



PENINSULA
WOMEN'S CHORUS



UNTO THE EARTH

Saturday, May 10, 2014 at 4:00 p.m. • Sunday, May 18, 2014 at 4:00 p.m.
St. Mark's Episcopal Church • 600 Colorado Avenue, Palo Alto

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UNTO THE EARTH

The Earth Sings

Stephen Paulus (b. 1949)

1. Day Break
2. Sea and Sky
3. Wind and Sun

Sara Asher, Sarah Etheredge, Sheena Phillips, Deanne Tucker – percussion

Green Music

Kirke Mechem (b. 1925)

Commissioned by the Peninsula Women's Chorus

Heart Spells*

Mark Winges (b. 1951)

Commissioned by the Peninsula Women's Chorus

1. Spell to Be Said upon Waking
2. Spell to Be Said Before Sleep

Katie Sanwick, Hannah Druckman – soloists

Selections from Zwölf Gesänge

Gustav Jenner (b. 1865-1920)

O Sonne, o Sonne
Ich sah ein liches Wölkchen
Ich will ein Haus mir bauen

INTERMISSION

O Sapo**

Brazilian Folk Song

arr. Stephen Hatfield

Tango in 5**

Sandra Milliken (b. 1961)

Quant j'ai ouy le tabourin

William Brown (b. 1962)

*Sara Asher, Petra Dierkes-Thrun – duet
Eithne Pardini – soloist
Deanne Tucker – percussion*

Dos Cantos

Ron Jeffers (b. 1943)

Commissioned by the Peninsula Women's Chorus

Corazón de Espinas
Hay un Río

Famine Song

VIDA, Arr. Matthew Culloton

*Cathleen Kalcic, Jennifer Mace – duet
Carol Schouboe – choreography
Beatrice Fanning, Charlotte Daly, Robin Mulgannon – solo dancers*

Joshua

Paul Caldwell & Sean Ivory

Seth Ducey – trumpet

Let Evening Come

Brian Holmes (b. 1946)

* World Premiere

** Performed by Alla Breve

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 AND PROGRAM NOTES

***The Earth Sings*, Stephen Paulus**

1. Day Break

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

2. Sea and Sky

The great sea stirs me.
The great sea sets me adrift,
it sways me like the weed
on a river-stone.

The sky's height stirs me.
The strong wind blows through my mind.
It carries me with it,
so I shake with joy.

3. Wind and Sun

Wind is thin,
sun warm,
the earth overflows
with good things.

Spring is purple
jewelry;
flowers on the ground,
green in the forest.
Quadrupeds shine
and wander. Birds
nest. On blossoming
branches they cry joy!

My eyes see, my ears
hear so much, and
I am thrilled.

Composer Stephen Paulus has been hailed as “a bright, fluent inventor with a ready lyric gift.” (*The New Yorker*). His prolific output of more than two hundred works is represented in many genres, including music for orchestra, chorus, chamber ensembles, solo voice, keyboard and opera. *The Earth Sings* uses three texts from various parts of the world to paint the colorful picture of our environment. From a tribe of Wave Hill in Northern Australia, an anonymous poet depicts the rising of the sun in “Daybreak.” Paulus sets the poetry to music with rugged yet lyrical melodies underlined with energetic rhythms in the piano and percussion. “Sea and Sky,” with words of an Iglulik woman from the northernmost parts of Canada, embraces the awe and greatness of the universe surrounding her. In the final piece “Wind and Sun,” set to the words of anonymous medieval Latin writers, the chorus sings of the sun’s dazzling reflection on all nature.

***Green Music*, Kirke Mechem**

Through all eternity,
green is the living spirit
that makes the earth flourish,
the winds blow,
the rivers run,
and the rain fall.

It makes the grasses laugh with the joy of living.

Eternity is like a wheel;
there is no beginning
and there isn't any end.

Through all eternity,
green is the living spirit.

“When Maestro Benvenuto suggested I write a piece for a program with an ‘eternity’ theme, I hoped that it wouldn’t take that long for me to find a suitable text. I looked through my file of composer-friendly poems, and got lucky immediately with the line, ‘Through all eternity, green is the living spirit,’ by Hildegard von Bingen. I went to the German edition of Wikipedia and found not only that quotation, but a long list of others from Hildegard’s writings. When I saw ‘Die Ewigkeit gleicht einem Rad, das weder Anfang noch Ende hat,’ I knew I was in business. I tried various translations, tweaking them as I wrote the music. ‘Eternity is like a wheel; there is no beginning and there isn’t any end’ is not as elegant as the original, nor does it rhyme, but it fit the round I wanted to compose for it. After all, a round (like ‘Three Blind Mice’) goes round and round without any definite stopping point. I reinforced this idea by harmonizing the round with a circle of fifths progression. You can get one of your music major friends to explain that; all you need to know is that it also goes round and round.”

-Kirke Mechem

Heart Spells, Mark Winges

1. Spell to Be Said upon Waking

Trout's maculate body,
delible house of the wasps' nests,
white face of the horse –

Draw close.
A shadow closes your foxgrass,
lichens your boulders.

Cloudy the vow of the leaf in the water.

Lion, where is your hunger?
Come tortoise, come river, eat.

Desire, walk easily now through the wild net
of birchwood in rain,
on mountain-back carry the brindled immeasurable day.

– Jane Hirshfield
The Lives of the Heart
HarperCollins
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Mark Winges was born in Louisville, Kentucky, and currently resides in San Francisco, where he is resident composer/advisor for the chamber choir Volti. He was also composer-in-residence with the San Francisco Choral Artists for the 2012 – 13 season, and his choral works have been performed by the Piedmont East Bay Children's Choir, the San Francisco Girls Chorus, the Pharos Music Project (NY), Carmina Slovenica (Slovenia), the Guangdong Choir (China) and many others.

“Above all, ‘Heart Spells’ explores the rich sound-world of women’s chorus. There’s a musical density in the singing of voices in the same range (all treble, in this case) that isn’t present in mixed-voice choral music. While this sung sound forms the core of the piece, the piano is no mere bystander. Its percussive accent and extended range provide contrast, support and even its own singing. Jane Hirshfield’s mindful and precise language has been a delight, both in her original work and her translations of others. When I was asked to write ‘Heart Spells,’ my first thought was to find several poems that were somehow linked, so the separate movements of the musical work would allow the listener to make internal connections in both the poetry and the music. It was a joy to rediscover these poems that I had not read for some time, and find that they were exactly what I was looking for.”

–Mark Winges

Selections from *Zwölf Gesänge*, Gustav Jenner

O Sonne, o Sonne

O Sonne, o Sonne, du ziehest
wohl über die Berge und Höh'n,
so grüße mein herziges Liebchen
ich hab's heut' nimmer geseh'n.

O Sonne, dort drüben am Hause
zwei Weiden wehn;
an ihrem off'nen Fenster
zwei Lorbeerrosen steh'n.

O scheidende Sonne, du ziehest
wohl über die Berge und Höh'n,
so grüße mein herziges Liebchen,
die dunkeln Augen mir schön.

Ich sah ein lichtiges Wölkchen

Ich sah ein lichtiges Wölkchen
in blauen Lüften wehn,
das tat aus Liebe wandern,
zur Sonne reisen gehn.

O sun, o sun, you travel
over the mountains and heights,
so greet my dearest sweetheart,
I have not seen her today.

O sun, over there by the house
two willows blow,
at her open window
two rose laurels stand.

O parting sun, you travel
over the mountains and heights,
so greet my dearest sweetheart,
and her dark eyes nicely for me.

I saw a light little cloud
wafting in blue airs,
which out of love went wandering,
traveling toward the sun.

2. Spell to Be Said Before Sleep

Each pot now hang bright
on the black peg;
grief, mend the owl's wing further.

Who will follow her singing
into the river, into the mountain?
Now it is one note, now two,
the moon hurried into the snow.

Shines back the breath of the mare.
Lucent,
dreaming the mountain of moment and moment,
black tail bless the dark.

Slender the bones
of the forelegs all night keeping watch
stand over the one who is sleeping.
Stand over the owl,
Three times brush the tail of the darkness.

One stone in the bed of the River of Heaven
is the mare.
One is the owl. One is the singing.

Guard them, O earth, in your travels.



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Und seh' ich dich, o Jüngling,
spazieren dort und hier,
so denk' ich auch, du tust es
allein aus Lieb' zu mir.

And I see you, o youth,
walking there and here,
so I think you too, do it
solely out of love to me.

Und trittst du aus dem Hause,
dann werfen dir im Nu
die Rosen auf der Straße
die Blumenschlingen zu.

And when you step out the house,
then toward you in no time throw
the roses on the street
the flower wreaths to you.

Ich will ein Haus mir bauen

Ich will ein Haus mir bauen,
das soll von Seufzern sein;
den Kalk mit Tränen löscht' ich,
mit Tränenflut allein.

I want to build myself a house,
that shall be made of sighs;
the limestone with tears I erase,
with a flood of tears only.

In's Haus will ich mich schließen,
so lange wohn' ich da,
bis meine erste Liebe
ich wiederkommen sah.

In the house I will lock myself
for so long I will live there,
until my first love
I've seen come back.

Und will in's Haus mich schließen,
und klagen ungestört,
will alle Sterne zählen,
bis er mir wiederkehrt.

And I will in the house lock myself,
and lament undisturbed,
(I) will count all (the) stars,
til he comes back to me.

“Gustav Jenner (1865-1920) first made contact with Johannes Brahms through the poet Klaus Groth, who recommended that Brahms take him as a student. Although Brahms was slow to commit to such an arrangement, he eventually agreed. Jenner is now known almost exclusively for his status as Brahms' only formal composition student and for his book entitled *Johannes Brahms als Mensch, Lehrer und Künstler*, which details Jenner's experiences under Brahms' tutelage. In the set *Zwölf Gesänge*, with texts by Ferdinand Gregorovius, it is obvious that Jenner followed in the footsteps of his teacher. The poetic structure is always reflected in the musical structure, as Brahms advocated. 'O Sonne,' for example, consists of three strophes, which vary in length. These settings reflect the style of 19th century German Lieder: the harmony is rich and tumultuous, and the keyboard parts are equal in importance to the vocal ones.”

-Susan Rogers

O Sapo, Brazilian folk, arr. Stephen Hatfield

Olha o sapo ta na tóca
Ta na lóca ta na lóca
Ta na tóca ta danado prá brigá, oi!

Look at the toad
He's in the hole (burrow)
He's dying for a fight, hey!

Amarra a vara péga a vara
Vira a vara bóta tudo direitinho
Que o matuto qué comprá.

Tie the rod (pole), get hold of the rod,
Turn the rod, put everything in place
Because the country boy is looking to buy it.

Arruma a trôcha bóta fogo
Na ciranda deixa tudo
Na quitanda prá péga quando voltá.

Get the stuff together, light up the party,
leave everything in the tent,
pick it up on the way back.

Born in 1956 in South Westminster, British Columbia, Stephen Hatfield is a composer, conductor, clinician, workshop leader, and lecturer specializing in choral music. “O Sapo” (“The Toad”) is a spirited five-part setting of a Brazilian folk song in which vocal lines imitate percussion patterns to create a layered rhythmic effect.

Tango in 5, Sandra Milliken

Sandra Milliken is an internationally acclaimed Australian composer, conductor, teacher and adjudicator. Milliken currently serves as the director of the Blackstone-Ipswich Cambrian Choir and the Bayside Divas. “Tango in 5” is a distortion of the Latin American Tango, with an occasional 5 beat bar and vocal percussion effects.

“The piece began in Helsinki on January 12, 2003, after some informal discussions with Marjukka Riihimäki on an appropriate work for the 20th birthday celebration of KLONK (Klemetti-Opiston Naiskuoro), a special project women's choir in Finland. The inspiration for the piece was further fueled by a night of dancing in Jyväskylä, Finland, complete with two broken ribs! Scat syllables form the basis of the text used in the first and last sections. The text of the middle section was developed during a stopover at Singapore airport, and the work was completed in Brisbane, Australia February 28th 2003.”

-Sandra Milliken

Quant j'ai ouy le tabourin, William Brown

Quant j'ai ouy le tabourin
Sonner, pour s'en aller au may,

En mon lit n'en ay fait affray
Ne levé mon chef du coissin;
En disant: il est trop matin
Ung peu je me rendormiray.

Quant j' ay ouy le tabourin
Sonner, pour s'en aller au may,

Jeunes gens partent leur butin;
De nonchaloir m'acointeray
A lui je m'abutineray
Trouvé l'ay plus prouchain voisin.

When I heard the tambourine
call us to go a-Maying,

I did not let it frighten me in my bed
or lift my head from my pillow,
saying, "It is too early,
I will go back to sleep."

When I heard the tambourine
call us to go a-Maying,

young folks dividing their spoils,
I cloaked myself in nonchalance,
clinging to it
and finding the nearest neighbour.

"In the opening of 'Quant j'ai ouy le tabourin' the choir simulates the sounds of sunrise and the thoughts of a young woman as she desires to return to a deep sleep. Later the sounds of mourning doves are heard as the other voices portray the conflict in the mind of the sleeper: 'Shall I remain complacent and continue to rest?' or 'Shall I rise and participate in the May Day activities?' The rhythmic tambourine incites the other young men and women to a day full of fun and frolic, but the young woman decides not to give in to the power of the tambourine, and she drifts back into a deep sleep as the opening music is heard again."

-William Brown

Dos Cantos, Ron Jeffers

Corazón de Espinas

Corazón. Hay un corazón que tiene espinas.
Está diciendo que el amor duele.
Es de color verde.
Corazón de Espinas!

Heart. There's a heart that has thorns.
It is saying that love hurts.
The color of it is green.
Heart of Thorns!

Hay un Río

Hay un río
que se mira como el cielo.
Hay un cielo
que se mira como el río
donde los sapos viven.

There is a river
that looks like the sky.
There is a sky
that looks like the river
where frogs live.

El río sueña.
El río sueña que personas van a nadar en ella.

The river dreams.
The river dreams about people swimming in her.

Commissioned and premiered by PWC in 1999/2000 as part of the Poetry and Music project, Ron Jeffers sets "Dos Cantos" to poems written by two children in local elementary schools. The Poetry and Music Project brought together students in seventeen classrooms at five schools, several teachers who sang in PWC, as well as poets from the California Poets in the Schools program. The premiere performance in March 2000 featured the children reciting their poetry and the chorus singing the six pieces composed for the project.

Famine Song, VIDA, arr. Matthew Culloton

Ease my spirit, ease my soul,
please free my hands from this barren soil.
Ease my mother, ease my child,
earth and sky be reconciled.

Rain, rain, rain.
Rain, rain, rain.
Weave, my mother, weave, my child,
Weave your baskets of rushes wild.

Out of heat, under sun,
comes the hunger to ev'ry one.
Famine's teeth, Famine's claws
On the sands of Africa

Written by the Bloomington, Indiana based women's vocal quartet VIDA, "Famine Song" is inspired by stories of Sudanese basket weavers and expresses the pain of famine and hope for rain. In the midst of hardship, a wonderful new sense of creativity emerged when women began weaving baskets as a means of survival. "Famine Song" blends haunting pleas for rain and rhythmic encouragement to the basket weavers with a Bulgarian-influenced lament section over shifting chords.

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Joshua, Paul Caldwell & Sean Ivory

vayómer Adónai: Móshe avdí mét.
veata kum kolmakóm asher tidrókh kaf raglekhem bo,
lakhem netatív, ka'asher, hayítí im Móshe ehye imakh;
ló arpekha, velo e'ezveka.

The Lord woke Joshua, said, "Go! After forty years, it's time for the wind to blow."
God planned for Joshua to stand and walk up to the walls of Jericho.

God's people were wand'rín' out in the wilderness, wand'rín', wand'rín', they're desperate and depressed.
Started wond'rín' if they would ever possess the promised land.

Oh, God sent Joshua a wake up call. He said... Joshua you duh man I'm gonna send to the walls.
You didn't build 'em but you'll see 'em fall. The promise land cain't have no walls at all.

The Lord woke Joshua, said, "Go! After forty years, it's time for the wind to blow."
God planned for Joshua to stand and walk up to the walls of Jericho.

Joshua, Joshua understand that with the Lord you're not a natural man.
When you make a decision to give into God's plan, then the battle is in your hand.

Joshua said duh shout, shout.

God said, "Go!" Time for the wind to blow.
God planned for Joshua to stand and walk up to the walls of Jericho.

Joshua fought the battle of Jericho...
Joshua went to Jericho and the walls came tumblin' down!

Said God, Moses my servant has died.
So now rise! Everyplace that will tread the soles of your feet on it,
To you I give it as I was with Moses I will be with you;
I will not fail you and I will not abandon you.

Choral directors Paul Caldwell and Sean Ivory have been arranging music together since the early 1990s. "Joshua," an original work which quotes the spiritual "Joshua Fought the Battle of Jericho," is dedicated to the memory of the choral composer and arranger Moses Hogan, who is best known for his many settings of spirituals. The Hebrew text in the opening section reflects the passing of leadership in the Old Testament from Moses to Joshua. From traditional Hebrew cantillation in the introduction, the music moves to a driving gospel-influenced style as Joshua is called to take charge of his people.

"Joshua' honors the people and events who/which challenge the impenetrable walls we build in our own lives: the walls behind which we hide from ourselves and each other; the walls that keep us isolated and alone; the walls that separate us from our respective Promised Lands."

-Paul Caldwell and Sean Ivory

Let Evening Come, Brian Holmes

Let the light of late afternoon
shine through chinks in the barn, moving
up the bales as the sun moves down.

Let the cricket take up chafing
as a woman takes up her needles
and her yarn. Let evening come.

Let dew collect on the hoe abandoned
in long grass. Let the stars appear
and the moon disclose her silver horn.

Let the fox go back to its sandy den.
Let the wind die down. Let the shed
go black inside. Let evening come.

To the bottle in the ditch, to the scoop
in the oats, to air in the lung
let evening come.

Let it come, as it will, and don't
be afraid. God does not leave us
comfortless, so let evening come.

"Let Evening Come' is a setting of a poem of Jane Kenyon (1947-1995). After she married the poet Donald Hall, nineteen years her senior, they moved to a farm in New Hampshire. The poem was written when Kenyon learned her husband had cancer; the words offer resignation and consolation, linked with vivid images drawn from their farm. Ironically, Hall survived, while cancer carried Kenyon away instead. The premier was by Cantilena of Arlington, Massachusetts, just two weeks after Kenyon's death. Cantilena has recorded the piece, while The Choral Project has recorded a later version for mixed chorus. I hope the Peninsula Women's Chorus will sing this piece at my funeral, preferably in the distant future."

-Brian Holmes



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MEET THE ARTISTS

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 and the Contra Costa Children's Chorus, and has served 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 also commands an extensive repertoire. In addition to the historical repertoire, his choirs are dedicated to commissioning new works from composers such as Libby Larsen, Chen Yi, Stacy Garrop, Charles Griffin, Cristián Grases, Judith Shatin, Frank Ferko, Brian Holmes, and David Conte.

His choirs have earned high marks in international competitions in Argentina, South Africa, Canada, Hungary, and Spain. Of particular note are the third prize awarded to the PWC at the 2006 Béla Bartók International Choir Competition, one of the most prestigious on 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 appears regularly 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 in Voice Performance and Pedagogy. His undergraduate degrees in choral conducting and composition are from the Universidad Católica Argentina.

Jungmee Kim, PWC Accompanist



Jungmee Kim, PWC accompanist, received her Master's from New England Conservatory of Music in Collaborative Piano, Master's from Harvard University in Social Psychology, and undergraduate degrees in Music and Psychology from Northeastern University.

Jungmee is a native of South Korea and she keeps a busy performance schedule as an opera director, solo/collaborative pianist, organist, and percussionist. She has served as the music director and répétiteur for the San Francisco Parlor Opera from 2007 to 2012. 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, Palo Alto Philharmonic Orchestra, Palo Alto Children's Theatre, and Peninsula Women's Chorus.

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 NUFAX grant. Her mentors include Terry Decima, Irma Vallecillo, Susan Larson, and John Moriarty.

Barbary Grant, Interim Accompanist



Barbary Grant holds a Bachelor of Music Degree in Composition from Cal State Fullerton and a Masters in Piano Performance from Cal State Long Beach. She studied film scoring at UCLA and served on the Board of Pacific Composers Forum for several years.

Off-stage, Barbary works as a hospital musician at Stanford, El Camino and Lucile Packard Children's Hospitals. With wheels strapped to the base of her Irish harp, she moves throughout the hospitals playing music for patients, families, and staff everywhere from the newborn nurseries to Intensive Care Units. Barbary also serves as organist at Valley Presbyterian Church in Portola Valley and directs both the Portola Valley and East Bay Homeschool Choirs. She maintains an active teaching studio.

Barbary is part of the Scandinavian trio Nykken, in which she sings in Norwegian and Swedish and plays Irish harp, cello, and button accordion. She also performs Celtic music in the duo Brigit's Well, singing in all three Gaelic languages: Irish, Scots Gaelic, and Manx. Her Irish singing won her first place in the sean nós competition at the 1998 Great American Irish Fair. She has recorded five CDs of Celtic and Scandinavian music under the Changeling Records label. www.barbarygrant.com

Seth Ducey, Trumpet

A graduate of Lawrence University of Wisconsin, Seth enjoys playing throughout the Bay Area. He has performed with North Bay Opera, Bayshore Lyric Opera, Berkeley Opera, Oakland Lyric Opera, and Livermore Valley Opera. He has also performed with the Marin Symphony, Golden Gate Men's Chorus, The Robert Geary Chorale, The San Francisco Sinfonietta, MasterWorks Chorale, and the Farallon Brass Ensemble. Equally comfortable in the jazz idiom, Seth has also played with the Contra Costa Big Band, DVC Night Jazz Band, The University of California Alumni Big Band, and many more. His primary teachers were Jay Rizzetto and Robert Levy.

Seth is Production Manager for the San Francisco Conservatory of Music, Technical Director for the Oakland East Bay Symphony, and also serves on the Oakland Youth Orchestra Board of Directors.

Carol Schouboe, Choreographer



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.

PWC Mentorship Program

The PWC has had the pleasure of welcoming and working with talented high school students in the fourth 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 please visit www.pwchorus.org/mentor.html.

Soprano 1

Anna Chase
Charlotte Daly
Ciara Karski
Sarah Kelts
Danni Redding Lapuz
MaryLouise Meckler +
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 +
Elise Kent +
Andra Marynowski
Robin Mulgannon
Eithne Pardini

Alto 1

Ann Crichton
Sarah Etheredge +
Cathleen Kalcic +
Betsy Landergren
Elizabeth Li
Holly Liberatore
Jennifer Mace
Sheena Phillips +
Kathy Plock
Nancy Roeser
Jan Schonhaut
Deanne Tucker +
Marsha Wells

Alto 2

Anne Anderson
Feeta Bishop
Lisa Collart +
Hannah Druckman
May Goodreau
Lynne Haynes-Tucker +
Yiting Jin +
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PWC MENTORSHIP PROGRAM



The Peninsula Women's Chorus is pleased to announce the sixth year of its Mentorship Program, which will begin in the Spring of 2015. This program is open to 10th, 11th and 12th grade young women with choral experience and a passion for singing. The program offers qualified applicants a unique opportunity to perform advanced and innovative literature with one of the best women's choruses in the country. Applications will be accepted this fall. Please see our website for further information. Participation in the New Music for Treble Voices Festival in March, 2015 with the PWC marks the culmination of the Program.

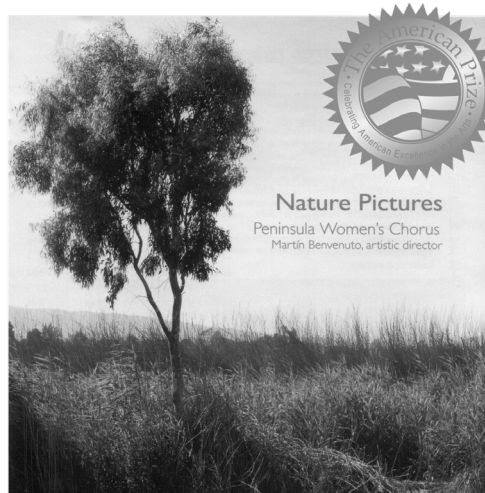
"I knew that I would enjoy the music in PWC, but I didn't know how much fun it would be. I'll be back next year!"

--Mentee, Spring 2014



For more information and application, visit us at <http://pwchorus.org/?q=mentorship>

PWC Performances Available on Compact Disc



NATURE PICTURES

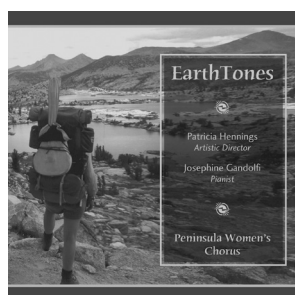
With its newest CD, *Nature Pictures*, the PWC celebrates a close relationship with prominent Estonian composer Veljo Tormis. Influenced by his deep conviction that ancient song traditions reflect a close connection to nature, the prolific Tormis gives us the four seasons in 36 miniatures of intense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

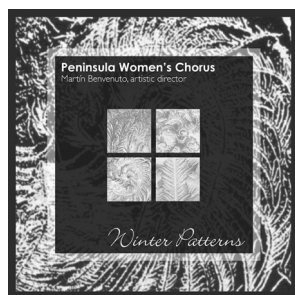


EARTHTONES

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.

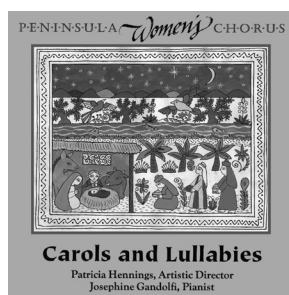


WINTER PATTERNS

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 Griffín, and Francis Poulenc's stunning *Litanies à la Vierge Noire*. Also featured is the fiery and intense "*Suite*" *de Lorca* by modern Finnish composer Einojuhani Rautavaara. Selections from William Mathias's joyous *Salvator Mundi*, *A Carol Sequence* and a multilingual arrangement of the immortal *Silent Night* close the CD on the perfect seasonal note.

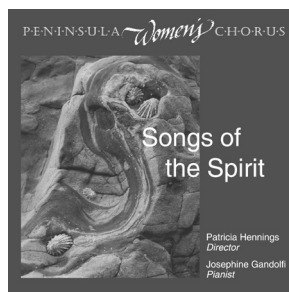
These CDs can be purchased from our website at www.pwchorus.org



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

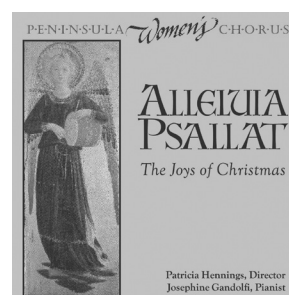
Hungarian composer József Karai's *Hodie Christus natus est*, two selections from *The Place of the Blest* by American icon Randall Thompson, the soaring *O Regem coeli* of Tomás Luis de Victoria, and San Francisco composer David Conte's delightful *Christmas Intrada*. A must-have addition to your holiday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

EXPERIENCED SINGERS ARE INVITED TO AUDITION WITH THE PENINSULA WOMEN'S CHORUS

Auditions will take place in June and August by appointment. Rehearsals are held Monday evenings in Palo Alto. For more information or to schedule an audition, please call (650) 327-3095, or email auditions@pwchorus.org.

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