

SPRING 2010



# Peninsula WOMEN'S CHORUS

Martín Benvenuto, artistic director

## WORDS FROM PARADISE *2010 spring concerts*

Joint concert with the  
Golden Gate Men's Chorus  
Joseph Piazza, interim music director

**Sunday, May 16, 2:30 p.m.**

Mission Santa Clara  
Santa Clara University  
500 El Camino Real  
Santa Clara

**Sunday, May 9, 4:00 p.m.  
& Tuesday, May 18, 8:00 p.m.**

Mission Dolores Basilica  
3321 16th Street  
San Francisco



**ggmc**  
golden gate men's chorus

# WORDS FROM PARADISE

## I. PENINSULA WOMEN'S CHORUS

- Day Break** ..... **Stephen Paulus (b. 1949)**  
Percussion – Stephanie Batties, Sarah Etheredge, Cathleen Kalcic, Deanne Tucker
- Oblivion** ..... **Cristián Grases (b. 1973)**
- Como Tú** ..... **Alberto Grau (b. 1937)**
- Three Buttons** ..... **Frank Ferko (b. 1950)**  
*World Premiere, commissioned by the Peninsula Women's Chorus*
- Shir L'Shalom** ..... **Yair Rosenbloom (1944-1996)**  
**arr. J. David Moore**  
Duet – Hannah Druckman and Emily Jiang (5/9 & 5/16); Kyle Sofman and Beatrice Fanning (5/18)  
Solos – Deanne Tucker, Cathleen Kalcic; Descant – Mary Tusa  
Guitar – Lynne Haynes-Tucker

## II. GOLDEN GATE MEN'S CHORUS

- Pater noster** ..... **Javier Busto (b. 1949)**  
Counterpoint
- Trois beaux oiseaux du paradis** ..... **Maurice Ravel (1875-1937)**  
Counterpoint  
Soloists – Jacob Garcis, soprano; Fausto Daos, alto; Jacques Pavlenyi, tenor; Mario Chanpagne, baritone
- Amor de mi Alma** ..... **Z. Randall Stroope (b. 1953)**  
Counterpoint
- To One in Paradise** ..... **Timothy Jon Tharaldson**  
Soloist – Rick Rosser, soprano
- Stars I Shall Find** ..... **David Dickau (b. 1953)**
- Lux Æterna** ..... **Brian A. Schmidt (b. 1980)**  
Counterpoint
- Zion's Walls** ..... **Aaron Copland (1900-1990)**  
**arr. Glenn Koponen**
- Walk in Jerusalem, spiritual** ..... **arr. Paul Rardin**  
Soloist – Peter Ferren, tenor

## III. PENINSULA WOMEN'S CHORUS AND GOLDEN GATE MEN'S CHORUS

- Words from Paradise** ..... **Daniel E. Forrest, Jr. (b. 1978)**
- 1. Holy**  
Duet – Amy Cohen, Jennifer Katz; Solo – Cathleen Kalcic
- 2. Hallelujah**
- 3. Selah**  
Soloists – Beatrice Fanning, soprano; Aaron Walz, tenor
- 4. Hosanna**
- 5. Amen**  
Soloist – Marina Orzano, soprano
- little man in a hurry** ..... **Eric Whitacre (b. 1970)**  
*Bay Area premiere, commissioned by Peninsula Women's Chorus and Golden Gate Men's Chorus through a consortium with Chorus America*
- Wade in the Water** ..... **arr. Norman Luboff (1917-1987)**  
Soloists – Christi Coutolenc, alto (5/16 & 5/18); Jennifer Katz, soprano (5/9); Rick Rosser, tenor

**The taking of photographs, video or audio recording of this concert is prohibited. Please silence all pagers and cell phones.**

## TEXTS & TRANSLATIONS

**Day Break**, Stephen Paulus  
text anon., from the Mudbara – a tribe of Wave Hill, northern Australia

Day breaks —  
the day breaks —  
the first rays of the rising Sun,  
stretching her arms.  
Daylight breaking as the Sun rises to her feet.  
Sun rising, scattering the darkness, lighting up the land...  
With disk shining, bringing daylight, lighting up the land...  
People are talking, moving about, feeling the warmth.  
Burning through the gorge she rises walking westwards,  
Wearing her waistband of human hair.  
She shines on the blossoming coolibah tree,  
with its sprawling roots: She shines!

**Oblivion**, Cristián Grases  
The text is a juxtaposition of the first verse of the "Dies irae" from the Latin Requiem Mass and "Proverbios y Cantares XLVI" by Spanish poet Antonio Machado (1875-1939)

Dies irae, dies illa Solvēt seculum in favilla Teste David cum sybilla. Anoche soñé que oía a Dios gritando ¡alerta! Luego era Dios quien dormía. Y yo gritaba: ¡Despierta!	<i>Day of wrath, that day the world dissolves in ashes, as foretold by David and the sybil. Last night I dreamed that I heard God screaming, "Be alert!" Then it was God who slept And I screamed, "Wake up!"</i>
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**Como Tú**, Alberto Grau  
text from the poem, "A Margarita Debayle," by Rubén Darío

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 tísú, y una gentil Princesita tan bonita como tú.	<i>I am going to tell you a story There was once a King who had a palace of diamonds, a tent of gossamer, and a herd of elephants. A pavilion of malachite, a great cape of silk and gold, and a nice little Princess, as pretty as you.</i>
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**Three Buttons**, Frank Ferko  
texts by Gertrude Stein

I. A Red Hat  
A dark grey, a very dark grey,  
a quite dark grey is monstrous ordinarily,  
it is so monstrous because there is no red in it.  
If red is in everything it is not necessary.  
Is that not an argument for any use of it  
and even so is there any place that is better,  
is there any place that has so much stretched out.

II. A Blue Coat  
A blue coat is guided guided away, guided and guided away,  
that is the particular color that is used for that length  
and not any width not even more than a shadow.

III. A Red Stamp  
If lilies are lily white  
if they exhaust noise and distance and even dust,  
if they dusty will dirt a surface  
that has no extreme grace,  
if they do this and it is not necessary  
it is not at all necessary  
if they do this they need a catalogue.

**Shir L'Shalom**, Yair Rozenblum, arr. J. David Moore  
text by Ya'akov Rotblit

T'nu lashemesh laalot la boker lehair  
Hazakah shebatfillot otanu lo tachzir.  
Mi asher kava nero uveafar nitman  
Bechimar lo yairo lo yachziro lechan.  
Ish otanu lo yashiv mibor tachtit afel  
Kan lo yailu  
Lo simchat hanitzachon velo shirei halel.

chorus:

Al ken rak shiru shir l'shalom  
al tilchashu t'filla.  
Mutav tashiru shir l'shalom  
bitseaka g'dola.

T'nu la shemesh la chador mibaad la prachim  
Al tabitu leachor hanichu laholchim.  
Su eynayim betikvah la derech kavanot  
Shiru shir la ahava velo la milchamot.

Al tagidu yom yavo haviu et hayom  
ki lo chalom hu  
Uvechol ha kikarot haviu l'shalom.  
chorus

*Let the sun rise and the morning come.  
The power of prayer will not bring us back.  
He whose light is put out and is buried under the dust.  
It does not shine under the dust and he will not be brought  
back to this place.*

*Not one of us will return from the dusty pit below.  
Nothing will help us...  
Neither songs of victory nor songs of peace.*

chorus:  
*Therefore sing only a song to peace...  
Do not whisper prayers.  
Therefore sing only a song to peace...  
With a great shout.*

*Let the sun penetrate from behind the flowers.  
Do not look backward, but help those who are walking  
along the way.*

*Look forward to hope along the way of dedication.  
Sing a song of love, not of war.*

*Sing a song of love, not of war.  
(because it is not a dream)*

*In all of the city squares bring peace.  
chorus*

### PWC MENTORSHIP PROGRAM

Our mentorship 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 held in April.

For applications and information about our 2010/2011 program please visit our website at [www.pwchorus.org/mentor.html](http://www.pwchorus.org/mentor.html) this September.

**Pater noster, Javier Busto**

Pater noster, qui es in cælis,  
Sanctificetur nomen tuum.  
Adveniat regnum tuum.  
Fiat voluntas tua,  
Sicut in cælo et in terra.  
Panem nostrum quotidianum da nobis hodie,  
Et dimitte nobis debita nostra  
Sicut et nos dimittimus debitoribus nostris.  
Et ne nos inducas in tentationem,  
Sed libera nos a malo. Amen.

*Our Father, who art in heaven,  
Hallowed be Thy name.  
Thy kingdom come,  
Thy will be done  
On earth as it is in heaven.  
Give us this day our daily bread,  
And forgive us our debts  
As we forgive our debtors.  
And lead us not into temptation,  
But deliver us from evil. Amen.*

**Trois beaux oiseaux du paradis, Maurice Ravel**

from "Trois Chansons pour chœur mixte sans accompagnement,  
No.2"

Trois beaux oiseaux du Paradis, (Mon ami z-il est à la guerre)  
Trois beaux oiseaux du Paradis, ont passé par ici.  
Le premier était plus bleu que ciel, (Mon ami z-il est à la guerre)  
Le second était couleur de neige, le troisième rouge vermeil.  
Beaux oiselets du Paradis, (Mon ami z-il est à la guerre)  
Beaux oiselet du Paradis, qu'apportez par ici?  
"J'apporte un regard couleur d'azur. (Ton ami z-il est à la guerre)"  
"Et moi, sur beau front couleur de neige, un baiser dois mettre,  
encor plus pur."

"Oiseau vermeil du Paradis, (Mon ami z-il est à la guerre)  
Oiseau vermeil du Paradis, que portez-vous ainsi?"  
"Un joli cœur tout cramoisi. (Ton ami z-il est à la guerre)"  
"Ah! je sens mon cœur qui froidit. . . . Emportez-le aussi."

*Three lovely birds from Paradise, (My love is gone to war)  
Three lovely birds from Paradise, passed by this way.  
The first was bluer than the sky, (My love has gone to the war)  
The second was the color of snow, the third was crimson red.  
Lovely birds from Paradise, (My love is gone to war)  
Lovely birds from Paradise, what brings you here?  
"I bring a glance of a sky of blue, (Your love is gone to war)"  
"And I, on your snow white brow, place a most pure kiss."  
"Crimson bird of Paradise, (My love gone to the war)  
Crimson bird of Paradise, what then do you bring?"  
"A faithful heart all crimson red. (Your love is gone to the war)"  
"Ah! I feel my heart grow cold. . . . Take it away also with thee."*

**Amor de mi Alma, Z. Randall Stroope**

Text by Garcilaso de la Vega (1503-1536)

Yo no nací sino para quereros;  
Mi alma os ha cortado a su medida;  
Por hábito del alma misma os quiero.  
Escrito está en mi alma vuestro gesto;  
Yo lo leo tan solo que aun de vos  
Me guardo en esto.  
Quanto tengo confieso yo deveros;  
Por vos nací, por vos tengo la vida,  
Y por vos é de morir y por vos muero.

*(translation follows in next column)*

**(Amor de mi Alma, cont'd)**

*I was born to love only you;  
My soul has formed you to its measure;  
I want you as a garment for my soul.  
Your very image is written on my soul;  
Such indescribable intimacy  
I hide even from you.  
All that I have, I owe to you;  
For you I was born, for you I live,  
For you I must die, and for you I die.*

**To One in Paradise, Timothy Jon Tharaldson**  
Text by Edgar Allan Poe (1809-1849)

Thou wast that all to me, love,  
For which my soul did pine—  
A green isle in the sea, love,  
A fountain and a dream.  
All wreathed with fairy fruits and flowers  
And all the flowers were mine.  
Ah, dream too bright to last!  
Ah, starry Hope! that didst arise,  
But to be overcast.  
A voice from out the Future cries,  
"Oh! on!"—but o'er the past  
My spirit hovering lies,  
Mute, motionless, aghast!  
For, alas! alas! with me  
The light of Life is o'er!  
No more—no more—no more—  
Such language holds the solemn sea  
To the sands upon the shore.  
Shall bloom the thunder-blasted tree,  
Or the stricken eagle soar!  
And all my days are trances, love,  
And all my nightly dreams  
Are where thy dark eye glances, love,  
And where thy footstep gleams—  
In what ethereal dances,  
By what eternal streams.

**Stars I Shall Find, David Dickau**

Text by Sara Teasdale (1974-1933)

There will be rest, and sure stars shining  
Over the rooftops crowned with snow  
A reign of rest, serene forgetting,  
The music of stillness holy and low.  
I will make this world of my divising,  
Out of a dream in my lonely mind,  
I shall find the crystal of peace, above me  
Stars I shall find.

**Lux Æterna, Brian A. Schmidt**

From the Communion of the Mass for the Dead

Lux æterna luceat eis, Domine,  
cum sanctis tuis in æternum,  
quia pius es.  
Requiem æternam dona eis, Domine;  
et lux perpetua luceat eis.

*Let light eternal shine on them, O Lord,  
with thy saints forever,  
for thou art merciful.  
Rest eternal grant them, O Lord,  
and let perpetual light shine on them.*

**Lux Æterna**, Brian A. Schmidt

From the Communion of the Mass for the Dead

Lux æterna luceat eis	<i>Let light eternal shine on them</i>
Domine,	<i>O Lord,</i>
cum sanctis tuis in æternum,	<i>with thy saints forever,</i>
quia pius es.	<i>for thou art merciful.</i>
Requiem æternam dona eis	<i>Rest eternal grant them,</i>
Domine;	<i>O Lord,</i>
et lux perpetua luceat eis.	<i>and let perpetual light shine on them.</i>

**Words from Paradise**, Daniel E. Forrest, Jr.

The text of each of the five pieces consists of a single word. The biblical verse in parentheses serves to illuminate that word.

1. Holy

(...I saw also the Lord sitting upon a throne, high and lifted up, and...above it stood the seraphim: ...and one cried unto another, and said, Holy, holy, holy is the Lord of hosts. *Isaiah 6:1-3*)

2. Hallelujah

(And after these things I heard a great voice of many people in heaven, saying, Hallelujah! *Revelation 19:1*)

3. Selah

(All the earth shall worship Thee, and shall sing unto Thee; they shall sing to Thy name. Selah. *Psalms 66:3*)

4. Hosanna

(And the multitudes that went before, and that followed, cried, saying, Hosanna..., Hosanna in the highest! *Matthew 21:9*)

5. Amen

(And all the angels stood round about the throne,... and fell before the throne on their faces, and worshipped God, saying, Amen! *Revelation 7:12*)

**little man in a hurry**, Eric Whitacre

Text by e. e. cummings

little man  
 (in a hurry  
 full of an  
 important worry)  
 halt stop forget relax  
 wait  
 (little child  
 who have tried  
 who have failed  
 who have cried)  
 lie bravely down  
 sleep  
 big rain  
 big snow  
 big sun  
 big moon  
 (enter  
 us)

**MEN OF THE GOLDEN GATE MEN'S CHORUS**

TENORS

Karl Brown  
 Josue Castellano+  
 Robert Chan+  
 Peter Cho  
 Ray Coshow  
 Fausto Daos\*  
 Ron Davis+  
 Giacomo DiGrigoli\*  
 Shawn-Lin Dzeng\*+  
 Peter Ferren  
 Seán Foley  
 Jacob Garcia\*  
 Chris Garigliano\*  
 Alfred Gilbert  
 Danny Givertz  
 Tom Grothe  
 Peter Jost\*  
 Kenn Keitt  
 Alan Lee\*  
 Jon Owens  
 Jacques Pavleny\*  
 Andrew Pelfini+  
 Angelo Raymundo+  
 Richard Rosser\*  
 Paul Ryder  
 Brian Sawyer+  
 Glenn Stover  
 Aaron Walz\*  
 Dalton Ward

BASSES

Frederick Baumer  
 Truitt Blassingham+  
 James Bohannon  
 Mario Champagne\*  
 Fred Cummins  
 Lynn Green  
 Chip Hill  
 Gary Humbarger  
 Greg James+  
 Lou Karnopp  
 Randall Kikukawa\*  
 Jared Leavitt  
 Chris Maliwat  
 Benjamin Moser  
 Jay Nancarrow\*  
 Larry Novida\*+  
 David Parkinson  
 Anthony Pho+  
 Bruce Purdy  
 Curt Rendleman  
 LaMont Ridgell\*+  
 Larry Schmehl\*  
 Matthew Sherman  
 Charlie Smith  
 Jeffrey Spencer  
 Mel Stenger  
 Ernie Tovar  
 Dean Woodbury  
 Ken Woodridge+

+ On leave

\* Counterpoint

**PENINSULA WOMEN'S CHORUS MEMBERS**

SOPRANO 1

Stephanie Batties\*  
 Mardie Daul  
 Kathryn Feetham  
 Emilee Getter\*  
 Shaula Kumaishi  
 MaryLouise Meckler\*  
 Marina Orzano  
 Kyle Sofman\*  
 Judy Sweet  
 Tricia Tani\*  
 Mary Tusa\*  
 Jane Walker

SOPRANO 2

Sara Asher\*  
 Vicki Brown  
 Melody Cardona  
 Amy Cohen  
 Beatrice Fanning\*  
 Jennifer Katz  
 Elise Kent  
 Holly Liberatore  
 Andra Marynowski  
 Yoko Meier  
 Robin Mulgannon  
 Eithne Pardini  
 Barbara Pforzheimer

ALTO 1

Priscilla Bates  
 Christi Coutolenc\*  
 Jan Cummins  
 Sarah Etheredge\*  
 Ann Hillesland  
 Emily Jiang\*  
 Cathleen Kalcic\*  
 Betsy Landergren  
 Kathy MacLaury  
 Jan Schonhaut  
 Gail Schwettman  
 Deanne Tucker\*  
 Jeanne Von Gunten  
 Marsha Wells

ALTO 2

Anne Anderson  
 Tricia Baldwin  
 Lisa Collart\*  
 Hannah Druckman\*  
 May Goodreau  
 Lynne Haynes-Tucker\*  
 Valerie Hornstein  
 Martha Morgan  
 Gerri Roe  
 Hoai-Thu Truong  
 Barbara Zoeller

\* "Shir L'Shalom" and Forrest "Selah" singers



# PROGRAM NOTES

## **day break, stephen paulus**

Composer STEPHEN PAULUS (b. 1949) has been hailed as "...a bright, fluent inventor with a ready lyric gift." (*The New Yorker*) His prolific output of more than two hundred works is represented in many genres, including music for orchestra, chorus, chamber ensembles, solo voice, keyboard, and opera.

From the Mudbara, an aboriginal tribe of northern Australia, an anonymous poet depicts the rising of the sun in "Day Break." A part of his larger work, *The Earth Sings*, Paulus sets "Day Break" with rugged yet lyrical melodic lines underlined with energetic rhythms provided by piano and percussion. The vitality of this piece will set you on fire!

## **oblivion, cristián grases**

In "Oblivion," Venezuelan composer CRISTIÁN GRASES (b. 1973), using traditional and aleatory techniques, interweaves two texts: the first verse of "Dies Irae" (*dies irae* – day of wrath; *dies illa* – that day) from the Latin Requiem Mass and "Proverb 46" by Spanish poet Antonio Machado. In his poem, Machado describes a dream sequence which juxtaposes a sleeping world—an allegorical drifting away from connection to the Divinity (a threat of the inevitable return to ashes)—and a sleeping God who might sometimes seem to forget our plight. "Alerta!" (Be alert!), we warn each other. "Despierta!" (Wake up!), we implore. In the closing chant, we are left in an impassioned dream or limbo where we fight against darkness and the threat of oblivion.

Born in Caracas, Cristián Grases started his musical studies at age 11 in music theory, harmony, counterpoint, history, and piano. His education also included choral and instrumental performance and studies in composition and choral and orchestral conducting. In 2001, Grases finished his master's degree with honors in choral conducting with María Guinand and Alberto Grau at Simón Bolívar University in Venezuela, and is a DMA student at the University of Miami.

## **como tú, alberto grau**

Contemporary Venezuelan composer ALBERTO GRAU (b. 1937) was inspired by the poem "A Margarita Debayle" by the Nicaraguan poet Félix Rubén García Sarmiento, known as Rubén Darío. Darío was the father of the Spanish-American literary movement known as *modernismo*, which flourished at the end of the nineteenth century. Using only the first stanza of the poem, Grau explores various settings of the text and uses certain words like *malaquita*, *tan bonita*, and *como tú*, "just like you," to produce rich polyrhythmic textures. Latin-American rhythms, dissonant harmonies, and multicolor vocal effects are combined in three- to sixteen-part vocal textures, starting with a simple introduction and gradually growing to a large *divisi* climax at the end. The piece is a real *tour de force* for a women's choir. —*María Guinand*

## **three buttons (world premiere), frank ferko**

The three texts for "Three Buttons" were taken from the "Objects" section of Gertrude Stein's landmark book titled *Tender Buttons*, first published in 1914. As it was Miss Stein's preference that her words always be clearly understood in any musical setting of her texts, it was my intention to honor that preference in my own settings. Therefore, the music was composed primarily in a homophonic style with counterpoint appearing only in Part II after the entire text has been initially presented by unison voices. Each of the three parts of this work has its own musical character: Part I ("A Red Hat") begins with a quick, waltz-like introduction (which later becomes the basis for Part III) but then settles into a very stately dance. Part II ("A Blue Coat") is set as a tango with voices first in unison, then in a two-voice

canon, and finally, a four-voice canon. Part III ("A Red Stamp") contrasts unison voices with four-part harmony within the context of a great big waltz. "Three Buttons" was commissioned in 2009 by the Peninsula Women's Chorus. —*Frank Ferko, December 2009*

FRANK FERKO (b. 1950) began piano study at an early age and went on to earn a Bachelor of Music degree in piano and organ performance at Valparaiso University. He holds 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 he has received numerous commissions from ensembles and individual artists in the U.S. and abroad. He has received awards and grants from American Composers Forum, American Music Center and ASCAP among others. Mr. Ferko currently lives in Mountain View and more information about him and his music can be found at: <http://www.frankferko.com>

## **pater noster, javier busto**

JAVIER BUSTO (b. 1949) graduated as a medical doctor from Valladolid University. In 1995, he created and founded the women's choir, Kanta Cantemus Korua. Known internationally as a composer of music and as a choral conductor, he presented his compositions at the Fourth World Symposium on Choral Music in Sydney, Australia in 1996, and was guest conductor of the Tokyo Cantat in 2000. His choirs have won first place awards in France, Italy, Austria, and Germany. Busto has served on the jury of composition and choral competitions in Spain, France, Italy, and Japan.

## **trois beaux oiseaux du paradis, maurice ravel**

MAURICE RAVEL (1875-1937) was a French composer of impressionist music known especially for his melodies and orchestral and instrumental textures and effects. Much of his piano music, chamber music, vocal music, and orchestral music has entered the standard concert repertoire. Born of a French Basque mother and Swiss father, he entered the Conservatoire de Paris, where he studied composition with Gabriel Fauré. During that time, he became acquainted with Claude Debussy, who was 12 years his senior and already influential among young musicians of the day. During the World War I, Ravel attempted to enlist as an aviator, but his age and weak health prevented this, and he became a truck driver at the Verdun front. After the war, he continued to work, creating the famous orchestral arrangement of Mussorgsky's *Pictures at an Exhibition* (1922), the financially successful *Boléro* (1928), and the *Piano Concerto for the Left Hand* (1930), commissioned by Austrian pianist Paul Wittgenstein, who had lost his right arm during World War I. Ravel died in 1937, probably the late effects of a taxi accident five years earlier during which he sustained head trauma.

"Trois beaux oiseaux du Paradis" is the second of *Three Songs for Mixed Chorus without Accompaniment*. These songs were written between December 1914 and February 1915, while Ravel was waiting to be enlisted in the army. The songs were published in 1916, but did not receive their first performance until October 1917. The songs mark a rare foray into choral writing for Ravel, the first since his ill-fated entries for the Prix de Rome (apart from the wordless choruses in *Daphnis et Chloé*). Part of the special interest of *Trois chansons* is that Ravel himself wrote the texts for them. The first and last of the poems have an ironic humour, and he clearly revelled in the use of language; the second makes repeated reference to going away to war, as its dedicatee Painlevé had already done, and as Ravel was then preoccupied with doing. (from: CPDL.org)

### **amor de mi alma, z. randall stroope**

Z. RANDALL STROOPE (b. 1953) is one of the most active choral conductors and composers today, with recent conducting engagements at the American School in Singapore, Canterbury Cathedral, England, Salzburger Dom in Salzburg, Washington National Cathedral, Vancouver Symphony, Lincoln Center, and Carnegie Hall. His compositions are performed regularly by esteemed ensembles throughout the world. Dr. Stroope has personally conducted/recorded 14 professional compact discs, and recordings of his music are heard frequently on radio and television broadcasts across the United States.

Garcilaso de la Vega was a lyric poet of the Spanish Golden Age born in Toledo in 1503. Garcilaso, the embodiment of the cultured and gifted courtier, was chiefly responsible for the renovation of Spanish poetry. He was the first to adapt successfully the Italian 11-syllable line to the mood and content of Spanish poetry—an innovation suggested by his friend Boscán. Garcilaso's verse, noted for its delicacy, was published with that of Boscán in 1543. It includes sonnets, elegies, odes, and three eclogues. He died at the age of 33 in 1536. His poem "Amor de mi Alma" was simply called "Soneto V." His poetic output was not large—only 38 sonnets and a few songs and odes—but its high quality places him among the finest of the Spanish Renaissance poets.

### **to one in paradise, timothy jon tharaldson**

TIMOTHY JON THARALDSON is a composer, conductor, and singer based in Colorado. He has compositions published by Hal Leonard and Santa Barbara Music Publishing, as well as self publishing through his own publishing company, High Pants Guy Music. In the fall of 2008, he was honored to receive a commission from his undergraduate alma mater, St. Cloud State University, to write a piece for the inauguration of new university president Earl H. Potter III, entitled "Verses Left to Write," with a text by Ethan Wittrock. Tharaldson holds a Bachelor of Music degree from St. Cloud State University; a Master of Music degree from University of Northern Colorado; and is currently pursuing a Doctorate of Arts degree in choral conducting and composition from the University of Northern Colorado.

Edgar Allan Poe's poem, "To One in Paradise," was first published without a title as part of the short story "The Visionary" (later renamed "The Assignment"). It evolved into "To lanthe in Heaven" and then into "To One Beloved" before being named "To One in Paradise" in the February 25, 1843 *Saturday Museum*. Modernist poet William Carlos Williams considered "To One In Paradise" one of his most preferred poems. The poem inspired a song composed by Sir Arthur Sullivan, that was published posthumously in 1904 and written for tenor and piano.

### **stars i shall find, david dickau**

DAVID DICKAU (b. 1953) is a choral conductor, composer and director of choral activities at Minnesota State University, Mankato. He holds advanced degrees in choral music from Northwestern University and the University of Southern California in Los Angeles.

Sarah Teasdale's poem, "Stars I Shall Find," is about hope one has in that which is desired, yet not immediately attainable. Teasdale suffered from depression and tragically ended her life after contacting chronic pneumonia, far before her time. She saw stars as beacons of hope and inspiration. The spirit of this piece celebrates those hopes and dreams, which inspire and motivate. —David Dickau

### **lux æterna, brian schmidt**

BRIAN A. SCHMIDT (b. 1980) is a choral conductor and composer and has been recognized as one of America's finest young musicians. Schmidt holds a degree in choral conducting from South Dakota State University and is currently pursuing graduate degrees in choral conducting at the University of North Texas. A strong advocate for male chorus singing, he founded and directed the Dakota Men's Ensemble, a male vocal group based in Brookings, South Dakota, appearing with them at state, regional, and national ACDA conventions. In 2004, he received the ACDA's Raymond W. Brock award for the SATB version of "Lux Æterna."

This setting of "Lux Æterna" was written to emphasize the solemn and prayerful nature of the text. It first moved me when I began to understand the sincerity of our wish that God might shed eternal light upon the loved ones who pass on before us. —Brian A. Schmidt

### **zion's walls, aaron copland**

AARON COPLAND (1900-1990) was an American nationalist composer of concert and film music, as well as an accomplished pianist. Instrumental in forging a distinctly American style of composition, he was widely known as "the dean of American composers." Copland's music achieved a balance between modern music and American folk styles. The open, slowly changing harmonies of many of his works are said to evoke the vast American landscape. He also incorporated percussive orchestration, changing meter, polyrhythms, polychords, and tone rows in a broad range of works for concert hall, theater, ballet, and films. Aside from composing, Copland was a teacher, lecturer, critic, writer, and conductor.

The original melody and words to "Zion's Walls" are credited to John G. McCurry, compiler of the *Social Harp* (1855), and published by George P. Jackson in *Down East Spirituals* in 1939.

### **walk in jerusalem, arr. paul rardin**

Born in 1965, PAUL RARDIN is an Associate Professor and Director of Choral Activities at Townson University in Townson, Maryland, where he directs the University Chorale, Chamber Singers, Choral Society, and Vocal Jazz Ensemble. His arrangement of "Walk in Jerusalem" is a gospelized setting of a stately and strong spiritual. His clever, dramatic choral arrangements include "Hol' Your Han'" and "Back to Ethiopia" for men and "Telemarketing Blues" for women.

"Walk in Jerusalem" attempts to infuse into the spiritual several different elements of African-American traditions including blues, gospel, and even a bit of hip-hop.

### **words from paradise, daniel e. forrest, jr.**

DANIEL E. FORREST, JR. (b. 1978), was born in Elmira, New York, and holds graduate degrees in piano performance and composition from the University of Kansas. Forrest's works have won numerous contests and awards, including the ASCAP Morton Gould Young Composer's Award. He has published music in various genres and styles, and regularly receives commissions for both choral and instrumental works. Forrest's music is performed around the world, has been broadcast on NPR stations, and has been performed in venues including Carnegie Hall, the Crystal Cathedral, and the Lincoln Center. He has his own choral series with Hinshaw Music, "The Music of Dan Forrest." Forrest is the department head of music theory and composition at Bob Jones University in Greenville, SC. More information about Mr. Forrest and his music can be found at [www.danforrest.com](http://www.danforrest.com).

(Notes on Words From Paradise continue on next page.)

"Words from Paradise" consists of five *cappella* settings of one word from the Bible. The five pieces form a symmetrical arch, with "Selah" as the keystone. Each piece represents a different aspect of eternal life in heaven. "Holy" first depicts the fearsome, awe-inspiring Judge who dwells in unapproachable light. From this turmoil emerges a single unison note, beckoning. Hope springs: His Holiness is not unapproachable. Timidly, we approach the throne and find the scepter extended, and are comforted, wrapped up in His mercy. "Hallelujah" depicts a gathering crowd, whispering with excitement. Shouts of exaltation burst forth randomly, until the whole throng sings as one, "Hallelujah!" "Selah" is a pause, a rest from whatever else is happening, to contemplate the Truth of the God of Heaven. "Hosanna" reflects the irrepressible joy and celebration of the throng around the throne, hailing Christ as Savior and King. "Amen" is a postlude, a picture of eternal peace and rest: "So be it." —*Dan Forrest*

#### **little man in a hurry, eric whitacre**

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. He went on to graduate from the Juilliard School of Music, earning a MM degree. Whitacre is probably best known for his choral works; however, both his choral and instrumental styles are immediately recognizable, namely by his signature "Whitacre chords." These are often seventh or ninth chords, with or without suspended seconds and fourths. Rhythm is also an important aspect of many pieces he writes, especially his pieces for wind band, which involve mixed, complex, and/or compound meters. His pieces are also known

to include frequent meter changes and unusual rhythmic patterns. Another trademark of Whitacre's pieces is the use of aleatoric and indeterminate sections, as well as unusual score instructions involving, in some cases, hand actions and/or props. 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.

Edward Estlin Cummings was an American poet, painter, essayist, author, and playwright. Popularly known as E. E. Cummings, his name is often written in lowercase letters to reflect the style of some of his poems. His body of work encompasses approximately 2,900 poems, two autobiographical novels, four plays and several essays, as well as numerous drawings and paintings. He is remembered as a preeminent voice of 20th century poetry, as well as one of the most popular. Cummings' work universally shows a particular idiosyncrasy of syntax, or way of arranging individual words into larger phrases and sentences. Many of his most striking poems do not involve any typographical or punctuation innovations at all, but purely syntactic ones. A number of his poems feature a typographically exuberant style, with words, parts of words, or punctuation symbols scattered across the page, often making little sense until read aloud, at which point the meaning and emotion become clear. (*Wikipedia*)

"little man in a hurry" was commissioned by a consortium of choruses to benefit Chorus America and makes its premiere on the West Coast with our performance. Whitacre moves the two choirs along at a brisk clip through the poem, deconstructing some of the words, such as "man," into rapid-fire, energetic syncopated bursts effectively painting the text. The gentle, lilting middle section to a "little child" advises that we slow down and...relax...until the pace picks up once again to the rollicking ending.

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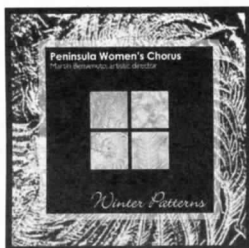
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to our community.*



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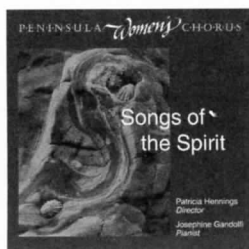
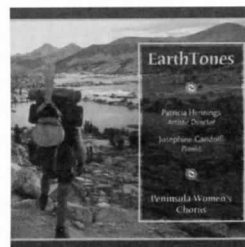
## WINTER PATTERNS

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 Einjuhani 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.*



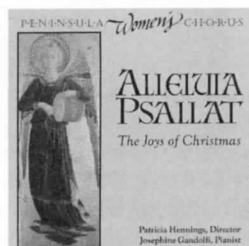
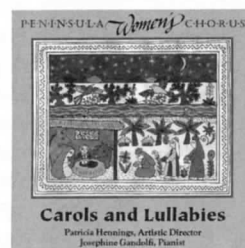
## SONGS of the SPIRIT

*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*

## 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!

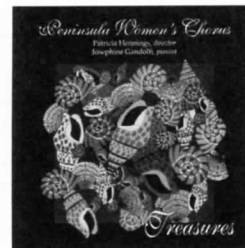


## ALLELUIA PSALLAT

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.*

## ARTISTS' BIOGRAPHIES

### the peninsula women's chorus

The Peninsula Women's Chorus, established in 1966, is a leader in 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, has performed on National Public Radio, and has appeared on television both nationally and internationally.

### martín benvenuto, artistic director, peninsula women's chorus



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 Šilec, 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, peninsula women's chorus



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, she 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. She 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.

### golden gate men's chorus

The Golden Gate Men's Chorus is a select group of 50 men, representing the ethnic and social diversity of San Francisco, who share a common love of choral music. The GGMC rehearses on Tuesday evenings at St. Matthew's Lutheran Church. The GGMC presents spring, summer and winter programs annually, in addition to numerous guest and community benefit performances throughout the year.

Founded in 1982, the Golden Gate Men's Chorus is dedicated to giving voice to the gay community through song. The chorus is committed to excellence and joyous music-making; providing a supportive and nurturing atmosphere for our members' artistic and social self-expression; and sharing and expanding the rich and continuing tradition of male choral music. The GGMC continues to broaden its musical repertoire and to grow as an arts organization. Read more about us at [www.ggmc.org](http://www.ggmc.org).

## counterpoint

Counterpoint is the select group of the Golden Gate Men's Chorus. Founded in 1998 by former GGMC Music Director Joseph Jennings, Counterpoint specializes in a *cappella* repertoire from Renaissance to contemporary music. With voice parts ranging from countertenor to bass, Counterpoint has gained a reputation throughout the San Francisco Bay Area for its artistry, varied repertoire, and engaging performances.



The GGMC is sponsored in part by a grant from the San Francisco Grants for the Arts/Hotel Tax Fund.

## about gala choruses, inc.

The GGMC is a proud member of the Gay and Lesbian Association of Choruses, Inc. Founded in 1982 by fourteen choruses, GALA Choruses has become the leading international association of gay, lesbian, bisexual, transgender and allied choruses. The mission of GALA Choruses is inspiring and strengthening member choruses to change their worlds through song. By fostering the artistic and organizational development of member choruses through a wide variety of programs and services, GALA Choruses produces choral festivals, educational conferences and several publications. We engage in advocacy; provide grants for the commissioning of new choral works; facilitate networking within the Association; and serve as a resource center for choruses and individual Associates from around the world. Since its inception GALA Choruses has produced six international festivals, provided more than \$40,000 in matching grants for commissioned works and has provided more than 25 conferences and vocal training workshops. GALA Choruses supports more than 120 choruses singing to audiences totaling more than one million individuals. GALA Choruses holds the vision of Our Voices Win Freedom. For more information about GALA Choruses and its programs, call 412-999-4489 or visit galachoruses.org.

## joseph piazza, interim music director, golden gate men's chorus

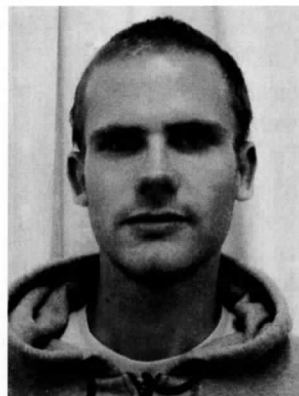


Joseph Piazza received his musical degrees from Northwestern University and the University of Cincinnati College Conservatory of Music. He is Piedmont High School Choral Music director, and the founding director of ECCO, the alumni chorus of the Piedmont Choirs, representing outstanding high school vocalists from the Bay Area.

Mr. Piazza has served on the faculty of the Jazz School in Berkeley, as former associate music director of the San Francisco Boys Chorus, and is

currently the music director of the Golden Gate Men's Chorus in San Francisco. Mr. Piazza has been teaching at Piedmont High School since 1989 where he has been honored with the Lois J. Rawlings Foundation Award for outstanding teaching. He is also the director the prestigious music theory and composition program at Piedmont High School, where he teaches Advanced Placement. The Piedmont Acappella Choirs, under the direction of Mr. Piazza, have been internationally recognized and honored with top awards in competitions, festivals, and tours throughout the United States, Europe, and Asia over the last 10 years. In March of this year the choir performed with Chanticleer in "The Singing Life" in Davies Symphony Hall along with ten select choirs from across the United States. Mr. Piazza has also studied at the American Conservatory Theater in San Francisco, acted professionally, directed and choreographed.

## jérôme queron, accompanist golden gate men's chorus



Jérôme Queron, age 23, grew up in Paris, France, where he obtained a BA in literature and history of arts in 2006. He received his Gold Medal in solfège at age 13 and completed his studies of clarinet and saxophone at age 16. Performing in an acclaimed youth symphonic orchestra led him to tour and perform throughout Europe between the ages of 11 and 17. Learning the piano as an autodidact, he has been teaching solfège, and accompanying conservatory classes with the piano since age 17, and has

worked as a vocal coach with singers from the Opéra National de Paris, accompanying auditions, rehearsals and recitals.

Jérôme has been living in the Bay Area for the last three years, completing a Master of Chamber Music Performance at San Francisco State University in 2009 and studying the piano with Victoria Neve.

His accomplishments in the Bay Area include singing in many diverse choral ensembles, including the San Francisco State Chamber Singers, that led him to tour twice in southern California recording a CD in Santa Barbara in 2007 and performing at the American Choral Directors' Association in Anaheim in 2008.

Jérôme has been singing for the last two seasons in the San Francisco Symphony Chorus under the direction of Ragnar Bohlin and performed with diverse choral ensembles such as the International Orange Chorale, or the *a cappella* jazz Sousemble that led him to perform at the Harmony Sweepstakes competition at the Palace of Fine Arts in 2007.

He has been working for the past two years as the full time accompanist of the San Francisco State University chorus, working with choral directors David Xiques, Joshua Habermann, and Vance George.

He is currently working as a private vocal coach, piano teacher, and accompanist, working with singers from the Conservatory of Music, the San Francisco Opera, and San Francisco State University.

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Jerry and Valerie Hornstein  
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Jerry and Valerie Hornstein  
in memory of Deborah Holmes  
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Elizabeth Landergren  
in honor of Carl and Anne Anderson's  
54 years together  
Elizabeth Landergren  
in memory of Deborah Holmes  
Mary Lorey  
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Eithne and Al Pardini  
Gerri and Dick Roe  
in appreciation of  
Anne and Carl Anderson  
and their support and contributions  
to the Peninsula Women's Chorus  
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in memory of Carl Anderson,  
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in memory of Deborah Holmes  
Kyle Sofman  
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in memory of my wonderful friend,  
Deborah Holmes  
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May Goodreau  
Lynne Haynes-Tucker  
Lois Hinderlie  
Sue and Joe Hnilo  
JewelTones  
Sandra J. Jones  
Linda Lingane  
Helen Dallaire Magadini  
Andra Marynowski  
Gwen Peterson  
Kathy and Stew Plock  
Claire Taylor and Charlie Schulz  
Kathie and Jerry Underdard  
Susana H. Wessling

### Board Development Fund

Beverly K. Colquhoun

### Greatest Need Donation

Sara Asher  
Chuck Beazell  
Martín Benvenuto  
Vicki Brown  
Beverly K. Colquhoun  
Jan and Bob Fenwick  
Kathlyn and Bruce Fujikawa  
MaryLouise and David Meckler  
Kathy and Stew Plock

### Poetry and Music in the Schools Program

Eunice K. Shephard

### Scholarship and Artistic Support Fund

MaryLouise and David Meckler

The Golden Gate Men's  
Chorus thanks its  
many generous donors.  
GGMC donor information  
can be found in the  
GGMC program for this  
collaboration available at  
the Mission Dolores Basilica  
concerts in San Francisco on  
May 9th and 18th, 2010.



# Peninsula WOMEN'S CHORUS



1. How would you rate your level of enjoyment of this PWC concert, Words from Paradise?

- Did not enjoy. (1)
- There were only a few highlights. (2)
- I enjoyed it. (3)
- I really enjoyed it. (4)
- I was absolutely entranced! (5)

2. What were your favorite pieces in the concert?

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3. Would you like to see more collaborative events, such as this one, in the future?

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4. The Peninsula Women's Chorus is contemplating changing our name. Do you think this is a good idea? All name suggestions are welcome.

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5. The PWC is always looking for additional ways to communicate with you and share our events. Please check the following alternative media that you would like to see:

- Facebook    Twitter    MySpace    On-line Newsletters    Flickr

6. Please share any other comments or thoughts with the PWC!

**Mailing List Sign Up. Please enter your contact details to sign up for our mailing list.**

Name: \_\_\_\_\_ Phone Number: \_\_\_\_\_

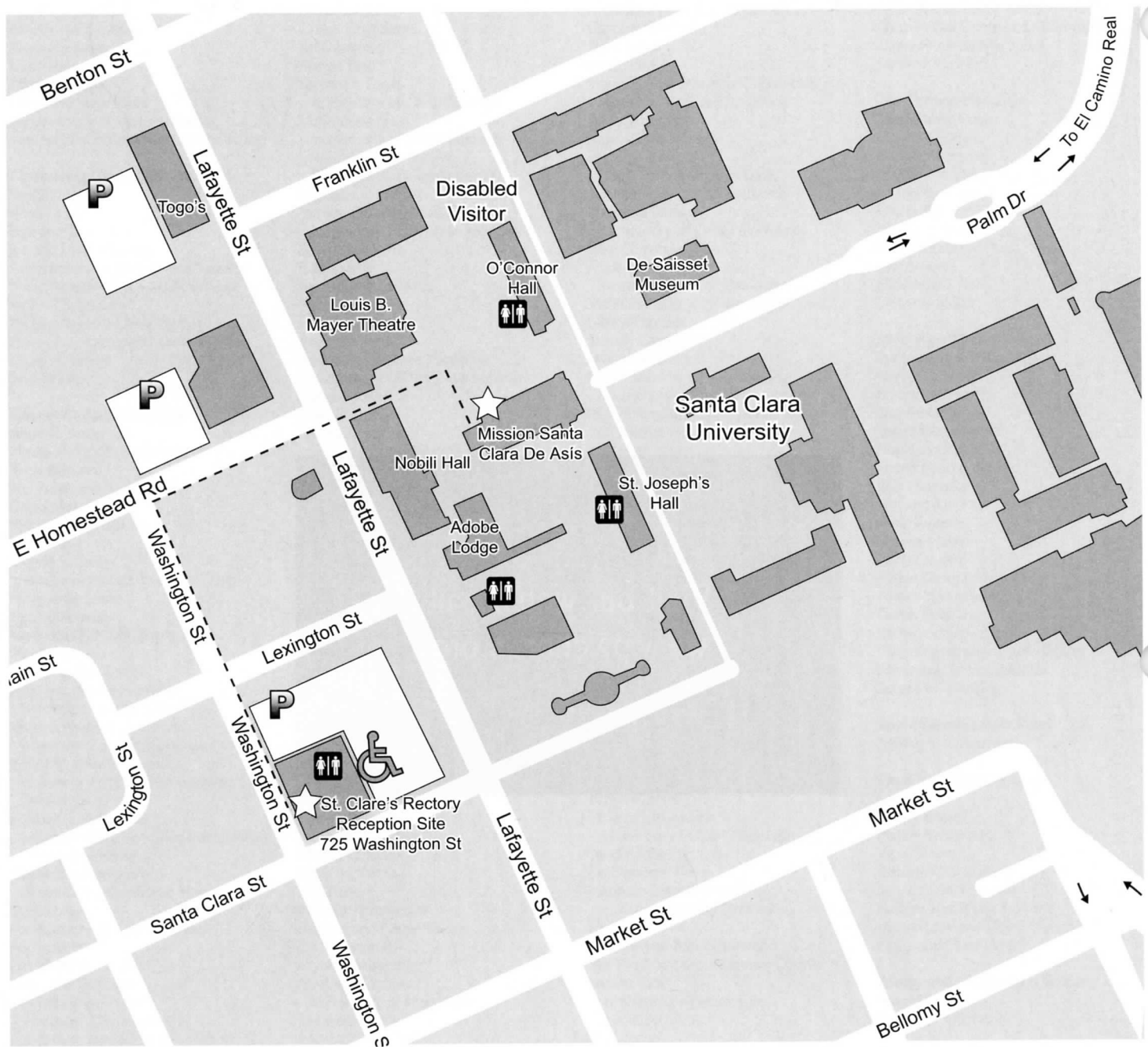
Address: \_\_\_\_\_

Email Address: \_\_\_\_\_




- I am already on the PWC mailing list    Please add me to the PWC mailing list    Please add me to the GGMC mailing list
- I prefer to be contacted by    eMail    Regular mail

Thank you for your help in filling out this survey. We need these surveys to help with grant applications, and also to keep improving our programming.

After today's concert, you are cordially invited to a reception at St. Clare's Rectory, 725 Washington Street. The map below indicates the walking path to the reception site. We hope to see you there!



Driving directions to reception site:  
 Take Palm Drive to El Camino Real  
 Turn left at El Camino Real  
 Turn left at Benton Street  
 Turn left at the 3rd cross street on Lafayette Street  
 Take the 2nd right onto Lexington Street  
 Take the 1st left onto Washington Street

-  Parking
-  Handicapped parking
-  Public restrooms  
 (located in St. Joseph's Hall,  
 O'Connor Hall,  
 and next to Adobe Lodge)



The Peninsula Women's Chorus is sponsored by Foothill College. Funded in part by a grant from Arts Council Silicon Valley, in partnership with the County of Santa Clara and the National Endowment for the Arts, and by the 2009 Performing Ensembles of The Aaron Copland Fund for Music.



The Golden Gate Men's Chorus is proud to be sponsored by the San Francisco Grants for the Arts.