



8th Annual Festival of

NEW MUSIC FOR TREBLE VOICES

Saturday, March 28 • 4 pm All Saints' Episcopal Church 555 Waverley Street, Palo Alto, CA

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To us, it's personalsm

The Peninsula Women's Chorus presents The 8th Annual Festival of

NEW MUSIC FOR TREBLE VOICES

Martín Benvenuto, Festival Director

Piedmont East Bay Children's Choir Ancora Musae Vox Femina Los Angeles

| PENINSULA WOMEN'S CHORUS Martín Benvenuto, Artistic Director; Jungmee Kim, accompanist | |
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| Jubilate Deo, from Three Meditations for Women's Chorus | Charles Griffin (b. 1968) |
| I live in pain | David Lang (b. 1957) |
| Thou Famished Grave | Stacy Garrop (b.1969) |
| ANCORA Bob Geary, Artistic Director | |
| It's strange about stars | Melissa Dunphy (b. 1980) |
| Shadows over a cradle | Melissa Dunphy |
| commissioned by Piedmont East Bay Childre | en's Choir |
| Gloria, from Messe a Trois Voix | André Caplet (1878-1925) |
| MUSAE Ben Johns, Artistic Director | |
| Ave Regina coelorum | Vytautas Miškinis (b. 1954) |
| Two selections from <i>The Muse,The Stove, and The Willow Plate</i> The Stove The Willow Plate | Zae Munn (b. 1953) |
| VOX FEMINA LOS ANGELES Iris S. Levine, Artistic Director | |
| In that Infinite Moment, from I Will Remember Everything | Eric Banks (b. 1969) |
| #3 Mrs. Austen, from Three Poems from the Parlour | Eleanor Daley (b. 1955) |
| How Sweet the Moonlight Sleeps | Robert H. Young (1923-2011) |
| And Ain't I A Woman! | Susan Borwick (b. 1946) |

PENINSULA WOMEN'S CHORUS AND VOX FEMINA

Song of Perfect Propriety Carol Barnett (b.1949)

COMBINED CHOIRS

One With the Wind David O (b.1970)

Ashley Sheagley, soloist Catherine Card, Mary Read and Missy Nieto, trio

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

■ TEXTS & PROGRAM NOTES

■ PENINSULA WOMEN'S CHORUS

Jubilate Deo, from Three Meditations for Women's Chorus, Charles Griffin, text from Psalm 66:1-3: 100: 1-3

A native New Yorker, Charles Griffin's works have been regularly performed throughout North and South America, Europe, and Asia in such venues as Merkin and Weill Recital Halls in NYC, Washington D.C.'s Kennedy Center, Spoleto Festival USA, Aspen Music Festival, and ACDA conventions. In 2005, he relocated to Latvia, where he worked on projects with his own 8-piece ensemble, as well as commissions from the Riga-based women's vocal ensemble Putni. He has recently begun delving into electro-acoustic music, with a premiere in July 2009 at the Norberg Electronic Music Festival in Sweden. Upcoming projects include a new work for trumpet, strings, and electronics with musicians from the Liepaja Symphony Orchestra, and a solo piano work for Mexico-based pianist Ana Cervantes.

"Jubilate Deo" is the third and final movement of Griffin's *Three Meditations for Women's Chorus*, written in 1995. The first movement, "Agnus Dei," is included in PWC's Winter Patterns CD, and the "Jubilate Deo" will be featured in Mostly Made in America, our CD to be released this coming spring.

Jubilate Deo omnis terra:
psalmum dicite nomini ejus:
date gloriam laudi ejus.
Dicite Deo, quam terribilia
sunt opera tua, Domine!
In multitudine virtutis tuae
mentientur tibi inimici tui.
Jubilate Deo omnis terra;
Servite Domino in laetitia.
Intrate in conspecta ejus.
Scitote quoniam Dominus ipse est Deus.

Jubilate Deo omnis terra.

Be joyful in God, all the earth: proclaim His name with song: make His praise glorious.
Say unto God, how fearful are Your works, Lord!
Before the magnitude of Your power Your foes will be shown to be deceivers.
Be joyful in God, all the earth: Serve the Lord with gladness.
Come before his presence.
Know ye that the Lord, He is God.
Be joyful in God, all the earth.

I live in pain, David Lang, text by David Lang (after Contessa de Dia)

Musical America's 2013 Composer of the Year and recipient of Carnegie Hall's Debs Composer's Chair for 2013-2014, David Lang is one of America's most-performed composers. His catalogue is extensive, and his opera, orchestra, chamber, and solo works are by turns ominous, ethereal, urgent, hypnotic, unsettling, and very emotionally direct. His works are being heard around the globe in performances by the BBC Symphony, the International Contemporary Ensemble, Santa Fe Opera, the New York Philharmonic, the Netherlands Chamber Choir, the Boston Symphony, the Munich Chamber Orchestra, the Kronos Quartet, and many others. Lang is co-founder and co-artistic director of New York's legendary music collective Bang on a Can.

I wrote "I live in pain" as a present for my friends Donald Nally and the excellent Philadephia chorus, The Crossing. The piece is a love song, and the text describes an intense longing for a lover who is no longer there. I was inspired to write the text by my attempts to read the works of the 12th century troubador, Beatriz de Dia, often referred to as the Contessa de Dia, probably the most famous woman troubador. I say my "attempts to read" because she wrote in medieval Occitan, the antiquated version of a regional language of a small area in Southern France, which I don't speak or read. Luckily I found a translation of some of her texts into Italian, which I also don't really speak or read, but which I know at least well enough to push me in the direction of the text I finally made.

- David Lang

I live in pain for someone I once had, for someone I once wanted, for someone I once knew, for someone I once loved without measure.

I see now that he left me because I did not give him all my love.

I see now I was wrong and now I sleep alone.

I want to hold him in my naked arms. I want to lie beside him in my bed.

I want him more than any long-forgotten lovers ever loved before.

I want to give him ev'rything: my heart, my love, my senses, my sight, my life.

Good friend, kind friend, fearless friend. When will I have you? When will you lie beside me?

When will I give you my love? You know how much I want you.

Promise me you will do what I say. Please do what I say.

Thou Famished Grave, Stacy Garrop, sonnet by Edna St. Vincent Millay (1892-1950)

Commissioned by the Patricia Hennings New Music Fund for the Pensinsula Women's Chorus on the occasion of its 40th anniversary, Martín Benvenuto, Artistic Director.

Stacy Garrop's musical aesthetic embraces a diverse range of styles and languages, which she weaves together into a musical tapestry that fits the needs of each new piece. Her music has strong dramatic and programmatic tendencies, which are tempered by more abstract, gesture-based ideas. Garrop has received a 2012 commission from the Fromm Music Foundation at Harvard University, as well as awards from the Detroit Symphony Orchestra, Chicago Symphony Orchestra, Omaha Symphony, New England Philharmonic, Pittsburgh New Music Ensemble, and the Sackler Composition Prize, as well as two Barlow Endowment commissions. She is Head of Composition and Associate Professor of Composition at the Chicago College of Performing Arts at Roosevelt University.

We sing the defiant text of Edna St Vincent Millay: "Thou famished grave, I will not fill thee yet." Garrop's use of alternating minor and major keys throughout the piece represents the battle between the poet and death. Who will prevail? The question is left unanswered in the end—of course we know that death always wins eventually—but not yet, for "I am too happy here." In the meantime, let us sing!

Thou famished grave, I will not fill thee yet, Roar though thou dost, I am too happy here; Gnaw thine own sides, fast on; I have no fear Of thy dark project, but my heart is set On living—I have heroes to beget Before I die; I will not come anear Thy dismal jaws for many a splendid year; Till I be old, I aim not to be eat. I cannot starve thee out: I am thy prey And thou shalt have me; but I dare defend That I can stave thee off; and I dare say, What with the life I lead, the force I spend, I'll be but bones and jewels on that day, And leave thee hungry even in the end.

■ ANCORA

It's strange about stars..., Melissa Dunphy, text from Sun-Up [IV. Betty] by Lola Ridge (1920)

It's strange about stars...

You have to be still when they look at you.

They push your song inside of you with their song.

Their long silvery rays

sink into you and do not hurt.

It is good to feel them resting on you

like great white birds...

and their shining whiteness

doesn't burn like the sun-

it washes all over you

and makes you feel cleaner'n water.

Shadows over a cradle, Melissa Dunphy

(Shadows over a cradle...

fire-light craning...

A hand

throws something in the fire

and a smaller hand

runs into the flame and out again,

singed and empty...

Shadows

settling over a cradle...

two hands

and a fire.)

Gloria, from Messe à Trois Voix, André Caplet

André Caplet (1878-1925) was a musical prodigy and won the Prix de Rome in 1901. He wrote innovative works for voice, but was primarily known for orchestrating the works of Claude Debussy. Caplet conducted the Boston Opera from 1910-1914. He composed the Messe a Trois Voix in 1920.

Gloria in excelsis Deo

et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te, adoramus te, glorificamus te,

gratias agimus tibi propter magnam gloriam tuam,

Domine Deus, Rex cælestis, Deus Pater omnipotens.

Domine Fili Unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris,

qui tollis peccata mundi,

miserere nobis;

qui tollis peccata mundi,

suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,

miserere nobis.

Quoniam tu solus Sanctus, tu solus Dominus,

tu solus Altissimus, Jesu Christe: cum Sancto Spiritu: in gloria Dei Patris.

Amen.

Glory to God in the highest,

and on earth peace to people of good will.

We praise you, we bless you, we adore you, we glorify you.

we give you thanks for your great glory,

Lord God, heavenly King, O God, almighty Father.

Lord Jesus Christ, only Begotten Son, Lord God, Lamb of God, Son of the Father, you who take away the sins of the world,

have mercy on us;

you who take away the sins of the world,

receive our prayer.

you who are seated at the right hand of the Father,

have mercy on us.

For you alone are the Holy One, you alone are the Lord,

you alone are the Most High, Jesus Christ:

with the Holy Spirit, in the glory of God the Father.

■ MUSAE

Ave Regina coelorum, Vytautas Miškinis

Ave, Regina coelorum, Ave, Rex angelorum, Salve radix, salve porta. Ex qua mundo lux est orta; Gaude Virgo gloriosa

Super omnes speciosa, Vale, o valde decora,

Et pro nobis Christum exora.

Hail to the queen of heaven, Hail to the monarch of angels,

Greetings to [Jesse's] root, greetings to the gate.

From whom to the world a light arose;

Rejoice, o glorious virgin Lovely above all others, Farewell, o most beautiful, And pray for us to Christ.

The Stove, Zae Munn, text excerpted from "Revolution," a short story by Ann Kilkelly

One day my mother picked up a sledge hammer and pounded her kitchen stove into bits. She served cold cuts to my father for lunch. In that age, and in that place, such a challenge to my father's authority and right was mysterious, outrageous, even apocalyptic. The demise of the stove, its piecemeal destruction, poked at the heart of the country, at the quality of life in the town.

And one day, without warning, my mother took it apart, and laughing beat the old stove to death. And one day, without warning, my mother took up a sledge hammer and pounded her kitchen stove into bits.

The Willow Plate, Zae Munn, text excerpted from "The Collectors," a poem by Ann Kilkelly

I would crawl into the willow plate if only you would

love me.

I would seduce the watchman,

change you to a bird,

and we would fly over dinner plates.
We would spend eternity

counting the trees,
passing a branch

from beak to beak.

■ VOX FEMINA LOS ANGELES

In that Infinite Moment, from I Will Remember Everything, Eric Banks, based on the works of Russian poet Sophia Parnok (1885-1933)

Originally written as a commission for Bay Area-based women's vocal octet KITKA, Banks was inspired by the research of scholar Diana Burgin, who wrote a "lyric biography" on Parnok—interpreting her life's story through her written work. Parnok was Russia's first openly lesbian poet, but Soviet censorship made it impossible for her to publish after 1928. She struggled to make a living translating the work of Baudelaire and Proust, and was even occasionally homeless. When she died of complications arising from Graves' disease, three of her lovers were at her bedside.

We enter into the piece as a line from Sappho (which Parnok herself translated into Russian) reaches back into the muddled void of history: "Believe me, someone in the future will remember us." The chant rises as we summon the spirit of Sophia — Sonya — Safiya. (As is common in Russian, one name may have many diminutives).

Rather than the standard choral division of two to four parts, Banks has written eight distinct vocal parts. At times he uses all parts working together as one eight-voice, texturally rich ensemble. At other times, the single-chorus texture transforms into a double choir—the parts separated into two equal and distinct entities where the goal is not to sing together in eight parts, but to facilitate responsive effects between the part groupings. In this piece, this effect is used to communicate to the audience in two languages: Russian and English. While one group sings the original Russian text, the other translates.

"Believe me, someone in the future will remember us." Sophia Yakovlevna Parnok (Sofya, Sonya)

I will remember everything.
In one immeasurable moment, all of my days
Will come before me, like an obedient flock.
On all of the paths I have taken, I will not overlook
A single step, for they are like the lines in my favorite book,
And to the misfortune of all of my days, I will softly say: "yes."

Are we not called here by the whim of love?
O love, how I have tried to not shatter your chains!
And now without fear, without shame, without despair I will remember everything.

Even if I must suffer through a miserable harvest, Even if my god has lied, my faith will be steadfast, In that infinite moment, that final moment, when I will remember everything.

#3 Mrs. Austen, from Three Poems from the Parlour, Eleanor Daley

During social gatherings of the upper and middle classes in 19th century England, men and women frequently separated into two different parlors. The poems that comprise *Three Poems from the Parlour* are by Jane Austen and her family, and were invented during a parlor game in which the ladies had to apply their imaginations to devising poems in which every line ended in a rhyme with "rose." This third poem, written by Austen's mother, shows that the apples did not, in fact, fall far from the tree: her creation is at once practical, funny, self-deprecating, and sly.

This morning I woke from a quiet repose, I first rubbed my eyes, and I next blew my nose; With my stockings and shoes I then covered my toes, And proceeded to put on the rest of my clothes—This was finished in less than an hour, I suppose. I employed myself next in repairing my hose, 'Twas a work of necessity, not what I chose; Of my sock I'd much rather have knit twenty rows.

My work being done, I look'd through the windows And with pleasure beheld all the bucks and the does, The cows and the bullocks, the wethers and ewes. To the library each morning the family goes, So I went with the rest, though I felt rather froze. My flesh is much warmer, my blood freer flows, When I work in the garden with rakes and with hoes. And now I believe I must come to a close, For I find I grow stupid e'en while I compose. If I write any longer my verse will be prose.

How Sweet the Moonlight Sleeps, Robert H. Young, text from *The Merchant of Venice* by William Shakespeare (1564-1616)

The history of American censorship of Shakespeare's *The Merchant of Venice* begins in the early years of the 20th century, where school boards were requested to remove the play from curriculums because of anti-Semitic content. Some teachers were forbidden to teach the play altogether, others were allowed as long as they never mentioned the controversial central character, Shylock! This selection sets beautiful words uttered by Lorenzo, the man who marries Shylock's daughter. It is a piece of music about music: the melodic lines imitate the listener apprehending music arching across the night, louder here, softer there, and the ear must work harder to hear the strains.

How sweet the moonlight sleeps upon this bank! Here will we sit and let the sounds of music Creep in our ears: soft stillness and the night Become the touches of sweet harmony. Look how the floor of heaven Is thick inlaid with patines of bright gold: There's not the smallest orb which thou behold'st But in his motion like an angel sings, Still quiring to the young-eyed cherubim; Such harmony is in immortal souls; But whilst this muddy vesture of decay Doth grossly close it in, we cannot hear it.

And Ain't I A Woman!, Susan Borwick, based on the words of Sojourner Truth (1797-1883)

Born into slavery, Sojourner Truth became a powerful voice in the abolition and women's rights movements in 19th century America. Susan Borwick's composition of selections from Truth's speech at the Ohio Women's Rights Convention in 1851 has a strong sense of forward motion—imagining the rhythm and flow of an orator, at times like a sermon. The blues-like setting gestures to the powerful song of performers like Ma Rainey and Mamie Smith at the beginning of the 20th century—black women with powerful voices making their indelible mark on American popular song.

And ain't I a woman! Ain't I a woman! Look at my arm! Look at me! No man fed me, No man could head me, Look at my arm! Look at me! I've plowed and I've planted, Look at my arm! Look at me! Ain't I a woman! Ain't I a woman! Look at my arm! Look at me!

I could work as much and eat as much and bear the lash as much as a man. And I done borne thirteen children, sold t' slavery, And when I cried out and cried out and grieved like no man can, No one but Jesus, nobody else heard my plea.

If the first woman God ever made was strong enough to turn the world Upside down all alone, then these women here now Can get together and turn it all back around, None but Jesus, nobody else, can show us how.

■ PENINSULA WOMEN'S CHORUS AND VOX FEMINA LOS ANGELES

Song of Perfect Propriety, Carol Barnett, poem by Dorothy Parker (1893-1967)

Carol Barnett's music has been called audacious and engaging. Inspired by Dorothy Parker's feisty poem, Barnett selected "Song of Perfect Propriety" for the Cornell University Women's Chorus as part of a project titled "No Whining, No Flowers," in which several women composers were commissioned to set texts by women poets. In her vocal direction Ms. Barnett instructs us to be lusty, unpredictable and...a bit dangerous. Barnett studied composition, piano, and flute at the University of Minnesota and she currently teaches at Augsburg College in Minneapolis.

Dorothy Parker was one of the most accomplished and successful feminist literary writers in women's history. Working as a columnist for *Vanity Fair* and *The New Yorker* magazines, and as a successful Hollywood screenplay writer, Parker received literary acclaim for her satirical wit and her works, which often encouraged women to move away from repressive Victorian ideals. In keeping with this philosophy, her poem, "Song of Perfect Propriety," alternates between a more modern take on the gentler sex as swashbuckling, strutting, cursing pirates plundering the hearts of men, and the more traditional fate of "writing little verse as little ladies do." Dorothy Parker's famed caustic wit is much in evidence here. Attributed to her is the well known verse, "Men seldom make passes at girls who wear glasses," and she had suggested as her epitaph, "Excuse my dust."

Oh, I should like to ride the seas,
A roaring buccaneer;
A cutlass banging at my knees,
A dirk behind my ear.
And when my captives' chains would clank I'd howl with glee and drink,
And then fling out the quivering plank
And watch the beggars sink.

I'd like to straddle gory decks,
And dig in laden sands,
And know the feel of throbbing necks
Between my knotted hands.
Oh, I should like to strut and curse
Among my blackguard crew...
But I am writing little verse,
As little ladies do.

Oh, I should like to dance and laugh And pose and preen and sway, And rip the hearts of men in half, And toss the bits away. I'd like to view the reeling years Through unastonished eyes, And dip my finger-tips in tears, And give my smiles for sighs.

I'd stroll beyond the ancient bounds, And tap at fastened gates, And hear the prettiest of sounds, The clink of shattered fates. My slaves I'd like to bind with thongs That cut and burn and chill... But I am writing little songs, As little ladies will.

PWC MENTORSHIP PROGRAM



The PWC has had the pleasure of welcoming and working with talented high school students in the fifth year of our Mentorship Program. This 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.

For more information about the PWC Mentorship Program, visit www.pwchorus.org/mentor.html

■ COMBINED CHOIRS

One With the Wind, David O, text by Larissa FastHorse and David O

Donna Burroughs, a former Vox singer, has long been inspired by her spouse and life partner, Maureen, but especially so in recent years as Maureen has been facing ongoing health challenges. After a particularly difficult time in early summer 2014, Donna approached Vox artistic director, Dr. Iris S. Levine, about commissioning a piece to capture the resiliency of the human spirit in song. Soon after, "One With the Wind" was born.

When Dr. Levine approached renowned Los Angeles composer David O to write the commission, David was honored, yet felt quite a weight of responsibility to capture such a personal and powerful story for Donna, Maureen, and the women of Vox. David turned to playwright Larissa FastHorse to honor the piece with text from a woman's perspective. Together, they created "One With the Wind."

The text explores the struggles of convalescence and the fight to accept oneself, based on Maureen's story and crafted from Larissa's Lakota community roots. In the Lakota community, identities are formed in relation to others, not individually, and women traditionally carry the largest community and household roles. "It felt especially natural to write for a women's choir about a woman's survival story," says Larissa. David expertly takes the text and reflects the survival story through the various vocal parts: the soloist as the individual, the trio as the immediate family, the small group as the extended family and the full choir as the community. David embodies the story's struggles through patterns of dissonance among the vocal parts: the individual fights for self-acceptance and the community fights to support her. "Listen for the places where the notes seem to pull at each other," says David.

- excerpted from notes by Maya Shah

Inside this body, no one (in) here but me.

Misnala* Alone I fight my wind.

Though my body aches and my mind is weary, and my heart breaks, alone I fight the wind

Ah – Daughter – Mother – Sister. *Tiwahe.** We build the wall to shield you. We build the wall so you can fight the wind. In the circle, we stand against the wind.

Tioshpaye.* We walk together. We work together. We help each other. We hold each other. Let the wind cool you. Let the wind soothe you. Let the wind move you. Do not fear the wind. Tioshpaye. Together we face the wind.

All mothers, all daughters, all sisters, Oyate.* We face the North for fortitude, we face the East for wisdom, we face the South for a generous spirit, we face the West for courage.

From the four corners of the earth, the wind blows over us all.

Together we rise, together we fly, together we sail on the wind.

The one breath of the earth.
The one breath blows through us.
The one breath inside of us.
We are one with the wind.
Hoka hey!*

*Lakota translations: Misnala — myself; a woman defining herself; Tiwahe — immediate family; Tioshpaye — extended family, friends and colleagues, "to be part of a circle"; Oyate — the people, a nation, all people; Hoka hey! — a rallying cry, urging people forward with the confidence that they are already walking on the good Red Road, so that any day is a good day to live, or to die.

■ ABOUT THE CHOIRS ■

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 selected 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.

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 as Artistic Director of the Contra Costa Children's Chorus, and has been on the faculty of the Piedmont East Bay Children's Choir for eight years.

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

Kirke Mechem, Libby Larsen, Mark Winges, Ted Hearne, 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 Bártok 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 Šilec 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.

JUNGMEE KIM, PWC Accompanist



Jungmee Kim joined PWC as the accompanist in 2010. She received her Master's from New England Conservatory of Music in Collaborative Piano, Master's from Harvard University in Social Psychology, and Bachelor's degrees in Music and Psychology from Northeastern University.

Jungmee has served as the music director and répétiteur for the San Francisco Parlor Opera from 2007 to 2012. She has performed 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, Palo Alto Philharmonic Orchestra, and iSing SV.

ALTO I

Jungmee was named Gideon Klein Scholar for her study of composer Viktor Ullmann and Jewish music in Teresienstadt Camp during the Holocaust. In 2007 she was invited by the US Department of State to perform at the UNESCO World Headquarters in Paris, France for her work with NU-FAX grant. Her mentors include Terry Decima, Irma Vallecillo, Susan Larson, and John Moriarty.

CHORUS MEMBERS

SOPRANO I
Anna Chase
Charlotte Daly
Ciara Karski
Sarah Kelts
Danni Redding Lapuz
MaryLouise Meckler
Mercidita Navarro
Katie Sanwick
Kyle Sofman
Judy Sweet
Jane Walker

SOPRANO 2
Sara Asher
Victoria Brown
Jan Cummins
Petra Dierkes-Thrun
Beatrice Fanning
Barbara Hennings
Emily Jiang
Jeanna Joseph *
Elise Kent
Andra Marynowski
Robin Mulgannon
Eithne Pardini
Adrielle Van Amsterdam
Helen Yu

Ann Crichton Sarah Etheredge Julia Fearon * Ann Hillesland Cathleen Kalcic Bryn Kimura Betsy Landergren Holly Liberatore lennifer Mace Roselena Martinez Rima Parekh * Diane Parnes Kathy Plock Hoai-Thu Truong Deanne Tucker Marsha Wells

ALTO 2
Anne Anderson
Tricia Baldwin
Lisa Collart
May Goodreau
Lynne Haynes-Tucker
Valerie Hornstein
Yiting Jin
Kathryn MacLaury
Martha Morgan
Susan Rooke
Barbara Saxton
Barbara Zoeller

^{*} PWC Mentorship Program students





PIEDMONT EAST BAY CHILDREN'S CHOIR ANCORA

Ancora represents the fruition of many years of choral excellence in the Piedmont East Bay Children's Choir. Its twenty young women have progressed through the Choir's comprehensive music training program and have performed extensively around the world. Ancora began in 1996 in response to a student-led initiative to form an advanced treble workshop focused on new music. The group rehearses once a week, collaborates with composers and other arts organizations, makes recordings, performs for public events, and tours occasionally. Ancora performed as an invited guest choir at the western regional conference of the American Choral Director's Association (ACDA) in Honolulu, Hawaii, and in the past two years has premiered works by Eric Tuan, Rachel Adams, Mark Winges, and Maggie Ruenzel. The group also gave the American premiere of "A lo chilango" by Mexican composer Diana Syrse. Ancora performs annually at the New Music for Treble Voices concert in Palo Alto, appeared with the Oakland East Bay Symphony in December, and is featured at PEBCC's popular December Candlelight Concert and the Jazz and Beyond concert in May.

ROBERT GEARY, Artistic Director



For more than 30 years as the Piedmont East Bay Children's Choir's Artistic Director, Robert Geary has developed a relationship with PEBCC, its students and the community it serves that is unique and profound in the world of choral music today. Refusing only to explore historical music, Geary puts the Choir on the musical vanguard through his determined advocacy of "new music," commissions, premieres, and recordings of innovative and demanding new works by today's leading composers. He instills in his singers the qualities of intellectual and technical focus, discipline, and long-term commitment. Recordings of Geary's choirs can be found on Harmonia Mundi, Koch International, Swiss International Radio, and Innova. Geary also founded the new music chamber choir Volti, and is

the Artistic Director of the San Francisco Choral Society. Under his direction, PEBCC has the distinction of receiving the ASCAP/Chorus America Award for Adventurous Programming an unparalleled three times. Geary and PEBCC have performed throughout the United States, Canada, Mexico, Cuba, Poland, Czech Republic, Hungary, Germany, Austria, Norway, Sweden, Finland, Estonia, Latvia, Italy, Slovenia, United Kingdom, Russia, Hong Kong, China, Taiwan, Maylasia, Singapore, Croatia, and Serbia. The Choir has performed at the Oregon Bach Festival, the Newport Music Festival, with Oakland Ballet, San Francisco Symphony, Berkeley Symphony, San Francisco Opera, Mark Morris Dance Group, and Oakland East Bay Symphony; and for the national conferences of Chorus America, the American Choral Directors Association, the Organization of American Kodaly Educators, and the College Music Society. PEBCC has been heard on National Public Radio, BBC Radio, on various television stations, and in film scores.

CHORUS MEMBERS

Rachel Adams Madeleine Ahlers Lucy Allen Sarah Beasley Tate Bissinger Kennedy Christensen Chloë Combes Emi Fogg Rachel Frost Juliet Hayes

Apryl Hsu Olivia Lee Alison Mathews Florence-Faith Matteson Ariel McEtchin Carmen Sanchez Elsa Savant Delphina Wedell Naama Weksler Orli Ziv

MUSAE

Musae is a women's vocal ensemble based in San Francisco. The group takes its name from the original "ladies of song," the classic nine Muses of Greek mythology. Since its founding in 2004, Musae has performed diverse and accessible music throughout the Bay Area, and continues to stretch the boundaries of traditional repertoire for women's voices.

Musae functions as a musical collective in which each singer identifies as a leader and soloist contributing actively to the artistic process. The group's singers are trained in the choral tradition, but not bound by it. Each singer may sing a range of voice parts based on the aesthetic demands of the music, and the group performs largely without conductor.

Musae has established itself as an up-and-coming member of the Bay Area music community. The group has worked with acclaimed vocal ensembles Kitka and Chanticleer, performed at charity events, hosted a series of open houses, and produced a full schedule of concerts. Whether in Berkeley, Marin, on the Peninsula, or in San Francisco, Musae offers its audiences a new experience of women's voices with a repertoire including sacred chants, baroque masterpieces, choral standards, chamber pieces with string quartet, spirituals, folksongs, jazz, bossa nova, and popular music from five continents.

BEN JOHNS, Artistic Director

23

Ben Johns earned a master's degree in choral conducting in 2009 from the University of California, Irvine and holds undergraduate degrees in dance, vocal performance, and chemistry. He won the Chancellor's Award for Excellence in Undergraduate Research for his honors thesis topic, "Exploring the Neurobiological Basis for the Effect of Movement on the Voice," which he presented at the American Association of Physics Teachers conference at California State University, Sacramento in 2004.

Ben is also the director of education for Chanticleer, the professional men's vocal ensemble in which he formerly sang for three years. Under his direction, Chanticleer's education program won Chorus America's prestigious Education and Outreach Award. Ben's education duties include, but are not limited to, directing Chanticleer's LAB Choir (a small ensemble, youth, and honor choir), giving master classes to Bay Area high school and middle school choirs, and conducting youth choral festivals in the Bay Area and abroad. Ben also teaches voice privately and continues to sing professionally as a soloist and choral artist around the country.

CHORUS MEMBERS

Sabrina Adler, Laney Armstrong, Kirstin Cummings, Rachel Herbert, Kim Holland, Katie Innes, Kimberly Johnson, Joyce Lin-Conrad, Allison Lynk, Michela Macfarlane, Barrie McClune, Valerie Moy, Colleen O'Hara, Kathy Papastephanou, Rayanne Truesdell,



VOX FEMINA LOS ANGELES

Vox Femina Los Angeles gives women voice through the performance of quality choral literature. Diverse in culture, age, race, belief, and sexual identity, it is a chorus committed to commissioning new works and raising awareness about issues that affect each of them as a family of women. Through music, they aim to create a world that affirms the worth and dignity of every person.

The chorus was founded in January 1997 by Dr. Iris S. Levine and Stacey L. Poston. When the 21 founding members of Vox Femina Los Angeles (Vox) first appeared on stage as guest artists with the Gay Men's Chorus of Los Angeles (GMCLA) in April 1997, their much-heralded debut added a sparkling new dimension to the cultural life of the greater Los Angeles metropolitan region.

Since that time, Vox has quickly established itself as one of the premier women's choruses in the United States with a demonstrated ability to perform highly eclectic repertoire, some of which can be heard on several recordings. It has actively fulfilled its mission through an aggressive schedule of performances, touring, and educational outreach. Vox has demonstrated its support and encouragement of living composers through commissioning new works.

DR. IRIS S. LEVINE, Artistic Director



Nationally recognized for her excellence in choral conducting, Dr. Iris S. Levine is founder and artistic director of Vox Femina Los Angeles, L.A.'s premiere women's chorus. Through her extensive experience with women's choral literature, and innovative concert programming, Dr. Levine has charted Vox Femina on an impressive 17-year journey, building its prominence in the choral community by way of numerous appearances at ACDA (American Choral Directors Association) conventions, and over 200 appearances throughout the United States, Mexico, and Canada.

Dr. Levine earned her Doctorate in Choral Music from the University of Southern California under the tutelage of Rod Eichenberger and James Vail, and she holds a Masters degree in Choral Conducting from Temple University in

Philadelphia, where she studied with Alan Harler. Dr. Levine is Department Chair and Professor of Music at California State Polytechnic University in Pomona. Now in her 25th year at Cal Poly, Dr. Levine conducts the Kellogg Chamber Singers and the University Concert Choir, and teaches Beginning Conducting, Choral Conducting, and Music Education curriculum.

Dr. Levine is the Artistic Director for the Master Chorus at Stephen S. Wise Temple, where her choral arrangements are frequently performed. She is also National Chair of the ACDA Repertoire and Standards Committee for Women's Choirs. Dr. Levine authored the chapter on "Working with the Women's Community Choir" in the 2012 GIA publication: Conducting Women's Choirs: Strategies for Success. Dr. Levine is the editor for the Iris S. Levine Treble Choral Series with Pavane Publishing and is highly sought as guest clinician and adjudicator for choral festivals throughout the country.



Vox Femina Los Angeles (photo: Frances Chee)

CHORUS MEMBERS

SOPRANOS

Courtney Allen Suzy Brown Catherine Card Alyssa Cossey Rhonda Dillon Allie Fukushima Sharon Goldstein lanet loe Maya Shah Leslie Kaplan Caitlin Shaw Valentina Knox-Jones

Caroline McKenzie Michele Mulidor Rita Outtrim Raeanne Pfeifer Toni Pogue Mary Read Holley Replogle-Wong Larena Reyna

<u>ALTOS</u> Jacklyn Agor Lisa Bell Frances Chee

Sally Chou Evi Desser Eileen Dorn Alice Dryden Laurie Fox Courtney Gasque

Miriam Hall

Carol Lisek Ian Miller Helen Mendoza Missy Nieto Jonnie Owens Marcela Pan Marjorie Poe Cris Scaglione Ashley Sheagley

Liane Slaughter

Peninsula Women's Chorus **Boad of Directors**

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Program Publication Staff

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UPCOMING EVENTS

PENINSULA WOMEN'S CHORUS

Concert: Healing River

Saturday, May 9 = 2:30 pm Sunday, May 17 = 2:30 pm St Mark's Episcopal Church, 600 Colorado Ave. Palo Alto

Join us for our cavalcade of American and Latin American music as we prepare for our tour to Argentina in the summer of 2015! Hear the music we will be showcasing in the tour performances and help us celebrate the arrival of a new CD, Mostly Made in America, an homage to the heritage and music of the Americas.

Our musical arc in this concert will include "Jubilate Deo" by Charles Griffin, "Thou Famished Grave" by Stacy Garrop, and "I live in pain" by Pulitzer Prize winner David Lang. Back by popular demand is the deeply moving "Famine Song," alongside a calming arrangement of "Healing River" by PWC alumna Sheena Phillips, suggesting juxtapositions in life, from turmoil to peace and tranquility—the sounds of a healing river flowing home.

Tickets: visit **brownpapertickets.com** or **pwchorus.org** or call 650-327-3095

MUSAE

Concert: Monarch

Friday, May 8 • 8 pm Old St. Hilary's Landmark 20 I Esperanza Street, Tiburon Sunday, May 10 • 3 pm

St. Mark's Lutheran Church IIII O'Farrell Street, San Francisco

Musae, along with special guests Ragazzi Continuo and MUSA, will present songs of beauty, transformation, and maternalism. Featuring works by Guillaume Dufay, Vytautas Miškinis, Stephen Smith, and Zae Munn, this concert encompasses a variety of musical genres—from light-hearted to serious.

For ticket information, visit

musae.org/calendar/20150508-10.php

ANCORA

The Golden Gate International Children's and Youth Choral Festival

is an unforgettable week of rehearsals, public performances, friendly competition, and cultural exchange. From July 12-18, top American and international choirs will gather together under the batons of eminent guest conductors María Guinand (Venezuela) and Aarne Saluveer (Estonia); and world class adjudicators Judit Hartyány (Hungary), Elise Bradley (New Zealand/Canada), Martín Benvenuto, Karen Anderson, and Linda Tillery (San Francisco, CA); and with Artistic Director Robert Geary. During the weeklong voyage of musical discovery, the children will sing, learn, and live with their peers from far and wide, rendering the faceless into friends.

For more information, visit goldengatefestival.org

VOX FEMINA LOS ANGELES

Concert: Side by Side by Sondheim

Saturday, June 13 • 8 pm Zipper Concert Hall, Colburn School 200 South Grand Avenue, Los Angeles

Join us for a fun and light-hearted evening of solos, duets, and choral pieces from American lyricist and composer, Stephen Sondheim. We will be performing Sondheim favorites, such as "Children will Listen," "No One is Alone," "Sunday" and more! And perhaps a surprise guest or two will join Vox on stage!

For ticket information, visit voxfemina.org

June 27: Song Cycle, Vox Femina's First Bicycle Ride for Music!

Bring your family out for this fun bicycle ride through the community of Culver City! Bike the I0-mile or 24-mile route and then join us for the festival at the finish line!



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