut printemps, jeune saison  
Dieu rend aux plaines leur couronne  
La sève ardente qui bouillonne,  
S'épanche et brise sa prison.

Hail, Springtime, youthful season  
God restores to the plains their crown.  
The ardent sap which bubbles,  
Spreads and breaks out from its prison.

Bois et champs sont en floraison.  
Un monde invisible bourdonne.  
L'eau sur le caillou qui résonne  
Court et dit sa claire chanson.

Woods and fields are in flower.  
An invisible world is busy.  
Water runs over the resounding stones  
And sings out its limpid melody.

Salut printemps ...

Hail, Springtime ...

Le genêt dore la colline  
Sur le vert gazon l'aubépine  
Verse la neige de ses fleurs.  
Tout est fraîcheur, amour, lumière  
Et du sein fécond de la terre  
Montent des chants et des senteurs.

Gorse gilds the hill  
Over the green sward the hawthorn  
Pours out the snow of its flowers.  
All is freshness, love, light,  
And from the fertile breast of the earth  
There arise songs and scents.

Salut printemps ...

Hail, Springtime ...

Bonjour printemps.  
Salut printemps.

Good day to thee, O Springtime.  
Hail to thee, O Springtime.

Marina Orzano, soprano

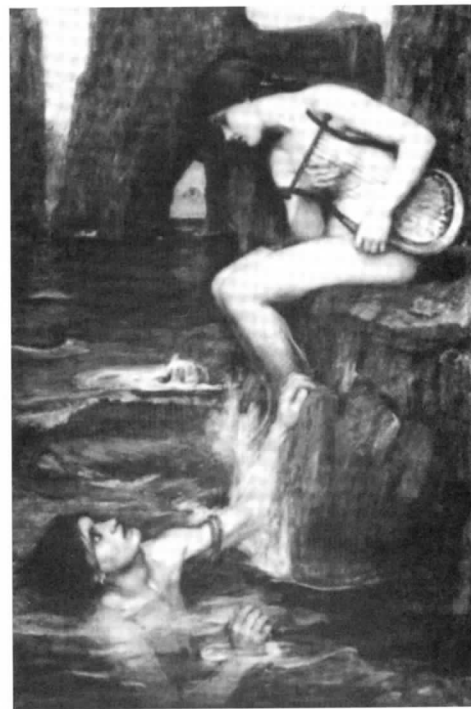
**Les Sirènes**, poem by Charles Grandmougin (1850-1930)

Nous sommes la beauté  
qui charme les plus forts,  
Les fleurs tremblantes  
de l'écume et de la brume.  
Nos baisers fugitifs  
sont le rêve des morts!  
Parmi nos chevelures blondes  
L'eau miroite en larmes d'argent.  
Nos regards à l'éclat changeant  
Sont verts et bleus comme les ondes.  
Avec un bruit pareil,  
aux délicats frissons des moissons  
Nous voltigeons sans avoir d'ailes.  
Nous cherchons  
de tendres vainqueurs.  
Nous sommes  
les soeurs immortelles  
Offertes aux désirs  
de vos terrestres coeurs.  
Nous sommes la beauté ...

*Beatrice Fanning, soprano*

**Lili Boulanger**  
1893-1918

*We are the beauty  
that enchants the strongest ones,  
The trembling flowers  
of the sea-foam and of the mist.  
Our fleeting kisses  
are the dream of the dead!  
Amidst our blonde tresses  
Water glistens in silver tears.  
Our glances at the changing brightness  
Are green and blue like the waves.  
With a sound like  
the delicate shivering of the harvests,  
We hover without having wings.  
We are searching  
for tender conquerors.  
We are  
the immortal sisters  
Offered to the desires  
of your earthly hearts  
We are the beauty ...*



*The Siren*, John William Waterhouse

**Le Ruisseau**

Au bord du clair ruisseau croît la fleur solitaire,  
dont la corolle brille au milieu des roseaux;  
Pensive, elle s'incline et son ombre légère  
se berce mollement sur la moire des eaux.

Ô fleur, ô doux parfum, lui dit le flot qui passe,  
à mes tendres accents ta tristesse répond!  
À mon suave élan viens marier ta grâce.  
Laisse-moi t'entraîner vers l'Océan profond!

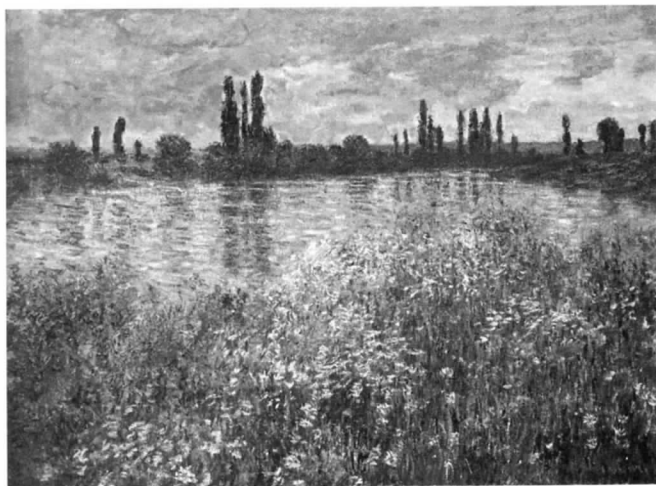
Mais il l'entoure en vain de sa douce caresse,  
cette flottante image aux incertains contours,  
Se dérobe au baiser humide qui l'opresse,  
et le flot éploré tristement suit son cours!

*Amy Hunn, mezzo-soprano*

*Beside the clear stream grows the solitary flower  
whose corolla shines amidst the reeds;  
Deep in thought, she bows, and her slender shadow  
is cradled softly on the pattern of the waters.*

*Oh flower, oh sweet perfume, says the passing stream to her,  
Your sadness responds to my tender murmurings!  
To my gentle spirit come wed your grace.  
Let me carry you away to the deep ocean!*

*But he engulfs her in vain with his sweet caress,  
this floating image of ever-changing forms.  
She shies away from the damp kiss that oppresses her,  
and the stream, weeping, sadly follows its course.*



*Banks of the Seine, Vétheuil*, Claude Monet (1840-1926)

## Water of the Future

### Odysseus and the Sirens, arranged by Sandra Willetts

H. Garrett Phillips  
b. 1941

The story of "Odysseus and the Sirens" is found in Homer's epic poem, *The Odyssey*. One of the many perils encountered by Odysseus were the sirens, creatures said to be half woman, half bird, who enticed seamen by the sweetness of their song to such a degree that listeners forgot everything. Following the advice of Circe, Odysseus put wax in his men's ears. He had himself tied to the mast, however, so he could enjoy the sirens' song.

### The Blue Eye of God, poem by Barbara Powis

The animals, the winged and swimming creatures,  
rose in their agony, confronted man.  
Dolphins, butchered on beaches,  
sea tears brimming startled eyes,  
observed an arc of knives  
obscure the sun.  
Ducks and long-limbed herons  
raised their jewelled wings,  
their bright and patterned necks,  
and sank, oil-girdled  
in the black and tarnished sea.  
The humpback whales,  
the orcas wrote Cetacean history.  
Their underwater songs rang plunder—  
the scraped dead space behind the factory ships;  
Their underwater songs sang of mysteries  
greater than man, greater than whales:  
the blue eye of God in the water.

Nancy Telfer  
b. 1950



*Odysseus and the Sirens*,  
detail of a Paestan red figure bell crater  
by Python, mid-fourth century, B. C.



*Killer Whale Crest*, Northwest Coast Indian design  
from a 19th-century ceremonial shirt

### Miniwanka (The Moments of Water)

R. Murray Schafer  
b. 1933

"Miniwanka" is an imitative piece describing the various states of water. The text consists of words for water, rain, stream, river, fog, and ocean, in the following North American Indian languages: Dakota, Wappo, Crow, Chinook, Achumawi, Otchipwe, Salish, Natick, Klamath, and Luiseno.

The piece chronicles the transformations of water, from raindrops, to streams and waterfalls, to quiet lakes, to broad rivers, and finally through estuaries to the ocean.



*Viewpoint II*, Helen Frankenthaler (b. 1928)

## *Folk Songs from Different Waters*

Cape Breton Lullaby, words and music by Kenneth Leslie (1892-1974)

arranged by Stuart Calvert



Cliff-Scene, Grand Manan, Robert Swain Gifford (1840-1905)

Driftwood is burning blue,  
wild walk the wall shadows.  
Nightwinds go riding by,  
riding by the lochie meadows.  
On to the ring of day  
flows Mira's stream, singing:  
*Caidil gu la laddie, sleep the stars away.*

Far on Beinn Bhreagh's side  
wander the lost lammies.  
Here, there, and ev'rywhere,  
ev'rywhere their troubled mammies  
find them and fold them deep,  
fold them to sleep, singing:  
*Caidil gu la laddie, sleep the moon away.*

Daddy is on the bay.  
He'll keep the pot brewin'.  
Keep all from tumblin' down,  
tumblin' down to rack and ruin.  
Pray, Mary, send him home  
safe from the foam singing:  
*Caidil gu la laddie, sleep the dark away.*

Ahe Lau Makani, words and music by Princess Lili'uokalani (1838-1917)

arranged by Stephen Hatfield  
b. 1956

He 'ala nei e māpu mai nei  
Na ka makani lau aheahe  
I lawe mai i ku'u nui kino,  
Ho'opumehana i ku'u poli.

(refrain) E ke hoa o ke ahe lau makani  
Halihali 'ala o ku'u 'āina.

He 'ala nei e moani mai nei  
Na ka ua noe Līlīehua,  
I lawe mai i ku'u poli  
Ho'opumehana i ke aloha.

He 'ala nei puā nei  
Na ka makani anu kolo nahe  
I lawe mai nō a pili  
Ho'opumehana i ka mana'o.

He 'ala nei e aheahe mai nei  
Na ka leo hone a nā mānu  
I lawe mai a loa 'a au  
Ho'opumehana i kou leo.

*This fragrance wafts my way  
From the many gentle breezes  
Brought here to (surround) my entire being,  
Warming my breast.*

*Oh, companion of the many soft breezes  
Bringing fragrance to my land.*

*This perfumed fragrance  
From the misty Līlīehua rain,  
Brought here to my breast,  
Warmed by love.*

*This fragrance lightly blowing  
From the softly blowing wind,  
Brought here to remain close,  
Warmed by (my) thoughts.*

*This gentle fragrance  
From the appealing voices of the birds,  
Brought here and captivating me,  
Warmed by your voice.*

*Ed Johnson - guitar; Makalea Kim - Hawaiian dancer*

Shenandoah

arranged by Patricia Hennings/James Erb

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



## PROGRAM NOTES

### Featured Composers

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**H. Garrett Phillips** is a native of Georgia. Since 1966, he has been on the faculty of the University of Alabama as assistant professor of composition and theory. He earned an M. M. in composition at the University of Cincinnati, where he studied with Scott Huston and won the John Hoffman Prize for Vocal Composition. His compositions are wide ranging and include concerti, opera, and children's opera, as well as some unusual settings such as a concerto for Volkswagen and orchestra.

Canadian composer **Nancy Telfer** received her training at the University of Western Ontario and now works full time as a composer. Since 1979, she has composed over 180 works, ranging from pieces for beginning students to full extended works. Her music has been commissioned and performed around the world. "The Blue Eye of God," performed previously by the PWC in 1993, is a setting of a haunting poem by Barbara Powis, which channels the misery of sea animals into sound. After hearing the PWC's performance of the piece at the ACDA national convention in San Antonio, TX, the composer commented, "What struck me . . . was the clarity between the different layers of sound. I felt as if I was in the middle of everything that was happening." This performance inspired a commission of Telfer's "Requiem," which was premiered by the PWC in the spring of 1994.

**R. Murray Schafer** also hails from Canada. Born in Ontario, where he still lives, Schafer has written in all forms, particularly orchestral, chamber music, and theater. Trained as a choirboy in his youth, he has a special fondness for choral music. He has an interest in phonetic content of text rather than the actual meaning of the words. In addition to composing, he conducts workshops in "acoustic awareness" in an effort to develop a heightened sensitivity to sound in the human environment.

**Sue Bohlin**, composer of "I've Been to Haarlem" is director of training for the Piedmont Children's Choir; conducts the Girls' Beginning and Advanced Choirs, and serves as head accompanist for the performing department. This year, she founded the Anchor Bay Children's Choir on the Mendocino coast. Composing and arranging for her own publishing company, Ear Head Music, has become an ever-increasing passion. She and her husband, conductor Robert Geary, live on boats in Sausalito. The composer comments: "Folk songs are some of the best material for teaching young singers. To add harmonic interest, I've set the normally straightforward happy tune in its relative minor key and added a reggae beat. As a boat dweller myself, the phrase 'better watch out when the boat begins to rock' elicits a warning. The piece ends with a feeling of mystery; the boat continues to sail toward—who knows what or where?" The piece was commissioned for the 20th anniversary of the Piedmont Children's Choir.

**Stephen Hatfield** is a recognized leader in multiculturalism and musical folklore, an interest that informs many of his compositions. The PWC has performed several of his arrangements in past concerts, including "Tjak!" based on a Balinese monkey chant, "Las Amarillas," a folk song from Mexico, and "Nukapianguaq," a choral interpretation of Inuit chants. A native of Canada's Pacific Coast, he has lived most of his life in the rain forests of Vancouver Island. In addition to his choral works, he enjoys composing for the theater.

### Chorus Members

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**First Soprano:** Stephanie Batties, Mardie Daul, Suzanne 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, Megan Johnson, Robin Mulgannon, Kyoko Oishi, Bonnie Senko, Peggy Spool, Charlotte Wilson

**First Alto:** Ruthellen Dickinson, Sharon Galayda, Deborah Holmes, Amy Hunn, Emily Jiang, Betsy Landergren, Kathy MacLaury, Kathy Plock, Carol Schultz, Gail Schwettman, Julia Shelby, Deanne Tucker, Kathie Underdal, Drew Wanderman, Marsha Wells

**Second Alto:** Mary Ager, Anne Anderson, Lisa Collart, Beverly Colquhoun, Amanda Dungan, Diane Ford, May Goodreau, Lynne Haynes-Tucker, Valerie Hornstein, Sue Irvine, Elena Meléndez, Gerri Roe, Laurel Samento, Barbara Saxton, Mary Shaw

### *Join The Chorus!*

The Peninsula Women's Chorus welcomes experienced singers to audition for membership in this dynamic ensemble. Rehearsals are held during the school year every Monday evening from 7:30-10:00 p.m. at Foothill College, Middlefield Campus.

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

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## **The Peninsula Women's Chorus**

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The Peninsula Women's Chorus, established in 1966, is a leader in a resurgence in women's choirs specializing in choral masterpieces. The 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, the 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.

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## **Martín Benvenuto, Artistic Director**

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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. He is also active as a clinician, panelist, and guest conductor. This February, Mr. Benvenuto was appointed permanent artistic director of the PWC, after having served as interim artistic director during the fall of 2003.

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## **Josephine Gandolfi, Pianist**

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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 Parallels 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.

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## **Ed Johnson, Guitarist**

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Ed Johnson is a vocalist, guitarist, composer, and arranger from the San Francisco Bay Area with over 30 years of professional performing, recording, and teaching experience. His 2002 CD, *Over That Wave* (Cumulus Records), received wide critical acclaim, and his latest recording, entitled *Movimento*, is due for release in June 2004. He performs with his seven-piece band, Novo Tempo.

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## **Makalea Kim, Hawaiian Dancer**

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Makalea Kim is currently a World Vision Artist Associate, dedicating her time and talents to help bring life in all its fullness to needy children and their families. She teaches dance and music and is the founder and director of both Pa Hula Ohana and Ha'i Ola Ministries, traveling Polynesian troupes.

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## **Vivace Youth Chorus**

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Vivace Youth Chorus of San Jose is celebrating the completion of its first year under director Peggy Spool. The choir currently has 55 members, ages six to thirteen, and rehearses in the Willow Glen area of San Jose. Vivace's inaugural concert was given at Stone Church in December 2003, and was followed by appearances at the First United Methodist Church, San Jose, and the Oak Grove District After School Concert Series. Vivace singers were selected to participate in the Kodály National Honor Choir held in March. Vivace's spring concert, "Song in the Round," will be held at the First Unitarian Church in downtown San Jose on May 23. Vivace is a member of the Silicon Valley Arts Coalition.

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## **Cantabile Children's Chorus**

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For ten years, Cantabile Children's Chorus has brought the joys of choral music performance and education to singers age six and older. Under the leadership of founder and artistic director, Signe Boyer, Cantabile is a member of the Foothills College Performing Arts Alliance and the Baroque Choral Guild. Cantabile's tour last summer in Austria and Hungary included a workshop with the Vienna Boys' Choir. They have also toured in the United States, Italy, and England. In 2003, Cantabile appeared with the Mission Chamber Orchestra and San Jose Symphonic Choir in a premiere of Craig Bohmler's *Sisters*. Previous premieres include the song "Miss Rumphius" by Victoria Ebel-Sabo with the Peninsula Women's Chorus. Ms. Boyer will retire at the end of this season. Elena Sharkova, assistant professor of choral activities for San Jose State University, will be the new artistic director.

## Donors

The PWC gratefully acknowledges donations received between April 1, 2003, and April 15, 2001. Donations not received before the publication deadline will be acknowledged in the next program.

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

**A special thanks to the singers of the PWC.** In addition to their unanimous financial donations, every chorus member contributes significant volunteer hours to the PWC organization. Thank you for your hard work and commitment.

## Acknowledgements

**A special thanks to members of the Peninsula Women's Chorus Auxiliary whose help is greatly appreciated:** Carl Anderson; Jeff Baker; Sue Casey; Ellie and Phil Chambers; Jen Dickinson; Jan and Bob Fenwick; Sharon Galayda; Gil Gross; Jan Houlihan; John Howard; Greg, Camden, and Bryn Kimura; Al Knickerbocker; David Meckler; Patty Moreira; Mike Murrill; Alberta Mussati; Stew Plock; Carolyn Rutherford; Owen Saxton; Charles G. Schulz; Eric Schwager; Betsy Scroggs; Nicole and Natalie Sharpe; Bob Shaw; Carol and Noel Stevens; Jerry Underdal.

### Auxiliary Volunteers Needed

The PWC depends upon 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 telephone (650)327-3095 or send an email to [info@pwchorus.org](mailto:info@pwchorus.org).

### Thanks also to the following for their contributions:

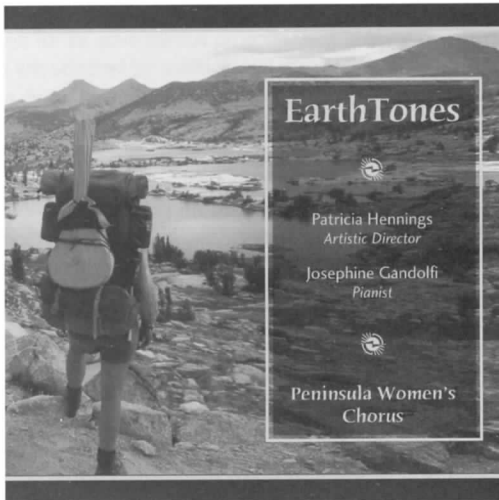
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**Program Publication Staff:** Judy Sweet and Peggy Spool, content; Mary Ager, editing; Mary Tusa, program design and production

**Board of Directors:** Martín Benvenuto, Artistic Director; Ruthellen Dickenson, President; Mary Lorey, Vice President; Andra Marynowski, Treasurer; Kathie Underdal, Chorus Coordinator; Community Members: Kathy Fujikawa, Stew Plock, Carey Sheffield; Chorus Members: Sara Asher, May Goodreau, Valerie Hornstein, Jenni Murrill, Judy Sweet

### Community Board Members Needed!

Here's a chance to make a difference in the performing arts of the Bay Area! The Peninsula Women's Chorus is looking for energetic volunteers to serve on our board of directors. The board is seeking individuals from the community who have expertise in the areas of fundraising, publicity, strategic planning, legal, and/or finance. This is an exciting time for the PWC in that it has just appointed a dynamic new artistic director, Martín Benvenuto, has incorporated as a nonprofit organization, and is implementing a recently developed strategic plan. Should you be interested in serving on the board of this award-winning women's choral ensemble, please telephone (650)327-3095 or send an email to [info@pwchorus.org](mailto:info@pwchorus.org) to discuss this opportunity further.



## New EarthTones CD Is Now Available

The PWC is excited to announce the release of the new *EarthTones* CD, a tribute to our late director Patty Hennings' infectious love of music and life. It is the fulfillment of her vision for a CD of the PWC's twentieth-century repertoire that would transport the listener and inspire the soul with "earth sounds." The CD opens with the blossoming sunrise of Libby Larsen's "Psalm 121." Also included: Gwyneth Walker's "I Thank You God," a setting of a poem by e. e. cummings; "O viridissima virga" by Hildegard von Bingen, which expresses her concept of "greening power"; H. Garrett Phillips' mesmerizing "Odysseus and the Sirens," (featured in today's program); Libby Larsen's powerful "I Just Lightning"; the avant garde tone picture, "Urok," by Slovenian composer Lojze Lebič; "Tjakl," Stephen Hatfield's version of the Balinese monkey chant; the South African song of healing "Nginani Na"; and Patty Hennings' own arrangement of the American folk song, "Shenandoah." *EarthTones* is available for purchase at today's performance.

*This CD is funded in part by a grant from The Peery Foundation.*

Make a donation to the PWC via the ACSV (Arts Council Silicon Valley) Music and Arts 2004 Campaign.

<https://www26.sslidomain.com/artscouncil/m&apledge.htm>

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## More PWC Available on Compact Disc

### CAROLS and LULLABIES

The PWC's second Christmas CD has 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 Dvorák'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.*

## 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.

### 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.*