

Spring 2012



PENINSULA
WOMEN'S CHORUS
women making waves

Martin Benvenuto, artistic director
Jungmee Kim, accompanist

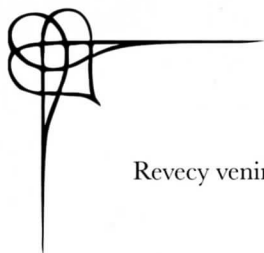
JOURNEY TO
Spring

2012 SPRING CONCERTS



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JOURNEY TO SPRING

Reveye venir du printemps

Claude Le Jeune (1528-1600)

MaryLouise Meckler, Deanne Tucker, Martha Morgan — trio †
Kyle Sofman, Emily Jiang, Deanne Tucker, Yiting Jin, Lynne Haynes-Tucker — quintet †
Lenora Warkentin, Kris Palmer, Mary Hargrove — recorders, Christy Crews — bass viol

A Pentatonic Alleluia

Ross Whitney (b. 1954)

Beatrice Fanning (5/12), Cathleen Kalcic (5/20) — soloists

Songs of Innocence †

Clyde Tipton (b. 1934)

I. Little Lamb - Kyle Sofman — soloist
II. Spring
III. The Shepherd
IV. Nurse's Song - Martha Morgan — soloist
V. Laughing Song

in time of daffodils

Kirstina Rasmussen (b. 1976)

*Ripple** (for women's chorus in eight movements)

Ted Hearne (b. 1982)

The marine that engaged from Post 7 was unable to determine the occupants of the vehicle due to the reflection of the sun coming off the windshield.
Yiting Jin — soloist



Urok

Lojze Lebič (b. 1934)

Da Pa Canynu †

Slovenian folk song

Igraj kolce

Slovenian folk song, arr. Jakob Jež

Mercidita Navarro, Sara Asher (5/12), Emily Jiang (5/20), Cathleen Kalcic — trio

Spring Cantata

Vincent Persichetti (1915-1987)

I. trees
II. if the green
III. Spring is like a perhaps hand
IV. in Just-spring

*Song-Gatherings***

Eric Tuan (b. 1990)

I. The Call - Meridita Navarro, Cathleen Kalcic (5/12), Coco Harris, Deanne Tucker (5/20) — soloists
II. Interlude: Seeking
III. Consummation

Bendición

Pablo Ortiz (b. 1958)

Salut Printemps (Comte de Ségur)

Claude Debussy (1862-1918)

Jocelyn Lambert — soloist

I thank You God

Gwyneth Walker (b. 1947)

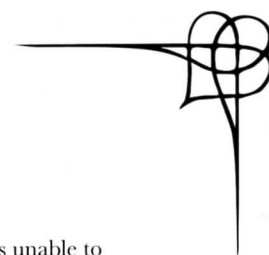
† Performed by Alla Breve

*Commissioned by the Peninsula Women's Chorus through the Patricia Hennings New Music Fund; world premiere

**Co-Commissioned by the Peninsula Women's Chorus with Piedmont East Bay Children's Choir and Acalanes High School Bella Voce

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





Revecy venir du printans, Claude Le Jeune

Text by Jean-Antoine de Baif

Revecy venir du Printans L'amoureux et belle saison.	Here again comes the Spring The amorous and fair season.
Le courant des eaus recherchant, Le canal d'été s'éclaircit: Et lamer calme de ces flots, Amolit le triste courroux: Le Canard s'égay' se plonjant, Et se lave coint dedans l'eau Et la grù' qui fourche son voi, Retraverse l'air et s'en va.	The currents of water that seek The canal in summer become clearer; And the calm sea the waves' Sad anger soothes. The duck, elated, dives And washes itself quietly in the water. And the crane that branches off in flight Recrosses the air and flies away.
Le Soleil éclaire luizant, D'une plus sereine clairté: Du nuage l'ombre s'enfuit, Qui se iou' et court et noircit Et foretz et champs et coutaus, Le labour humain reverdît, Et la pré' decouvre ses fleurs.	The sun shines brightly With a calmer light. The shadow of the cloud vanishes From him who sports and runs and darkens. Forests and fields and slopes Human labor makes green again, And the prairie unveils its flowers.
De Venus le filz Cupidon, L'univers semant de ses trais, De sa flamme va réchaufér. Animaus, qui volet en l'air, Animaus, qui rampet au chams Animaus, qui naget auz eaus. Ce qui mesmement ne sent pas, Amoureux se fond de plaizir.	Cupid, the son of Venus Seeding the universe with his arrows, With his flame rekindles Animals that fly in the air, Animals that crawl in the fields, Animals that swim in the seas. Even those that feel not In love they melt in pleasure
Rion aussi nous: et cherchon Les ébas et ieus du Printans Toute chose rit de plaizir: Sélebron la gaye saison.	Let us, too, laugh and let us seek The sports and games of Spring: Everything smiles with pleasure; Let us celebrate the merry season.

in time of daffodils, Kirstina Rasmussen
Text by e.e. cummings

in time of daffodils(who know
the goal of living is to grow)
forgetting why, remember how

in time of lilacs who proclaim
the aim of waking is to dream,
remember so(forgetting seem)

in time of roses(who amaze
our now and here with paradise)
forgetting if, remember yes

in time of all sweet things beyond
whatever mind may comprehend,
remember seek(forgetting find)

and in a mystery to be
(when time from time shall set us free)
forgetting me, remember me

Ripple, Ted Hearne

I.
The marine that engaged from Post 7 was unable to
determine the occupants of the vehicle due to the
reflection of the sun coming off the windshield.

II.
due to the

III.
of the sun

IV.
The marine that engaged

V.
determine

VI.
the reflection of the sun

VII.
occupants

VIII.
The marine that engaged from Post 7 was unable to
determine the occupants of the vehicle due to the
reflection of the sun coming off the windshield.

Urok, Lojze Lebič
Text based on traditional Slovenian folk poetry

Urok, go, take away marrow to the bone
take away flesh go to the flesh
go to the human hair take away human hair
on the green plain
nine elbows deep in the ground
there go to the end of the tap root

Urok (continued)
be white(masculine) or white(feminine), be black or
black,
be spotted or spotted, be red or red,
be green or green, be deaf or deaf,
be mute or mute, oh!
Bad blood run in you
You have your venom upon yourself take Urok

Urok there go into the ground nine elbows
Urok there go to the end of the tap root
Bad blood run in you, run! Urok run!

Da Pa Canynu

Slovenian folk song (refers to Mount Kanin in springtime)

Da pa Canynu sèdnu dow Nadjaw tu bilo srakico (srakitso) Anu braGešce zalanë (bragesuhza)	When boy Canynu woke up He put on a white shirt (maybe some snow) And green trousers (green leaves)
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Igraj kolce, arr. Jakob Jež
Slovenian folk song

Come and dance in a ring,
don't stand apart.

I haven't come to dance in a ring,
I've come to choose a girl.

The girl is not bedecked with jewelry,
the oar is not gilded.

Spring Cantata, Vincent Persichetti
Text by e.e. cummings

I. trees

trees
were in(give
give)bud when to me
you
made for by love
love said did
o no yes

earth was in
(live
live)spring
with all beautiful
things when to
me
you gave gave darling

birds are
in(trees are in)
song
when to me you
leap and i'm born we
're sunlight of
oneness

II. if the green

if the
green
opens
a little a
little
was
much and much
is

too if
the green robe
o
p
e
n
s
and two are

wildstrawberries

2012 SPRING CONCERTS

Saturday, May 12, 4PM
St. Mark's Episcopal Church
600 Colorado Ave, Palo Alto

Sunday, May 20, 2PM
Mission Santa Clara
University of Santa Clara

PWC MENTORSHIP PROGRAM

Now in its third year, the PWC Mentorship Program continues to offer an exciting opportunity to qualified young women currently enrolled in high school. These talented students joined us along with two San Francisco choral groups, Volti and Musae, and the Piedmont East Bay Children's Choir at the New Music for Treble Voices Festival in Palo Alto on March 10, 2012. In this dynamic collaboration we also premiered *Song-Gatherings*; a new commission from local composer Eric Tuan.

III. Spring is like a perhaps hand

Spring is like a perhaps hand
(which comes carefully
out of Nowhere)arranging
a window,into which people look(while
people stare
arranging and changing placing
carefully there a strange
thing and a known thing here)and

changing everything carefully

spring is like a perhaps
Hand in a window
(carefully to
and fro moving New and
Old things, while
people stare carefully
moving a perhaps
fraction of flower here placing
an inch of air there)and

without breaking anything.

IV. in Just-spring

in Just-
spring when the world is mud-
luscious the little
lame balloonman

whistles far and wee

and eddieandbill come
running from marbles and
piracies and it's
spring
when the world is puddle-wonderful

the queer
old balloonman whistles
far and wee
and bettyandisbel come dancing

from hop-scotch and jump-rope and

it's
spring
and
the

goat-footed

balloonMan whistles
far
and
wee

Song-Gatherings, Eric Tuan
From Fruit-Gathering by Rabindranath Tagore

I. The Call

Bid me and I shall gather my fruits to bring them in
full baskets into your



Song-Gatherings (continued)

Courtyard, though some are lost and some not ripe.

For the season grows heavy with its fullness, and there is a plaintive shepherd's pipe in the shade.

Bid me and I shall set sail on the river.

The March wind is fretful, fretting the languid waves into murmurs.

The garden has yielded its all, and in the weary hour of evening the call comes from your house on the shore in the sunset.

II. Interlude: Seeking

Where roads are made I lose my way.

In the wider water, in the blue sky there is no line of a track.

The pathway is hidden by the birds' wings, by the star-fires, by the flowers of the wayfaring seasons.

And I ask my heart if its blood carries the wisdom of the unseen way.

III. Consummation

O fire, my brother, I sing victory to you.

You are the bright red image of fearful freedom.

You swing your arms in the sky, you sweep your impetuous fingers across the harp-string, your dance music is beautiful.

When my days are ended and the gates are opened you will burn to ashes this cordage of hands and feet.

My body will be one with you, my heart will be caught in the whirls of your frenzy, and the burning heat that was my life will flash up and mingle itself in your flame.

Bendición, Pablo Ortiz

Text by Francisco X. Alarcón

Choco choco Chock chock
Bata bate Beat beat

Para una noche For a night
oscura y fría dark and cold
un dulce calor a sweet color
que da alegría that gives joy

para calmar to calm
la soledad loneliness
este resonar this sound
muy familiar very familiar

es mi abuelita it's my grandma
dispuesta a sacar determined to create
con su molinillo with her wooden whisk
espuma sin parar. foam without stopping

¡que sabroso
el chocolate
que mi abuelita
recalienta y bate!

how delicious
the chocolate
that my grandma
reheats and beats

Salut Printemps (Comte de Ségur), Claude Debussy

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

Hello Spring, young season,
God gives the plains their
crown back,
Burning sap boils over,
Pours itself out and
breaks free from its prison.
Woods and fields are in flower.

Un monde invisible
bourdonne
L'eau sur le caillou qui résonne
Court et dit sa claire chanson

An invisible world makes
booming (grumbling) noises,
Water runs over the resounding gravel
Runs and tells its clear song.

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

Hello Spring, young season,
God gives the plains their crown back,
Burning sap boils over,
Pours itself out and
breaks free from its prison.

Le genet 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.

The broom gilds the hill,
Onto the green lawn the hawthorn
Spills the snow of its white flowers
All is freshness, love, light;
And from earth's fertile bosom
Songs and scents rise.

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

Hello Spring, young season,
God gives the plains their crown back,
Burning sap boils over,
Pours itself out and
breaks free from its prison.
Hello Spring.

I thank You God

Gwyneth Walker
Text by e.e. cummings

i thank You God for most this amazing
day:for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes

(i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and of love and wings: and of the gay
great happening illimitably earth)

how should tasting touching hearing seeing
breathing any—lifted from the no
of all nothing—human merely being
doubt unimaginable You?

(now the ears of my ears awake and
now the eyes of my eyes are opened)

FEATURED COMPOSERS

Our *Journey to Spring* reflects springtime's renewal and rebirth, its journey from the cold harshness of winter to the promise of sunlight and warmth. We start and end our program with two joyous salutes to spring and along the way encounter the mysterious incantations of "Urok" and the haunting shadows of death and war with our two commissions, *Song-Gatherings* and *Ripple*.

***Song-Gatherings* ruminates on the struggle between life and death; with acceptance but hope for eternal spring: "O Fire... you are the bright red image of fearful freedom...my body will be one with you...and mingle itself in your flame." *Ripple* gives us a topical reflection on the effects of a calamitous event on those involved. The piece reflects the disjointed upheaval of violence through text and music — a challenging journey in itself for our singers. The 'ripples' from *Ripple* began with our study of it. The piece stretches us as musicians and asks us to examine something very close to home for many of us.**

We hope you enjoy this journey through darkness to light: from primal spells and incantations to the eternal promise of spring!

Ripple — Ted Hearne

Ted Hearne (born in 1982 in Chicago) is a composer, conductor and performer whose compositions range from operatic and orchestral works to rock and choral music. His *Katrina Ballads*, a modern-day oratorio on the media's take on Hurricane Katrina that uses a primary source libretto, was awarded the 2009 Gaudeamus International Composers Award from Music Center of the Netherlands, as well as one of the best classical albums of 2010 by *Time Out Chicago* and *The Washington Post*. Ted is the artistic director of Yes is a World and resident conductor of Red Light New Music.

"*Ripple* uses as its text just one sentence from one of the 400,000 internal military cables known as the Iraq War Logs... *Ripple* seeks to portray the effect of a singular trauma on the memory of someone who was involved. The single sentence describing the incident is set at the beginning and end of the piece — plainly, as if being read — but the rest of the movements focus on just one or two words at a time. Phrases reoccur and float in space, disembodied from the context of the larger sentence but nonetheless imbued with a memory or a feeling." — Ted Hearne

Spring Cantata — Vincent Persichetti

Born in Philadelphia in 1915, Vincent Persichetti began his musical life at the age of five, first studying piano, then organ, double bass, tuba, theory and composition. By the age of 11, he was paying for his own musical education and helping to support himself by performing professionally as an accompanist, radio staff pianist, orchestra member and church organist. Persichetti exhibited an affinity for poetry, setting numerous vocal and choral compositions to haiku as well as texts by Shakespeare, Milton, Wallace Stevens, Louis Untermeyer, and Conrad Aiken. American poet e. e. cummings provided a particularly rich source of inspiration for Persichetti, who composed six choral settings of cummings' poetry over the course of his career, encompassing twenty-three cummings poems in all.

The *Spring Cantata*, commissioned and premiered by the Wheelock College Choir in 1963, exhibits Persichetti's attention to cummings' id-

iosyncratic rhythm and tone. Four movements explore different aspects of spring: the delicacy of "trees," the breathless quickness of "if the green," the fragility of "Spring is like a perhaps hand," and the mercurial glee of "in Just-spring." Vocal and piano parts are equal players as they follow the abrupt, playful contours of cummings' texts.

Song-Gatherings — Eric Tuan

Eric Tuan (b. 1990) began his musical training under Robert Geary's direction with the Piedmont East Bay Children's Choir, and he is now a senior at Stanford studying music and linguistics. A voice student of Gregory Wait and conducting student of Stephen Sano, Eric has sung with the Stanford Chamber Chorale, the Monteverdi Consort, and Schola Cantorum of Oxford. On campus, he directs a compline choir and is an active collaborative pianist. Eric is also an emerging composer, with one of his works recently accepted for publication by E. C. Schirmer.

The poetry for *Song-Gatherings* is taken from the 1916 collection *Fruit-Gathering* by Bengali polymath Rabindranath Tagore, a poet, novelist, dramatist, and composer. Tagore translated the poems himself from his native Bengali into English.

Salut Printemps — Claude Debussy

"*Salut Printemps*," a joyful burst of greeting to springtime, is one of Claude Debussy's more harmonically traditional works. Originally entitled "Printemps," upon its publication in 1928 it was retitled *Salut Printemps* to distinguish it from the orchestral work of the same name. Flowing, arpeggiated vocal lines mimic the "rising sap" and coursing water of the lyrics, while athletic leaps in the piano part highlight the awakening of the world in springtime. A lyrical soprano solo celebrates the pure sensory beauty of the season before the opening phrase returns. This year marks the 150th anniversary of Debussy's birth.



DR. MARTÍN BENVENUTO

Artistic Director

Martín Benvenuto is one of the leading treble choir conductors in the San Francisco Bay Area and beyond. A native of Buenos Aires, Argentina, he has been Artistic Director of the Peninsula Women's Chorus (PWC) since 2003. Active as a clinician, panelist, and guest conductor, Benvenuto is also Artistic Director of WomenSing (WS), has served on the faculty of the Piedmont East Bay Children's Choir for eight years, and has recently been appointed Artistic Director of the Contra Costa Children's Chorus.

Recognized for his exacting technique and a passion for drawing the finest choral tone, Benvenuto's repertoire is extensive. In addition to the historical repertoire, his choirs are dedicated to commissioning new works from composers such as Libby Larsen, Chen Yi, Stacy Garrop, Charles Griffin, Cristián Grases, Judith Shatin, Frank Ferko, 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 are the third prize awarded to the PWC at the 2006 Béla Bartók International Choir Competition, one of the most prestigious in the European circuit, the 2010 Chorus America/ASCAP Alice Parker award, which recognized WomenSing for programming recently-composed music that expanded the mission of the chorus, and the PWC's second

place in the 2011 American Prize in Choral Performance, which recognizes and rewards the best recordings by choruses in the U.S. Benvenuto highly values artistic collaborations: his choirs have collaborated with Veljo Tormis, Joseph Jennings, Karmina Silec and Carmina Slovenica, 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 in works by Bach, Monteverdi, Britten, Mahler, Holst, Stravinsky, and Orff. Benvenuto also regularly appears as tenor soloist with leading Bay Area ensembles.

Benvenuto holds a D.M.A. 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. His undergraduate degrees in choral conducting and composition are from the Universidad Católica Argentina.

JUNG MEE KIM

Accompanist



Jungmee Kim, a native of South Korea, earned her reputation in performing song recital repertoire while studying under several renowned and respected pianists and vocal coaches. Her mentors include Terry Decima, Irma Vallecillo, Susan Larson, and John Moriarty.

Jungmee was named Gideon Klein Scholar for her study of composer Viktor Ullmann and Jewish music in Teresienstadt Camp during the Holocaust. She also received first prize in the Performing Arts Society

Beethoven Sonata Competition and a Concord Pavilion Performing Arts Scholarship.

A highly sought-after musician, she keeps a busy performance schedule as a solo pianist, collaborative pianist, organist, and percussionist. She has appeared with the Boston Philharmonic Orchestra, Harvard University Wind Ensemble, Boston Opera Collaborative, Northeastern University Orchestra, Prism Opera, New England Conservatory Light Opera Company, Harvard Business Music Series, Longy School of Music, Bay Area Classical Harmonies, Oakland Opera Theatre, and Palo Alto Philharmonic Orchestra. Jungmee has also premiered numerous compositions by New England based composers.

Jungmee is the music director and répétiteur for the San Francisco Parlor Opera; recent projects include *Thaïs*, *Madame Butterfly*, *Così fan tutte*, *Agrippina*, *Follies*, *Le nozze di Figaro*, *Amahl and the Night Visitors*, *Hänsel und Gretel* and *Les contes d'Hoffmann*.

She has an M.M. from the New England Conservatory of Music; an M.L.A. from Harvard University; and a B.A. from Northeastern University.



PENINSULA WOMEN'S CHORUS

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

The PWC is known for

adventurous programming, seeking out music written specifically for women and frequently commissioning new works. The singers are se-

lected by audition and share an enthusiasm for challenging repertoire sung in original languages. Among PWC honors are second place in the American Prize for Choral Performance for its 2010 CD *Nature Pictures*; 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); finalist in the 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 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 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 2001. The PWC has participated in many choral competitions and festivals: in 2011, it was selected to participate in the Seghizzi International Competition of Choral Singing in Gorizia, Italy; in the summer of 2003, it was 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 performances throughout the San Francisco Bay Area, the chorus has been heard on National Public Radio, and has appeared on television both nationally and internationally.

Soprano 1

Stephanie Batties†
Charlotte Daly
Mardie Daul
Coco Harris
Jocelyn Lambert
MaryLouise Meckler†
Mercidita Navarro
Katie Sanwick†
Kyle Sofman†
Judy Sweet
Patricia Tani†
Jane Walker

Alto 1

Linda Boyd
Whitney Burns
Jan Cummins
Sarah Etheredge†
Ann Hillesland†
Cathleen Kalcic†
Betsy Landergren
Holly Liberatore
Roselena Martinez†
Kathy Plock
Jan Schonhaut
Gail Schwettman
Deanne Tucker†
Marsha Wells
Janet Wheelock

Soprano 2

Sara Asher†
Vicki Brown
Beatrice Fanning†
Yenyi Fu
Emily Jiang†
Elise Kent†
Andra Marynowski
Carole McCreery
Robin Mulgannon
Eithne Pardini
Susan Young

Alto 2

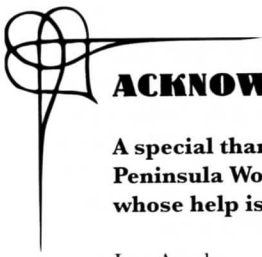
Anne Anderson
Lisa Collart†
Hannah Druckman
May Goodreau
Lynne Haynes-Tucker†
Valerie Hornstein
Yiting Jin†
Kathy MacLaury†
Martha Morgan†
Susan Rooke
Hoai-Thu Truong
Jeanne von Gunten
Barbara Zoeller

†Alla Breve Singers



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Please let us know if you would like to be included in our mailing list to receive season brochures, postcards and other chorus news. A sign up list is available in the lobby or you can give us your mailing information through our website at www.pwchorus.org.



ACKNOWLEDGMENTS

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- | | |
|---------------------|------------------|
| Jose Arocha | Joel Kent |
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| Jan Houlihan | David Young |
| Cathleen Kalcic | Sydney Young |
| | Jim Yowell |

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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.

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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.



Theatre Works
Robert and Zelda Thomas
Catherine Trejo
Jeanne von Gunten
Jane Walker
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The Winter Lodge Ice Skating Rink
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A SPECIAL THANK YOU TO OUR DONORS

The Peninsula Women's Chorus gratefully acknowledges donations received between April 15, 2011 through April 15, 2012. Donations received after the publication deadline will be acknowledged in the next program. PWC values all our donors and we try to be accurate on this listing. Please let us know if we have made any error regarding your support. Thank you!

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Nick Burkitt
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Kathleen Campbell
in memory of Maura Wait

Experienced singers are invited to audition with the Peninsula Women's Chorus

Second place winner of the American Prize competition for Choral Performance, community chorus performance category; two-time winner of the Chorus America/ASCAP Award for adventurous programming; third place winner in the Female Choir category of the prestigious 22nd Bela Bartok International Choir Competition in Debrecen, Hungary in 2006

All voice parts considered, with a current emphasis on soprano I and 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



Barb Conahan
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 Evelyn Garza
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 Harriet Palmer
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 Patricia Peterson

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 Eva Pollack
 Sandra Rich
 Alan Rogol
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 Alison Rose
 Deborah Rose
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A Grand Night for Singing

Be sure to mark your calendars for our Summer 2012 concert

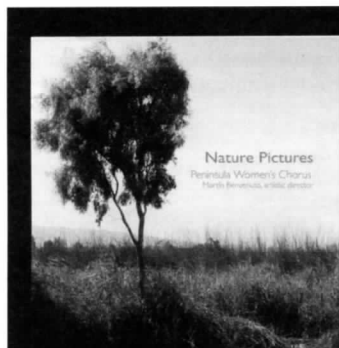
Sunday, 9/9/12 at 3:00 pm
 Tuesday, 9/11/12 at 8:00 pm

St. Matthew's Lutheran Church
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Visit our website at www.pwchorus.org

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Nature Pictures Earns PWC 2nd Place in National Competition

"An outstanding recording from a very fine chorus."

— David Gardner, The American Prize

"... a superb CD" — Veljo Tormis, composer

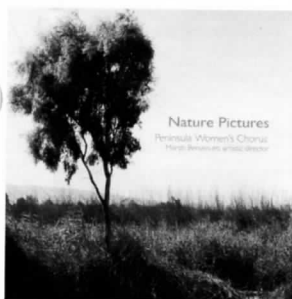


The PWC was delighted to receive the second place award for the American Prize in Choral Performance for our 2010 CD release, *Nature Pictures*. This dynamic recording features the *Nature Pictures* song cycle by esteemed Estonian composer, Veljo Tormis, and other works through which PWC evokes intense images and dynamics from the natural world with a palette of vocal color. The American Prize is a series of new, non-profit national competitions for the best recorded performances of music in various categories. Find out why *Nature Pictures* is garnering attention in music circles! Enjoy this award-winning example of PWC at its best!

This CD is available for purchase in the lobby at today's performance.



PWC Performances Available on Compact Disc



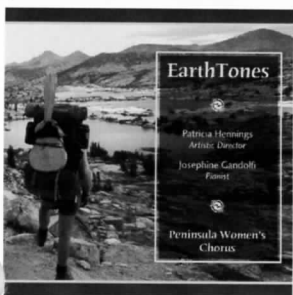
NATURE PICTURES

With its newest CD, *Nature Pictures*, the PWC celebrates a close relationship with prominent Estonian composer, Veljo Tormis. Influenced by his deep conviction that ancient song traditions reflect a close connection to nature, the prolific Tormis gives us the four seasons in 36 miniatures of intense choral imagery in his evocative song cycle, *Looduspildid (Nature Pictures)*. We are proud to present the first American recording of this cycle! This eclectic recording continues the theme with Karl Korte's Spring, Chen Yi's *Looking at the Sea* and Samuel Barber's *To Be Sung on the Water*. Also included are Edward Elgar's *The Snow*, and Kenneth Leslie's lovely *Cape Breton Lullaby*, a PWC favorite.



WINTER PATTERNS

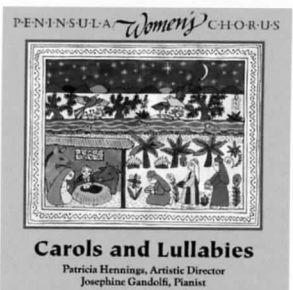
This holiday-themed CD takes its name from the evocative choral landscapes of Estonian composer Veljo Tormis's *Talvemustrid (Winter Patterns)*. Other highlights include Daniel Pinkham's lively and popular *Christmas Cantata*, Hildegard von Bingen's meditative *O Vivens Fons*, two remarkable settings 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

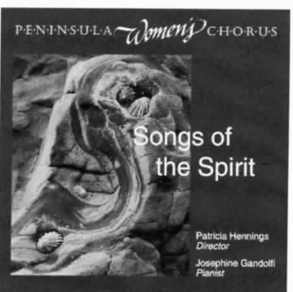
Earth Tones pays tribute to the PWC's late director Patty Hennings's infectious love of music and life. It is the fulfillment of her vision for a CD of the PWC's twentieth-century repertoire that transports the listener and inspires the soul with "earth sounds." The CD opens with the blossoming sunrise 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.



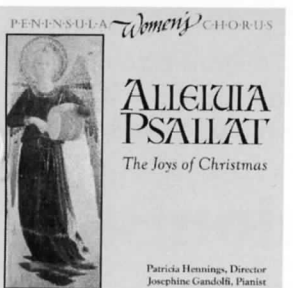
CAROLS AND LULLABIES

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!



ALLELUIA PSALLAT

Music for yuletide, this CD features some of PWC's best-loved Christmas music, including pieces by Hildegard von Bingen, Benjamin Britten, and Kirke Mechem.

These CDs can be purchased at today's performance and through our website.

PWC Spring Concert 2012
Journey To Spring

Dear PWC Guest: Please take a few minutes to answer the following questions. This survey collects information required for our grant applications and is part of an ongoing effort to better understand our audience base. Thank you!

1. What is the ZIP Code or postal code of your primary residence? _____

2. Please indicate your level of enjoyment of this concert, on a scale of 1 to 5. Circle one.

1	2	3	4	5
Did not enjoy				Loved it!

3. What were your favorite pieces? _____

4. What would make your PWC concert experience better?

5. How did you hear about this concert?

- Friends and family
- PWC mailer
- Newspaper/local events calendar
- Internet and social websites (example: PWC website, Facebook)
- Bulletin board (example: library, music store)
- Brochure/postcard stack (example: at doctor's office)
- Other -- Please specify _____

6. Other comments?

Please Turn Page Over To Fill In Your Details to be Entered Into the Raffle

**Thank you for completing the survey.
Please enter your contact details to enter the raffle.**

Name : _____ Contact Number : _____

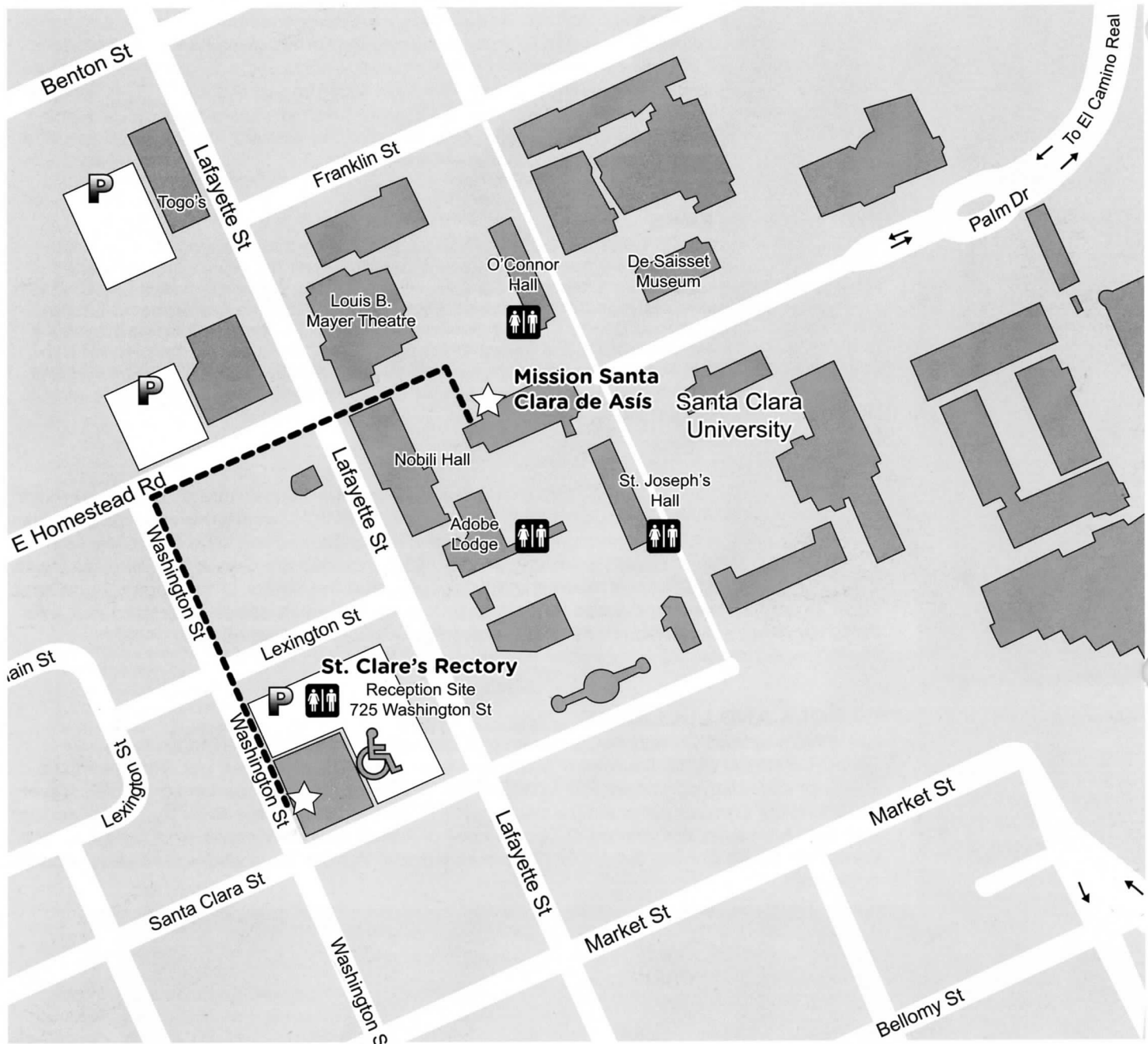
Address : _____

Email Address : _____

- I am already on the PWC mailing list
- Please add me to the PWC mailing list
I prefer to be contacted by: Email Regular Mail

I am interested in auditioning for PWC. Please contact me about an audition.




After the May 20th 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:

On leaving the Mission from the front doors turn right;
 turn right onto Santa Clara St.;
 take second right onto Washington St.

Please do not park in front of the American Legion Hall on Homestead Rd. as they will need that space for their own function.

-  Parking
-  Handicapped parking
-  Public restrooms (located in St. Joseph's Hall, O'Connor Hall, next to Adobe Lodge as well as the reception site)