

Winter 2009



Peninsula
WOMEN'S CHORUS

Martín Benvenuto, Artistic Director

*Songs of Snow
and Soul*

2009 WINTER CONCERT

Sunday, December 6, 7 p.m.
Saturday, December 12, 2:30 p.m.
Saint Mark's Episcopal Church, Palo Alto

Sunday, December 13, 4 p.m.
Saint Patrick's Seminary, Menlo Park

* PROGRAM *

- Agnus Dei, chant, from *Missa VIII De Angelis*
Cathleen Kalcic, Beatrice Fanning, Emily Jiang
- Dona nobis pacem Ko Matsushita (b. 1962)
- Magnificat Nicola Porpora (1686-1767)
1. Magnificat anima mea
 2. Et exultavit
Marina Orzano – solo; Marina Orzano & Emily Jiang – duet
 3. Et misericordia
 4. Fecit potentiam
Beatrice Fanning & Cathleen Kalcic – duet
 5. Glora Patri
 6. Sicut erat
Stephanie Batties & Bonnie Senko – soprano duet
Cathleen Kalcic & Lynne Haynes-Tucker – alto duet
Andrew Davies, violin I; Jonathan Mei, violin II; Stephen Evans, cello



- Snowforms R. Murray Schafer (b. 1933)
- The Snow Edward Elgar (1857-1934)
Andrew Davies, violin I; Jonathan Mei, violin II

INTERMISSION

- O salutaris Hostia Frank Ferko (b. 1950)
- Five Hebrew Love Songs Eric Whitacre (b. 1970)
- I. Temuná (A picture)
 - II. Kalá kallá (Light bride)
 - III. Lárov (Mostly)
 - IV. Éyze shéleg! (What snow!)
 - V. Rakút (Tenderness)

Andrew Davies, violin



- Ave Maria Eduardo Plaza
- Ave Maria Péter Zombola (b. 1983)



- Selections from Sir Christēmas* Derek Holman (b. 1931)
1. Proface, welcome!
 6. Ivy, chief of trees
Kyle Sofman – soloist
 7. Nay, ivy, nay
 8. Now have good day!



- Stille Nacht Franz Xaver Gruber (1787-1863)
arr. Matthias Bretschneider
Mary Tusa, Emily Jiang, Deanne Tucker – trio

This concert is being professionally recorded. We ask that you turn off cell phones and refrain from the use of recording devices. Thank you.

* Texts & Translations *

Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis. (2X)
Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.

*Lamb of God,
who takes away the sins of the world,
have mercy on us.
Lamb of God,
who takes away the sins of the world,
grant us peace.*

Dona nobis pacem, K. Matsushita

Dona nobis pacem.

Grant us peace.

Magnificat, N. Porpora

- | | |
|--|--|
| 1. Magnificat anima mea Dominum, | <i>My soul magnifies the Lord,</i> |
| 2. Et exultavit spiritus meus
in Deo salutari meo,
quia respexit humilitatem
ancillae suae.
Ecce enim ex hoc
beatam me dicent
omnes generationes.
Quia fecit mihi magna,
qui potens est
et sanctum nomen eius. | <i>and my spirit rejoices
in God my Savior,
who has regarded the lowliness
of His handmaiden.
For behold, from henceforth
I shall be called blessed
by all generations.
For He who is mighty
has done great things for me,
and holy is His name.</i> |
| 3. Et misericordia eius
a progenie in progenies
timentibus eum. | <i>And His mercy
is on those who fear Him,
from generation to generation.</i> |
| 4. Fecit potentiam
in brachio suo,
dispersit superbos
mente cordis sui.
Deposuit potentes de sede
et exaltavit humiles.
Esurientes
implevit bonis
et divites
dimisit inanes.
Suscepit Israel
puerum suum,
recordatus misericordiae suae.
Sicut locutus est
ad patres nostros,
Abraham et semini eius
in saecula. | <i>He has shown strength
with His arm,
He has scattered the proud
in their hearts' imagination.
He has dethroned the mighty
and exalted the lowly.
He has filled the hungry
with good things,
and the wealthy
He has sent away empty.
He has helped Israel,
His servant,
in remembrance of His mercy.
As was told
to our fathers,
Abraham and his posterity
throughout the ages.</i> |
| 5. Gloria Patri,
et Filio,
et Spiritui Sancto. | <i>Glory be to the Father,
and to the Son,
and to the Holy Spirit.</i> |
| 6. Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum. Amen. | <i>As it was in the beginning,
is now, and ever shall be,
world without end. Amen.</i> |

Snowforms, R. Murray Schafer

Snowforms was inspired by the soft foldings of snow observed from the composer's farmhouse window in Ontario, Canada. The words interspersed through the piece are some of the many Inuit words for snow.

apingaut - first snow fall
mauyak - soft snow
qanit - falling snow
sitidlorak - newly drifted snow
pokaktok - snow like salt
anio - snow for melting into water
tiluktortok - snow beaten down
aput - snow spread out

The Snow, E. Elgar, text by C. Alice Elgar

O snow, which sinks so light,
Brown earth is hid from sight,
O soul, be thou as white,
As white as snow.

O snow, which falls so slow,
Dear earth quite warm below;
O heart, so keep thy glow
Beneath the snow.

O snow, in thy soft grave
Sad flow'rs the winter brave;
O heart, so soothe and save,
As does the snow.

The snow must melt, must go
Fast, fast as water flow.
Not thus, my soul, O sow
Thy gifts to fade like snow.

O snow, thou'rt white now more,
Thy sparkling too, is o'er;
O soul, be as before,
Was bright the snow.

Then as the snow all pure,
O heart be, but endure;
Through all the years full sure,
Not as the snow.

O salutaris Hostia, F. Ferko, text by St. Thomas Aquinas (1225-1274)

O salutaris Hostia	<i>O saving Victim, opening wide</i>
Quae coeli pandis ostium.	<i>the gate of heaven to all below:</i>
Bella premunt hostilia:	<i>our foes press on from every side;</i>
Da robur, fer auxilium.	<i>Thine aid supply, Thy strength bestow.</i>
Uni trinoque Domino	<i>To Thy great Name be endless praise</i>
Sit sempiterna gloria:	<i>immortal Godhead, One in Three!</i>
Qui vitam sine termino,	<i>O grant us endless length of days</i>
Nobis donet in patria.	<i>in our true native land with Thee.</i>
Amen.	<i>Amen.</i>

— Translation by Edward Caswell (1814-1878)

ANNOUNCING NEW PWC MENTORSHIP PROGRAM

Our inaugural program offers young women currently enrolled in high school and with choral experience a unique opportunity to work with us on selected repertoire for performance at the New Music for Treble Voices festival next April 18, 2010. Please visit our website at www.pwchorus.org/mentor.html for more information about this exciting new program.

BE ON OUR MAILING LIST

Please let us know if you would like to be added to our mailing list to receive season brochures, postcards, and newsletters. Forms are available in the lobby or you can give us your mailing information through our website at www.pwchorus.org

SONGS OF SNOW AND SOUL

Continuing our Landmark Series linking historically important choral works with modern, cutting-edge pieces, we pair Edward Elgar's lush, romantic "The Snow" with R. Murray Schafer's sculptured soundscape "Snowforms." Nature has served as deep inspiration to many composers throughout time and these two odes to snow effectively illustrate that connection. Texts of love and devotion have also given inspiration to many composers, past and present. Peter Zombola's "Ave Maria" serves as a paean to purity and grace. Nature's splendor, love, devotion, purity, and grace — these serve to illuminate us, fill our hearts, and feed our souls.

EDWARD ELGAR (1857-1934) grew up surrounded by the sheet music and musical instruments in his father's shop in Worcester, England, and showed an early talent for the organ, violin, and composition. Elgar also had a deep love for the countryside, much preferring it to city life. It was often there that he could be found studying music manuscripts, establishing his strong association between music and nature. Essentially self-taught, Elgar was known to have said, "There is music in the air, music all around us, the world is full of it and you simply take as much as you require."

In the space of a few minutes, Elgar's "The Snow" captures a full range of emotions from haunting bleakness "O snow, in thy soft grave / Sad flowers the winter brave;" to the reaffirmation of life "The snow must melt, must go, ... Not thus, my soul, ..." Elgar was inspired by the work of his wife Alice Roberts, a published author of verse and prose fiction. Taken from a pair of poems contrasting winter and spring, Roberts' lyrics illustrate the passage of time between seasons — the earth lies beneath a snowy blanket seemingly as quiet as death but patiently awaiting its gradual rebirth. Roberts likens the snowy whiteness, an image of purity and innocence, to the human spirit or soul which while striving to embody such qualities must, like the blanketed earth, persevere through hardship: "O snow, which sinks so light, / Brown earth is hid from sight. ... Dear earth quite warm below / O heart, so keep thy glow. ... O soul, be thou as white as snow, ..."

Canadian composer **R. MURRAY SCHAFER** (b. 1933) began his choral career as a choirboy. He graduated from the Royal School of Music in England and studied harpsichord, piano, and music theory at the Royal Conservatory of Music in Toronto. An educator and environmentalist as well as prolific composer, Schafer takes modern composition into the realm of psychological as well as musical exploration. Schafer's main educational interest focuses on his work in "acoustic ecology," or the representation of nature with sound.

Like Elgar, Schafer's affinity for the country and his observations of nature deeply influence his compositional work. During a winter stay in the Ontario countryside, Schafer conceived his composition "Snowforms" by viewing a field of snowdrifts seen through his farmhouse window. Using an entirely modern approach, he paints a musical portrait of the quiet peacefulness of the frozen landscape. For his score, Schafer, also a talented calligrapher, forgoes traditional musical notation for a graphic notation. Curved lines move across the page indicating continuously gliding pitch sequence, as well as pitch duration and intensity — all the while evoking the sloping horizon and a musical illusion of snowfall. Now, not bound to a traditional score, and with very loose tempo markings, conductor and singers must work together organically to interpret the composer's intent. Let's imagine that the singers can become lost in the music but for the conductor's cue, just as one might become lost in a snow-covered world but for familiar landmarks.

While the piece is mostly hummed, further evoking a sense of hushed tranquility, the occasional text in "Snowforms" consists of various Inuit words for snow. Schafer opens the piece with the alto voice shaping the "soft folding of snow," then dividing and overlapping on *apingaut* (first snowfall). Joined by the soprano line, we drift into a sudden burst of energy on *mauyak* (soft snow). Rapid, overlapping repetitions and a chromatic descent on *qanit* (falling snow) effect floating snowflakes. *Sitidlorak* (hard snow) and *akelrorak*, (newly drifted snow) are illustrated by bursts

and layers of sound in the two vocal lines. At the song's end, the sopranos intone a continuous *anio* (snow melting into water) perhaps signaling the gradual warming to springtime. Schafer brilliantly uses this centuries-old language to immerse us further into his musical landscape, giving us a modern piece that is just as beautiful to hear as it is to see printed on the page.

Born and raised in Tokyo, **KO MATSUSHITA** (b. 1962) graduated at the top of his class from the Kunitachi College of Music, Tokyo. His musical education includes studies in composition, conducting, and vocal studies, as well as master classes in choral conducting at the Kodály Institute in Kecskemét, Hungary. A keen composer and arranger of choral pieces, and one of the most sought after choral conductors in Asia, Matsushita's works have been performed throughout Japan, Europe and Asia. Currently, Matsushita lectures at Kunitachi College of Music. Ko Matsushita is the first Asian to receive the Composer and Choral Conductor awards as recipient of the Robert Edler Prize for Choral Music in 2005.

We open our program with Matsushita's triple choir piece "Dona Nobis Pacem" (Grant Us Peace). Reminiscent of the Venetian multiple-choir school, the sound literally surrounds you, ever striving upwards — a yearning for peace. This piece was written originally for the treble voice and presented at the International Kodomo (Children) Choir Festival in Kyoto, Japan in 2005.

A native of Ohio, **FRANK FERKO** (b. 1950) began piano study at an early age and went on to earn a BM degree in piano and organ performance at Valparaiso University, a MM degree in music theory from Syracuse University, and the DM degree in composition from Northwestern University.

Ferko's music is heard regularly in live performances and radio broadcasts around the world and in such venues as the Sixth World Symposium on Choral Music, Jusqu'aux oreilles (Montreal), Festival Oude Muziek (Utrecht), American Guild of Organists, and American Choral Directors Association. Mr. Ferko holds numerous awards some of which are from the American Composers Forum, American Music Center, ASCAP, Arts International, American Guild of Organists, and the Illinois Arts Council.

The PWC has recently commissioned a new choral work by Mr. Ferko to be premiered spring 2010. He currently lives in Mountain View and more information about him can be found at www.frankferko.com.

Ferko's deep understanding of the treble voice serves him well in "O salutaris Hostia" (Oh Saving Host). Set to a text by St. Thomas Aquinas — a plea to the Divinity for strength and endurance in difficult times — this luminous, a cappella piece is mostly homophonic with beautiful chant-like phrase shapes giving evidence of Hildegard von Bingen's influence.

An accomplished composer, conductor, and lecturer, **ERIC WHITACRE** (b. 1970) has quickly become one of the most popular composers of his generation. The Los Angeles Times has praised his compositions as "works of unearthly beauty and imagination, (with) electric, chilling harmonies."

A native Nevadan, Whitacre began his formal musical training while an undergraduate at the University of Nevada, Las Vegas. It was with his first experience singing in college choir that Whitacre discovered his passion for choral music. He went on to graduate from the Juilliard School of Music, earning a MM degree. Now based in Los Angeles, Whitacre is primarily a composer of choral, wind band, and electronic music whose loyal fans and supporters span the globe. His work has brought him significant recognition within the contemporary music world, and he maintains a prominent online following.

"Five Hebrew Love Songs" was composed in 1996 during a European tour where Whitacre and his then-girlfriend Hila Plitmann were part of a band of traveling musicians. Inspired by his friends to compose a set of troubadour songs for piano, violin, and voice, he

asked Plitmann to write, in her native Hebrew, "poetic postcards" of shared moments in their growing relationship. These five delicate verses, completed shortly after their marriage, are profoundly personal to the couple. "Temuna" (A Picture) is set to a dance rhythm and shifts between brightness and darkness as indicated in the text. "Kalla, Kalla" (Light Bride), characterized by intense changes in tempo, is told from the perspective of a newly married man expressing his eagerness for love. "Larov" (Mostly) speaks of how the endless distance between roof and sky can seem shortened by soaring new love. In "Ezve sheleg!" (What Snow!), the singers intone the exact pitches of church bells heard by the lovers on a snowy morning, resulting in rich tone clusters representing falling snow. We end with the gentle, romantic "Rakut" (Tenderness), in which a reluctant lover is wooed and won by tenderness.

Born in Budapest, Hungary, **PÉTER ZOMBOLA** (b. 1983) studied composition at the Béla Bartók Secondary School of Music. At the Liszt Academy, Zombola studied under György Orbán and Zoltán Jeney, receiving his degree with honors in composition and music theory in 2006. His choral and orchestral work has been performed throughout Europe. Currently, Zombola is in the PhD program at the Liszt Ferenc Academy of Music and he teaches at the University of Theater and Film, both in Budapest.

The prayer *Ave Maria* (Hail Mary) gives praise to Mary as a symbol of purity, grace, and compassion. Zombola sets the prayer for six voices and divides his composition into two sections musically. In the first part of the prayer, we exalt Mary and her role in the Divinity. Here, Zombola has composed a complex, supporting polyrhythmic texture above which the soprano motif floats almost as an echo — the chorus intones a trance-like chant of reverence. In the second part of the prayer, an intercession or appeal to Mary for comfort, Zombola brings the chorus together in beseeching, homophonic unity. Zombola's "**Ave Maria**" was commissioned by the Ostrava Ladies' Choir in 2006 for the Béla Bartók International Choir Competition in Debrecen, Hungary, and it was at this competition that the PWC became acquainted with this piece.

ARTISTS' BIOGRAPHIES

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. 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 third prize in the 2006 Béla Bartók 22nd International Choir Competition, women's division, in Debrecen, Hungary; two Chorus America/ASCAP Awards for Adventurous Programming (2003 and 1999); second place, 2000 Margaret Hillis award for Choral Excellence; and 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, performed on National Public Radio and appeared on television both nationally and internationally.

MARTÍN BENVENUTO, ARTISTIC DIRECTOR

Martín Benvenuto has established himself as one of the leading treble choir conductors in the San Francisco Bay Area. A native of Buenos Aires, Argentina, he has been Artistic Director of the PWC since 2003. Active as a clinician, panelist, and guest conductor, Benvenuto is also Artistic Director of WomenSing and has served on the faculty of the Piedmont East Bay Children's Choir.

Recognized for his exacting technique, compelling presence, and a passion for drawing the finest choral tone, Benvenuto's repertoire is extensive, including great landmarks of the treble repertoire as well as works by living composers. His choirs are dedicated to commissioning new works from leading composers such as Libby Larsen, Chen Yi, Stacy Garrop, Charles Griffin, Cristián Grases, Brian Holmes, and David Conte.

His choirs have earned high marks in international competitions in Argentina, South Africa, Canada, Hungary, and Spain. Of particular note is third prize awarded to the PWC at the Béla Bartók International Choir Competition, one of the most competitive and prestigious in the European circuit. Benvenuto highly values artistic collaborations: his choirs have collaborated with Veljo Tormis, Joseph Jennings, Karmina Silec, Charles Bruffy, California Shakespeare Theater, the San Francisco Gay Men's Chorus, and the Golden Gate Men's Chorus.

Benvenuto has prepared choirs for organizations such as the San Francisco Opera, the Oakland East Bay Symphony, the Redwood Symphony, and the Kronos Quartet, and for works such as Bach's *St. Matthew Passion*, Monteverdi's *Vespers*, Britten's *St. Nicholas*, Mahler's *Third Symphony*, Holst's *The Planets*, Stravinsky's *Mass*, and Orff's *Carmina Burana*.

An accomplished singer as well, Benvenuto has appeared as a tenor soloist in Haydn's *Lord Nelson Mass*, Vivaldi's *Magnificat*, Mozart's *Requiem*, Bach's *Cantata BWV 61*, Beethoven's *Mass in C*, Ramirez's *Misa Criolla*, and others. As a member of the Westminster Symphonic Choir, he sang with the New York Philharmonic, Philadelphia Orchestra and Los Angeles Philharmonic under the batons of Kurt Masur, Wolfgang Sawallisch, Helmuth Rilling, Esa-Pekka Salonen and Joseph Flummerfelt.

Benvenuto holds a DMA in choral conducting from Boston University, where he studied with Ann Howard Jones and the late Robert Shaw. He earned his master's degree from Westminster Choir College, majoring both in Choral Conducting and Voice Performance and Pedagogy, studying under Joseph Flummerfelt, Elem Eley, and Julia Kemp. His undergraduate degrees in choral conducting and composition are from the Universidad Católica Argentina.

IRINA BEHRENDT, ACCOMPANIST

Irina Behrendt is a graduate of the New England Conservatory of Music where she earned a Graduate Diploma in piano performance. She also holds a MM in piano performance from the Petrozavodsk State Conservatory (Petrozavodsk, Russia) and a BM in piano performance and pedagogy from the Rachmaninoff College of Music (Kaliningrad, Russia). Having grown up in a musical family, Irina has always had a passion for collaborative playing and started her professional career as a performer and accompanist with the Kaliningrad Philharmonic Society and as a staff accompanist for the Kaliningrad Rachmaninoff College of Music.

Irina immigrated to the US in 1998 and since then has been fortunate to study piano and chamber music under such masters as Patricia Zander, Benjamin Zander, Vladimir Feltsman, Stephen Drury, William Corbett-Jones, Boromeo String Quartet, and the Alexander String Quartet. Irina is currently on the faculty of the New Mozart School of Music in Palo Alto, an accompanist for the PWC, and choir accompanist for the CUMC in Half Moon Bay.

❄ Acknowledgments ❄

A special thanks to members of the Peninsula Women's Chorus Auxiliary whose help is greatly appreciated:

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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.

Special thanks also to the following for their in-kind contributions:

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PENINSULA WOMEN'S CHORUS

Two-time winner of the Chorus America/ASCAP Award for Adventurous Programming and third place winner in the Female Choir Category of the prestigious 22nd Béla Bartók International Choir Competition in Debrecen, Hungary in 2006.

*All voice parts considered,
 with a current emphasis on soprano I and alto II.*

Auditions are by appointment only.
 Rehearsals are held Monday evenings in Palo Alto.

For more information or to schedule an audition,
 call: 650-327-3095,
 email: auditions@pwchorus.org,
 or visit: www.pwchorus.org

Martín Benvenuto
 Artistic Director



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.

A special thank you to our donors

The Peninsula Women's Chorus gratefully acknowledges donations received between November 15, 2008 and November 15, 2009. Donations received after the publication deadline will be acknowledged in the next program.

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WINTER PATTERNS

This holiday-themed CD takes its name from the evocative choral landscapes of Estonian composer Veljo Tormis's *Talvemustrid* (*Winter Patterns*). Other highlights include Daniel Pinkham's lively and popular *Christmas Cantata*, Hildegard von Bingen's meditative *O Vivens Fons*, two remarkable settings of the *Ave Maria* text by Joan Szymko and Rebecca Clarke, the post-minimalist *Agnus Dei* by Charles Griffin, and Francis Poulenc's stunning *Litanies à la Vierge Noire*. Also featured is the fiery and intense "Suite" de Lorca by modern Finnish composer Einojuhani Rautavaara. Selections from William Mathias's joyous *Salvator Mundi*, *A Carol Sequence* and a multilingual arrangement of the immortal *Silent Night* close the CD on the perfect seasonal note.

EARTHTONES

EarthTones pays tribute to the PWC's late director Patty Hennings's infectious love of music and life. It is the fulfillment of her vision for a CD of the PWC's twentieth-century repertoire that transports the listener and inspires the soul with "earth sounds." The CD opens with the blossoming sunrise of Libby Larsen's *Psalm 121*. Also included are Gwyneth Walker's *I Thank You God*; H. Garrett Phillips's mesmerizing *Odysseus and the Sirens*; Libby Larsen's powerful *I Just Lightning*; the avant-garde tone picture *Urok* by Slovenian composer Lojze Lebič; and Patty Hennings's own arrangement of the American folk song, *Shenandoah*.

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

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 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

The 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.

UPCOMING CONCERTS
spring 2010

New Music for Treble Voices

Sunday, April 18, 4:00 p.m.
All Saints' Episcopal Church, Palo Alto

This third annual event celebrates the incomparable thrill, soaring beauty, and unrivaled power of treble voices united in song. We partner with Volti and the Piedmont East Bay Children's Choir Ensemble and Ancora in an afternoon of new music especially created for the unique sound of upper voices.

WORDS FROM PARADISE

Collaboration with Golden Gate Men's Chorus
Premieres by Eric Whitacre and Frank Ferko

Sunday, May 16, 2:30 p.m.
Mission Santa Clara, Santa Clara University

Sunday, May 9, 4:00 p.m.
Tuesday, May 18, 8:00 p.m.
Mission Dolores Basilica, San Francisco

Program highlights: Alberto Grau: "Como tu," Frank Ferko: new commission, Eric Whitacre: new commission (with GGMC), Dan Forrest: "Words from Paradise" (with GGMC)

World premieres by two of the most often performed American composers of their generation and a renewed collaboration with the Golden Gate Men's Chorus add sparkling facets to this gem of a program that evokes the celestial realm.

Help Support One Concert

One set of music: \$150
Piano tuning: \$125
Concert hall rental: \$700-\$1000

*All donations are much needed and appreciated.
With your support, the PWC can continue
to provide outstanding choral music
to our community.*

Adventure in Paradise

ANNUAL SPRING GALA

Saturday, February 6, 6 p.m.
Quadrus Conference Center, Menlo Park
Admission: \$135

*An evening of music, food, fun and silent auction
to support the Peninsula Women's Chorus.
For more information email gala@pwchorus.org.*

The International Day of Choral Singing

This international choral event extols the values of solidarity, peace, and understanding. An initiative of Alberto Grau from the Latin American Vice-Presidency of the International Federation for Choral Music (IFCM), the event was approved by the General Assembly of IFCM held in Helsinki in August, 1990. For the past nine years, on the second Sunday of December, hundreds of thousands of singers distributed throughout 39 countries around the world have joined to sing together and celebrate this World Day. For this day a proclamation, which has been translated into eight different languages, was written and is always read during the concerts. The participation of all choral organizations in this event is urged so that our voices will have more strength and our choral families will continue to be an active part of the process of world peace.

The IFCM states "It is time to show...that our choral family contributes through music to break down the artificial barriers [resulting as a] product of politics, different ideologies, religious differences, and racial hatred that separate human beings. We must be able to show that MUSIC, the divine art, is more than the mere search of formal perfection and interpretative beauty — music should serve to extol the values of solidarity, peace, and understanding. We cannot work isolated, we have to make all possible efforts to have our voices heard and to let music work its own paths of communication."

The Peninsula Women's Chorus is pleased to observe this international day of musical solidarity with a reading of the proclamation during our December 13th performance at St. Patrick's Seminary.

✓

Cover photo: Yenyi Fu



FOOTHILL COLLEGE

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