



SON OF MAN

2013 SPRING CONCERTS

with the
Golden Gate Men's Chorus

Singing the power
of musical reflection



**PENINSULA
WOMEN'S CHORUS**

Martin Benvenuto, artistic director

Sunday, May 5th and 12th
Mission Santa Clara University

**Saturday, May 11th and
Tuesday, May 14th**
Mission Dolores Basilica

GGMC
GOLDEN GATE MEN'S CHORUS

Joseph Piazza, music director

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The Son of Man

I. PENINSULA WOMEN'S CHORUS

Trepute Martela (Lithuanian folk song) <i>Beatrice Fanning, Eithne Pardini — melodicas; Kyle Sofman, Susan Rooke — recorders Deanne Tucker, Sarah Etheredge, Susan Young, Sara Asher — percussion</i>	Vaclovas Augustinas (b. 1959)
How Many Times Had We Found Ourselves Mouthing Received Opinions, Using the Language of Oppression, Before We No Longer Had Any Claim To Be Oblivious to Our Having Become Both Victim and Perpetrator of Injustice? <i>Kyle Sofman — soprano</i>	William DeFotis (1953-2003)
Alma Submerged <i>commissioned by the PWC for Alla Breve, premiered October 2012</i>	Frank Ferko (b. 1950)
I Just Lightning <i>Jungmee Kim — chimes; Mark Clifford — percussion</i>	Libby Larsen (b. 1950)
The Stove	Zae Munn (b. 1953)
I thank You God	Gwyneth Walker (b. 1947)

II. GOLDEN GATE MEN'S CHORUS

Surgens Jesus <i>performed by Counterpoint</i>	Peter Philips (1561-1628)
Hallowed Be Thy Name <i>performed by Counterpoint</i>	Anders Paulsson (b. 1961)
My Soul's Been Anchored (traditional) <i>performed by Counterpoint</i>	arr. Moses Hogan (1957-2003)
Lauda Jerusalem (Psalm 147) <i>Emily Laurance — harp</i>	Claudio Monteverdi (1567-1643)
I Will Lift Up Mine Eyes*	Vytautas Miškinis (b. 1954)
Surge amica mea (Song of Songs)*	Leonard Enns (b. 1948)

INTERMISSION

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

<i>The Son of Man</i> II. Benjamin the Scribe: Let The Dead Bury Their Dead <i>Michael Begale — tenor</i>	Kareem Roustom (b. 1971)
VI. A Man from Lebanon: Nineteen Centuries Afterward <i>Cathleen Kalcic — mezzo-soprano; Coco Harris — soprano Dean Boysen — trumpet; Emily Laurance — harp; Mark Clifford, Galen Grant — percussion</i>	
Soneto de la Noche (from Cien Sonetos de Amor)	Morten Lauridsen (b. 1943)
Plenty Good Room (On the Glory Train) <i>Sara Asher — soprano; Giacomo DiGrigoli — tenor</i>	Kirby Shaw (b. 1941)

*Commissioned by the GGMC, World Premiere

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

SELECTED TEXTS AND TRANSLATIONS

How Many Times, William DeFotis

How Many Times Had We Found Ourselves
Mouthing Received Opinions,
Using the Language of Oppression,
Before We No Longer Had Any Claim
To Be Oblivious to Our Having Become
Both Victim and Perpetrator of Injustice?

I Just Lightning, Libby Larsen Text from "Woman Who Has Sprouted Wings" by Maria Sabina

I just lightning, dice
I just shout, dice
I just whistle,
I am a lawyer woman, dice
I am a woman of transactions, dice
Holy Father, dice
That is his clock, dice
That is his lord eagle, dice
That is his lord hawk, dice
Holy Father, says, dice
(Holy Mother, says)
I am a mother woman beneath the water, dice
I am a woman wise in medicine, dice
Holy Father, dice
I am a saint woman, dice
I am a spirit woman, dice
She is a woman of light, dice
She is a woman of day, dice
Holy Father, dice
I am a shooting star woman, dice
I am a shooting star woman, dice
I am a whirling woman of colors, dice
I am a whirling woman of colors, dice
I am a clean woman, dice
I am a clean woman, dice
I am a woman who whistles, dice
(I am a woman who looks into the insides of things, dice)
I am a woman who investigates, dice
I am a woman wise in medicine, dice
I am a mother woman, dice
I am a spirit woman, dice
I am a woman of light, dice
I am a woman of the day, dice
I am a Book woman, dice
I am a woman who looks into the insides of things, dice

Surgens Jesus, Peter Philips Latin Responsory for the Second Sunday after Easter; arr. Walter Thornhill

Surgens Jesus Dominus noster:
Stans in medio discipulo suorum;
Dixit: "Pax vobis."
Alleluia.
Gavisi sunt discipuli viso Domino.
Alleluia.

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

One day my mother took 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.

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 unimaginaire You?

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

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Hallowed Be Thy Name, Anders Paulsson

Our Father who art in heaven,
Hallowed be Thy name,
Thy kingdom come,
Thy will be done on earth as it is in heaven.
Hallowed be Thy name!
We give Thee thanks
For providing all that we will ever need!
Hallowed by Thy name!
Forgive us our trespasses
As we forgive those who trespass against us.
Lead us on the path of love,
Grant us peace!
For ours is the kingdom, the power,
and the glory forever.
Amen.
Hallowed be Thy name!

Lauda Jerusalem, Ps. 147; Claudio Monteverdi

Lauda Jerusalem Dominum,
Lauda Deum tuum Sion,
Quoniam confortavit seras
Portarum tuarum.
Benedixit filis tuis in te
Qui posuit fines tuos pacem,
Et adipe frumenti satiat te;
Qui emittit eloquium
Suum terræ,
Velociter currit sermo eius;
Qui dat nivem sicut lanam,
Nebulam sicut cinerem spargit,
Mittit cristallum suam sicut buccellas,
Ante faciem frigoris eius quis sustinebit;
Emittet verbum suum et liquifaciet ea,
Flabit spiritus eius et fluent aquæ.
Qui annuntiat verbum suum Jacob,
Iustitias et iudicia Israel.
Non fecit taliter
Omni nationi
Et iudicia sua non manifestavit eis.
Gloria Patri et Filio et Spiritui Sancto
Sicut erat in principio
Et nunc et semper
Et in sæcula sæculorum. Amen.

I Will Lift Up Mine Eyes, Ps. 120 (Roman Catholic), Ps. 121 (Protestant); Vytautas Miškinis

I will lift up mine eyes unto the hills, from whence cometh my help.
My help cometh from the LORD, which made heaven and earth.
He will not suffer thy foot to be moved; He that keepeth thee will not slumber.
Behold, He that keepeth Israel shall neither slumber nor sleep.
The LORD is thy keeper; the LORD is thy shade upon thy right hand.
The sun shall not smite thee by day, nor the moon by night.
The LORD shall preserve thee from all evil: He shall preserve thy soul.
The LORD shall preserve thy going out and thy coming in from this time forth, and even for evermore.

My Soul's Been Anchored, traditional; arr. Moses Hogan, TTBB adaptation Peter Eklund

In the Lord, in the Lord,
My soul's been anchored
In the Lord.
Before I'd stay in hell one day,
My soul's been anchored in the Lord.
I'd sing and pray myself away,
My soul's been anchored in the Lord.
Goin' shout 'n' pray 'n' never stop,
My soul's been anchored in the Lord.
Do you love Him? Oh, yes!
Do you love Him? Hallelujah!
Do you love Him? Oh, yes!
God almighty.
Are you anchored? Oh, yes!
Will you serve Him? Oh, yes!
Will you serve Him? Hallelujah!
Will you serve Him? Oh, yes!
God almighty.
Will you praise Him? Oh, yes!
Will you praise Him? Hallelujah!
Will you praise Him? Oh, yes!
God almighty.

Praise the Lord, O Jerusalem;
praise your God, O Zion.
for He has strengthened the bars
of your gates.
He has blessed your children within you.
He secures peace in your borders
And fills you with the finest wheat.
He sends forth His commandment
upon the earth;
His word runs swiftly.
He bestows snow like wool.
He spreads hoarfrost like ashes.
He dispatches His ice like morsels;
when He produces cold, who can endure?
He sends forth His word and melts them;
He causes His wind to blow and water flows.
He declares His word to Jacob,
His statutes and judgments to Israel.
He has not done the same
for any other nations,
nor made known His judgments to them.
Glory be to the Father and the Son and the Holy Spirit
as it was in the beginning,
is now and always,
and for ages of ages. Amen.

Surge amica mea, Song of Songs, 2:10b-13; Leonard Enns

Surge propera amica mea
formosa mea
et veni
Iam enim hiems transiit
imber abiit et recessit
Flores apparuerunt in terra
tempus putationis advenit
vox turturis audita est in terra nostra
Ficus protulit grossos suos
vineæ florentes dederunt odorem
Surge propera amica mea
formosa mea
et veni!

From *The Son of Man*, Kareem Roustom Text excerpted from "*Jesus the Son of Man*" by Kahlil Gibran

II. Benjamin the Scribe: Let The Dead Bury Their Dead

It has been said that Jesus was the enemy of Rome and Judea.
But I say that Jesus was the enemy of no man and no race.
I have heard Him say, "The birds of the air and the mountain tops are not mindful of the serpents in their dark holes."
"Let the dead bury their dead. Be you yourself among the living and soar high."
He was greater than State and race; He was greater than revolution.
He was single and alone, and He was an awakening.
He wept all our unshed tears and smiled all our revolts.
We knew it was in His power to be born with all who are not yet born, and to bid them see, not with their eyes but with His Vision.

VI. A Man from Lebanon: Nineteen Centuries Afterward

Master, Master Singer,

Master of words unspoken,
Seven times was I born, and seven times have I died
And behold I live again,
Remembering a day and a night among the hills,
When your tide lifted us up.

Master, Master Poet,
Master of our silent desires,
The heart of the world quivers with the throbbing of your heart,
But it burns not with your song.
The world sits listening to your voice in tranquil delight,
But it rises not from its seat
To scale the ridges of your hills.

Seven times was I born, and Seven times have I died,
And now I live again and behold you,
The fighter among fighters,
The poet of poets,
King above all kings.

Master, Master of Light,
Whose eye dwells in the seeking fingers of the blind,
You are still despised and mocked,
A man too weak and infirm to be God,
A God too much man to call forth adoration.
Their mass and their hymn,
Their sacrament and their rosary are for their imprisoned self.
You are their yet distant self, their far-off cry, and their passion.

PWC MENTORSHIP PROGRAM

Now in its fourth 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 in April for the New Music for Treble Voices festival in Palo Alto. We invite interested students to visit our website (www.pwchorus.org) in September for information about next year's program.

But Master, Sky-heart, Knight of our fairer dream,
 You do still tread this day;
 Nor bows nor spears shall stay your steps.
 You walk through all our arrows.
 You smile down upon us,
 And though you are the youngest of us all
 You father us all.

Poet, Singer, Great Heart,
 May our God bless your name,
 And the womb that held you, and the breast that gave you milk.
 And may God forgive us all.

Soneto de la Noche (Soneto LXXXIX from Cien Sonetos de Amor), Morten Lauridsen
Text by Pablo Neruda

Cuando yo muero quiero tus manos en mis ojos:
 Quiero la luz y el trigo de tus manos amadas
 Pasar una vez más sobre mí su frescura:
 Sentir la suavidad que cambió mi destino.

When I die, I want your hands on my eyes:
 I want the light and wheat of your beloved hands
 to pass their freshness over me once more:
 I want to feel the softness that changed my fate.

Quiero que vivas mientras yo, dormido, te espero,
 quiero que tus oídos sigan oyendo el viento,
 que huelas el aroma del mar que amamos juntos
 y que sigas pisando la arena que pisamos.

I want you to live while I wait for you, asleep,
 I want your ears to continue hearing the wind,
 that you smell the fragrance of the sea that we loved together
 and that you continue to step on the sand we stepped on.

Quiero que lo que amo siga vivo
 y a ti te amé y canté sobre todas las cosas,
 por eso sigue tú floreciendo, florida,

I want what I love to continue to live
 and you I loved and sang above all things,
 hence continue to blossom, you flowery one,

para que alcances todo lo que mi amor te ordena,
 para que se pasee mi sombra por tu pelo,
 para que así conozcan la razón de mi canto.

so that you attain everything my love arranges for you,
 so that my shadow may stroll along through your hair,
 so that thereby they may know the essence of my singing.

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FEATURED COMPOSERS

**Trepute Martela — Vaclovas Augustinas
 (The Flax-Picking Song, Lithuanian folk song)**

Vaclovas Augustinas (b. 1959) is a versatile personality working successfully in various musical fields. An excellent choir conductor, he leads the Vilnius Municipal Chamber Choir and is a regular guest at international choral seminars and festivals. His choral works exhibit a modal style, yet a reluctance to depart from the major-minor system. Rhythmic and melodic contours are inextricably linked to phonetic and semantic characteristics of a given text. Augustinas has also been a member of various Lithuanian rock groups and often composes for them as well.

This piece, Trepute Martela (The Flax-Picking Song), is based on an old Lithuanian folk song and, according to the composer, can hardly be translated. The text tells us about a young girl plucking, stretching, and spinning flax while dancing at the same time.

**How Many Times Had We Found Ourselves Mouth-
 ing Received Opinions, Using the Language of Op-
 pression, Before We No Longer Had Any Claim to
 be Oblivious to Our Having Become Both Victim
 and Perpetrator of Injustice? — William DeFotis**

In 2001, two years before his early death from MS, William DeFotis wrote, "My composing aspires above all to find a perfect fusion or interaction of deliberate intricacy and accessibility, of challenge and pleasures. I do not mean to say that I aim for any compromise between them, but something more paradoxical: the simultaneous presence of both extremes." In that spirit, he composed and recorded over a dozen satirical songs and included them in a montage with several other compositions on his CD *Satire Is Serious Business*, which includes a performance of tonight's work.

DeFotis also writes, "Music is arguably not really graspable even metaphorically as language, even when I claim that it can have specific social meanings - unless, of course, one simply stipulates that anything meaningful is language...in my music with texts, I attempt to employ a range of other possibilities for text and music - from mutual support to antagonism to apparent unrelatedness to one component's 'commentary' upon the other." It seems to me that all of these appear in microcosm in *How Many Times...*, about which he also said, "There is a meta-question lurking here: is my long question rhetorical? I aimed in my setting to make the answer a definite 'no' - or in other words, I wanted my long question to unfold in a way that demanded an answer." After the second abuse, it is hoped we have gained an awareness, whereby we would catch ourselves and not mouth received opinions, using the language of oppression. *How Many Times ...* was composed for the Wellesley College Choir and dedicated to his sister, Constance DeFotis. — Constance DeFotis

Alma Submerged — Frank Ferko

"Alma Submerged" was commissioned by the Peninsula Women's Chorus for its small ensemble, *Alla Breve*, conducted by Martín Benvenuto, for a performance at the

Triton Museum in Santa Clara, in conjunction with the Fall Floral Festival in October 2012. In December of 2011 I visited the museum, and among the many fine works of art that I encountered, "Alma Submerged" by Ryan Reynolds caught my attention. The painting depicts an artist's view of the water reservoir which was created by the Leniham Dam in Los Gatos, and which covers the remains of the towns of Alma and Lexington. According to the artist's observations, "As the water level fluctuates, silt-covered foundations, fragmented bridges and the occasional personal items re-emerge. A similar re-emergence occurs with the images found beneath the surface of the paintings, providing a glimpse into the veiled presence of the past." When I was asked to compose a choral work based on a painting at the Triton Museum, I was immediately attracted to this one as I felt that the multiple layers, the forms, colors and references to the past—both expressed and implied—could also be depicted successfully through music.

For the musical composition my intention was to create the open-air spaciousness conveyed in this unique landscape created by Mr. Reynolds, as well as the colors (translated into musical harmonies), the carefree passage of time and references to the past. Since the painting contains fragmented images with the underlying wood clearly exposed, I chose to structure the choral work around recurring musical figures, which would serve as the foundation of the piece. Small musical fragments, suggesting the past, would emerge from time to time from the basic musical texture rather like objects floating to the top of the water or at least becoming visible from above the surface. A series of lightly detached harmonies over a sustained pitch, first in the key of B-flat (suggesting the brown color of the wood) and thereafter in B major (blue with some gray), with an emphasis on F# (bright green) provides the main musical theme heard throughout the piece. The center of the work is dominated by a rather somber four-voice fugue, which in itself is a layered musical structure. As the opening detached chords progress, and later as the fugue proceeds, short musical quotations from past eras can be heard from time to time, first in the lower voices



Alma Submerged
 by Ryan Reynolds

and later in other voice parts. The four musical quotations which I chose include two Gold Rush era songs, “The Days of ‘49” and “Life in California,” and two pieces of sacred music, the plainsong “Dies Irae,” (“Day of Wrath” from the Requiem Mass) and “Aus tiefer Not” (“From deepest need,” the German hymn version of Psalm 130, “Out of the Depths”). Since the town of Alma was active during the Gold Rush years, I felt that the Gold Rush songs would appropriately depict that part of the past. In the twentieth century, Alma College was founded to the west of the town itself, and the college was the site of a Jesuit seminary, so the fragments from the sacred repertoire are references to that part of Alma’s past. It was also my intention to depict this entire scenario and its associated memories with music that suggested an open-spaced, carefree feeling contrasted with a bit of somber eeriness to suggest fragments and pieces of the past that float upward and come into view. — Frank Ferko

I Just Lightning — Libby Larsen

Libby Larsen is one of America’s most performed living composers. She has created a catalogue of 400 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over twelve operas. A Grammy winner with a discography of fifty-plus CDs, she is constantly sought after for commissions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertory.

This riveting setting for women’s voices and percussion of the Mushroom Ceremony of the Mazatec Indians of Mexico, I Just Lightning, evokes the Divine Spirit and prays for healing and spiritual strength. It is full of Larsen’s characteristic atmospheric effects and vivid word painting, and celebrates the significance of women in the quest for spiritual enlightenment. The Mazatecs’ religion is a synthesis of aboriginal and Christian beliefs brought by the Spanish conquistadors.

The Stove — Zae Munn

The Stove is the second of a set of three pieces by Zae Munn. Each of the three presents a woman of strong character or action. In The Stove, a woman rebels against her cantankerous old stove by pounding it to bits. The mixed meters exemplify the pounding of the sledge hammer used to do the dirty deed. Constance DeFotis conducted the Wellesley College Chamber Choir in the 1989 premiere.

Zae Munn (b. 1953) is Professor of Music at Saint Mary’s College in South Bend, Indiana, where she has taught composition and theory courses since 1990. Her DMA and MM degrees in composition are from the University of Illinois at Urbana-Champaign and her BM in composition is from Chicago Musical College of Roosevelt University.

I thank You God — Gwyneth Walker

Says composer Gwyneth Walker: “When you are singing I Thank You God, I would like for you to keep in mind the grandeur and triumph of the poem and the song. This is a very BIG ‘thank you’ to God for creating this world, and for giving us the faith to overcome any obstacles in our lives. ‘I who have died am alive again today.’ Because the message of this song is so large, I constructed the music to rise from the very low C at the beginning to the very

high C major chord at the end. The song moves through different keys in the middle as a way of gathering energy for the dramatic return to C Major at the end.

I gave all of my energy to composing this music. At the time of writing this song, I had moved back to my home to care for my mother during the last years of her life. There was sorrow in my daily life. But I knew that the music would keep my spirit strong. And thus, whenever I listen to a performance of I Thank You God, I remember those special days when I lived primarily through my music. I hope that this song will be as strengthening to you as it was to me.” — Gwyneth Walker

I Will Lift Up Mine Eyes (Ps. 120 (Roman Catholic), Ps. 121 (Protestant) — Vytautas Miškinis

Vytautas Miškinis (b. 1954) is the Artistic Director of the Azuoliukas Boys’ and Men’s Choir, Professor of Choral conducting at the Lithuanian Academy of Music and President of the Lithuanian Choral Union, and the Artistic Director and Chief Conductor of the All-Lithuanian Choir Festival. He began his career in Azuoliukas at the age of seven as a vocalist, and continued as Artistic Director from the age of 25. For several years he conducted the Kaunas State Choir and Vocal Ensemble Museum Musicum. With the choirs, he has won prestigious prizes at numerous national and international competitions.

Mr. Miškinis has led choral performances throughout the world in Europe, North America and Asia. He has also lectured, held seminars and led workshops on musical education and conducting, and has participated as composer, advisor, and jury member at numerous international choral events. A prolific composer, he has composed approximately 250 religious a cappella motets, 15 masses, a Magnificat, cantatas, musicals and approximately 350 secular songs, which are performed by choirs around the world.

Surge amica mea (Song of Songs, 2:10b-13) — Leonard Enns

Leonard Enns (b. 1948) has been on the faculty of the Music Department at Conrad Grebel University College, University of Waterloo, Ontario since 1977, where he teaches conducting, composition and theory, and is the director of the UW Chamber Choir. He founded the Conrad Grebel Chapel Choir in 1977, directing it for over three decades, and producing six CDs with that ensemble; he is a past director of the UW University Choir, and the founding director of the DaCapo Chamber Choir. For two successive years DaCapo has recorded JUNO nominated works (2009 and 2010); in 2010 the ensemble received the Outstanding Recording Award from the Association of Canadian Choral Communities (for the CD ShadowLand). The DaCapo Chamber Choir has recorded two CDs: Still (2004) and ShadowLand (2009). Enns’ music is represented on all of those recordings. Recent assignments as choral adjudicator and clinician have seen him at the University of Saskatchewan in Canada and at the Llangollen Eisteddfod in Wales.

Enns is an Associate Composer of the Canadian Music Centre, and a member of the Canadian League of Composers. Current composition projects include works for: Vassar College, Poughkeepsie NY; for the Golden Gate Men’s Chorus, San Francisco; and for Camerata Nova in Winnipeg. Among numerous recordings including his vocal and instrumental works, the Canadian

Music Centre Centrediscs CD, *NorthWord*, by the Elora Festival Singers, is dedicated solely to his choral music. Recent awards include a JUNO nomination for his Nocturne (Classical Composition of the Year, 2010); his I saw eternity is the title track on the current JUNO nominated Naxos disc, *I Saw Eternity*, by the Elora Festival Singers (Classical Album of the Year, Vocal and Choral, 2013).

The Son of Man — Kareem Roustom

Text from “*Jesus The Son of Man*” by Khalil Gibran and used with the kind permission of the Gibran National Committee

Commissioned by The United Parish Brookline, MA U.S.A.

When Susan DeSelms, the music director at the United Parish, first approached me in 2008 about a commission for the Easter holiday I immediately thought of Gibran’s 1928 book “*Jesus The Son of Man: His words and His deeds as told and recorded by those who knew Him.*” At that time it was not a book that I had known for very long. Nonetheless it had made a strong impression on me and I felt drawn to its unique interpretation of the story of Jesus of Nazareth.

My original conception of this oratorio was for seven movements. Although much of the harmonic and melodic material used in this work can have chromatic and, at times, atonal inflections, their genesis is in Arabic Near Eastern maqam, or tonal systems. I’ve always tried to maintain traditional melodic contours and the spirit of maqam even when the harmonic settings become thick with chromaticism. This is a bi-lingual musical approach that I have been striving to perfect for a number of years now and *The Son of Man* is the largest scale composition to date using this approach.

II. The text in **Benjamin The Scribe** is both discernible and mystical. The line “The birds of the air and the mountain tops are not mindful of the serpents in their dark holes. Let the dead bury their dead. Be you yourself among the living, and soar high” is nebulous and difficult to understand, yet its message is compelling. Benjamin the fictional narrator delivers this message while placing Jesus as a political activist in the struggle against Roman occupation. While the tone of Benjamin’s narrative is political, he also reminds us that Jesus and his message are greater than such earthly squabbles: “He was greater than State and race; He was greater than revolution.”

VI. **A Man from Lebanon:** Gibran’s own voice comes through clearly and powerfully in this last text. Though greatly reduced from the version in the book, the text used in this movement maintains the spirit of the original. Gibran calls out the hypocrites, specifically those who speak the words of Jesus but do not understand, or choose not to embody their meaning. While his accusations are sharp, Gibran’s tone is not without compassion and, ultimately, humility. The musical materials are based on the fullest realization of the six-note motif first introduced in the tenor solo of the second movement. Themes from other movements are also employed, and our final guide to the end of the work is the mezzo-soprano who, in the first movement, called for a calming of passions and the opening of ears and hearts.

This work is dedicated to the memory of my father, Sirry Abdulkarim Roustom (1925 -2009)

— Kareem Roustom

Kareem Roustom is an Emmy-nominated composer who has composed music for film, television, the concert hall and album projects. Steeped in the musical traditions of the Arab Near East and trained in Western music, Roustom is a musically bilingual composer who has collaborated with a wide variety of artists including the Philadelphia Orchestra, Shakira, and The Kronos Quartet. Roustom is an active composer of film, orchestral and choral music and his work has won him widespread acclaim and honors. In a review of Roustom’s oratorio *The Son of Man* The Boston Globe wrote, “The music...is pitched toward the impassioned, adapting Arabic-derived scales into a rich, heavily perfumed chromaticism, affording both eerie atmosphere and high-impact drama. Moment to moment, [Roustom’s] invention is prolific.” In 2012, Coro Allegro, under the direction of David Hodgkins, won the prestigious ASCAP/Alice Parker Award for the 2011 premiere of *The Son of Man*.

ABOUT KHALIL GIBRAN 1883-1931

Gibran Khalil Gibran was born in Lebanon and emigrated to the United States at the age of twelve, settling in Boston’s South End with his mother and siblings. There he began his art studies and his literary career. He is chiefly known in the English-speaking world for his book *The Prophet* (published 1923) which became extremely popular in the 1960s. Gibran is the third best-selling poet of all time, behind Shakespeare and Lao-Tzu.

Gibran traveled to Beirut in 1898 where he studied Arabic and then to Paris in 1908 where he continued his writing and studied with painters of the Symbolist school. Upon his return to the U.S. he settled in New York where he began writing in English and exhibiting his art.

Gibran’s mysticism is a convergence of several different influences: Christianity, Islam, Sufism, Hinduism, theosophy, and teachings of oneness of the Baha’i Faith. *Jesus The Son of Man*, a collection of short stories published in 1928, portrays Gibran’s own perception of Jesus from the points of view of 77 people around him, Greeks and Romans, Jews and Persians, both friend and foe. Some stories are based on actual characters from the New Testament, some are created by Gibran.

Soneto de la noche — Morten Lauridsen

The 2005 Raymond W. Brock Memorial Commission for the national convention of the American Choral Directors Association was awarded to composer Morten Lauridsen, who responded with a cycle of three choral pieces (*3 Nocturnes*) dealing with the deep and sensual evocation of lovers in the evening, each highlighting different aspects of how they love each other through nocturnal touching.

For the middle movement of the *Nocturnes* Lauridsen chose the 89th sonnet from Pablo Neruda’s *Cien Sonetos de Amor*, a poem in which the touching of the lovers is envisioned after a death. Neruda’s sonnet speaks in the voice of a lover who envisions intimacy even at the moment of death: “When I die, I want your hands upon my eyes.” The first two quatrains envision his desire for her continued enjoyment of physical sensations they had shared together in life; the final six lines drift into more spiritual joys of her continued existence, literally embodied in his song.



Dr. Martin Benvenuto,
artistic director

Martin Benvenuto is one of the leading treble choir conductors in the San Francisco Bay Area and beyond. A native of Buenos Aires, Argentina, he is Artistic Director of the Peninsula Women's Chorus and WomenSing. Active as a clinician and guest conductor, Benvenuto has served on the faculty of the Piedmont East Bay Children's Choir, and was recently 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 also commands an extensive repertoire. In addition to the historical repertoire, his choirs are dedicated to commissioning new works from leading 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 is third prize awarded to the PWC at the Béla Bartók International Choir Competition, one of the most prestigious on the European circuit.

Benvenuto highly values artistic collaborations: his choirs have collaborated with Veljo Tormis, Joseph Jennings, Karmina Silec, Charles Bruffy, California Shakespeare Theater, San Francisco Opera, the Oakland East Bay Symphony, the Redwood Symphony, and the Kronos Quartet.

Benvenuto holds a D.M.A. in choral conducting from Boston University. He earned his master's degree in Choral Conducting and Voice Performance and Pedagogy from Westminster Choir College. His undergraduate degrees in choral conducting and composition are from the Universidad Católica Argentina.



Jungmee Kim,
PWC 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 *Thais*, *Madame Butterfly*, *Così fan tutte*, *Agripina*, *Follies*, *Le nozze di Figaro*, *Amahl and the Night Visitors*, and *Hänsel und Gretel*. 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.



Joseph Piazza,
music director

Joseph Piazza received his musical degrees from Northwestern University and the University of Cincinnati College Conservatory of Music. He is Pied-

mont 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. Much of his training comes from the mentorship of Vance George with whom he studied choral conducting and choral techniques in private study and work with the San Francisco Symphony Chorus. Mr. Piazza was also selected to participate in the Saranac Lake summer choral festival where he conducted the Gregg Smith Singers and worked with Dennis Keene and Gregg Smith. He has also studied solfège and ear training with renowned master

teacher Erzsebet Hegyi.

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 of the prestigious music theory and composition program at Piedmont High School, where he teaches Advanced Placement music courses. Mr. Piazza has also studied at the American Conservatory Theater in San Francisco, acted professionally, directed, and choreographed. In May 2010, Mr. Piazza was appointed as Music Director of the Golden Gate Men's Chorus.



Fred Cummins,
GGMC accompanist

Fred Cummins received his BA in music, MA in music education and MBA from Stanford University. Early in his music career, Fred sang and played bass with Water-

wheel, a folk/jazz duo. He and his partner wrote and arranged tunes, recorded an album, and were featured two years at the Palo Alto Chamber Orchestra's summer concert series. Fred was the first paid director of The Community School of Music and Arts in Mountain View. While there, he established choruses in ten elementary schools and directed in five. He also wrote grants that funded ten "artists in the community" for two years.

Fred is organist and choir director at Foothills Congregational Church in Los Altos. He has written and arranged several pieces for the church's singing and bell choirs and actively recruits musicians to sing and play during church services. The result is a broad mix of styles including classical, bluegrass, gospel, praise, jazz, and what might be called "fusion." An active chamber musician, Fred often plays recitals in the Los Altos area.

Fred has sung baritone with the San Francisco Choral Artists, a 24-voice group, since April 2009. Previously, he sang with the San Francisco Bach Choir, Stanford Early Music Singers, Stanford Memorial Church Choir, and Stanford Mendicants, which he also led for two years. He joined the Golden Gate Men's Chorus in January 2010 as a baritone. In August 2010, he was appointed as Accompanist of the Golden Gate Men's Chorus.

The 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.

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*On leave
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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 counter-tenor to bass, Counterpoint has gained a reputation throughout the San Francisco Bay Area for its artistry, varied repertoire, and engaging performances.

About Gala Choruses, Inc.

The GGMC is a proud founding 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. GALA Choruses engages in advocacy; provides grants for the commissioning of new choral works; facilitates networking within the Association; and serves as a resource center for choruses and individual Associates from around the world. Since its inception GALA Choruses has produced eight international festivals, provided more than \$40,000 in matching grants for commissioned works, and has offered 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 www.galachoruses.org.



The 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.



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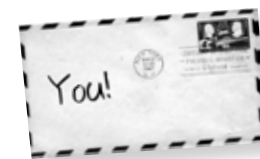
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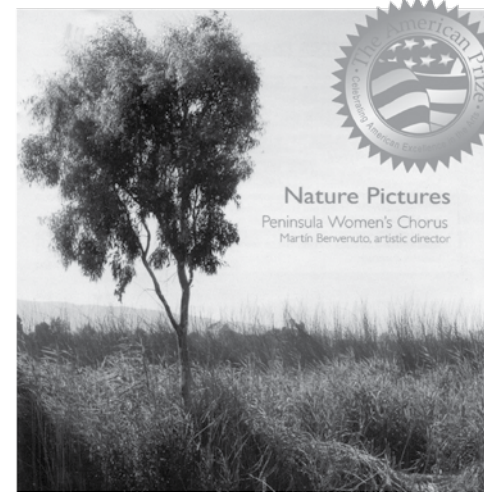
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NATURE PICTURES

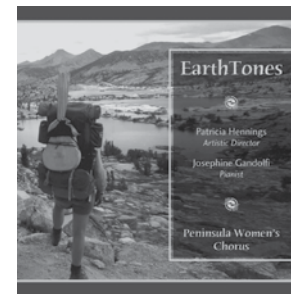
With its newest CD, *Nature Pictures*, the PWC celebrates a close relationship with prominent Estonian composer Veljo Tormis. Influenced by his deep conviction that ancient song traditions reflect a close connection to nature, the prolific Tormis gives us the four seasons in 36 miniatures of intense 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. *Nature Pictures* won the PWC second place for the 2010 American Prize in Choral Performance.

"An outstanding recording from a very fine chorus."

– David Gardner, The American Prize

"...a superb CD"

– Veljo Tormis, composer

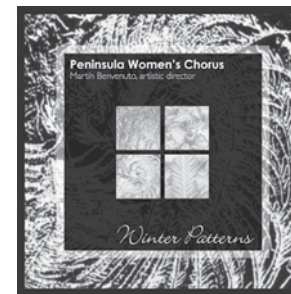


EARTHTONES

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.

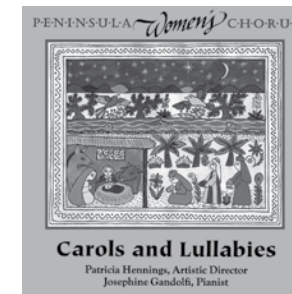


WINTER PATTERNS

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 Einouhuni 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.

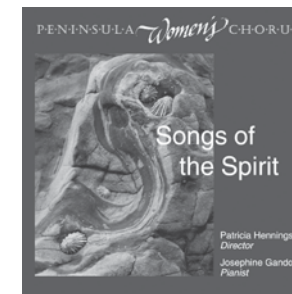
These CDs can be purchased at today's performance and through our website.



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

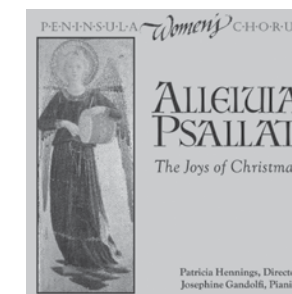
Hungarian composer József Karai's *Hodie Christus natus est*, two selections from *The Place of the Blest* by American icon Randall Thompson, the soaring *O Regem coeli* of Tomás Luis de Victoria, and San Francisco composer David Conte's delightful *Christmas Intrada*. A must-have addition to your holiday 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

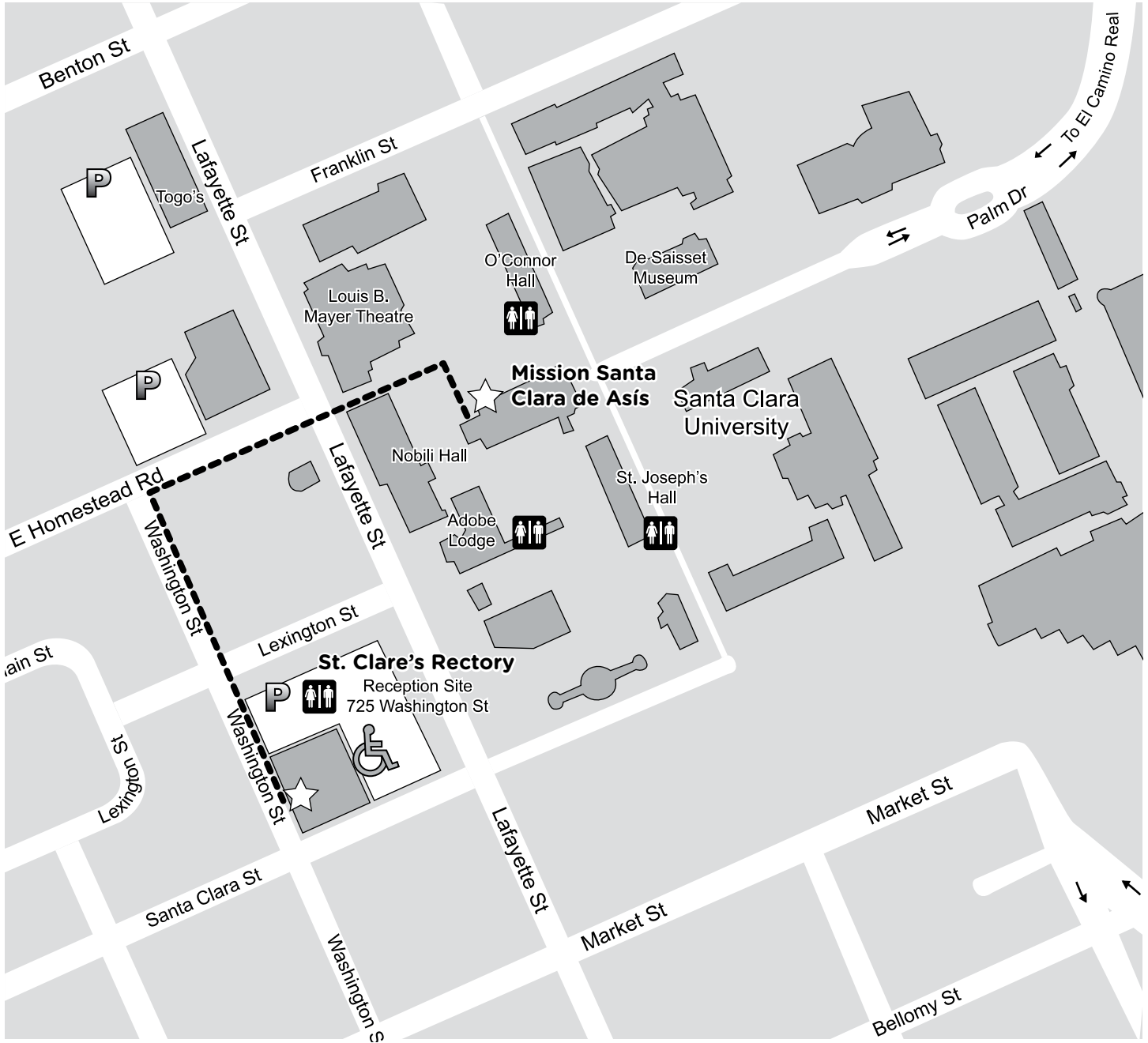
powerful *Largo*, Johansson's shimmering *Examine me*, R. Murray Schafer's exotic *Snowforms*, or the PWC's favorite, *Shenandoah*, this CD is for you!



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.

After the May 12th 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.

P Parking

♿ Handicapped parking

♿ Public restrooms are located in St. Joseph's Hall, in O'Connor Hall, and next to Adobe Lodge, as well as at the reception site.



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