



DISCOVERING OUR VOICES

2021

Spring Season Concerts

APRIL - MAY



PIEDMONT EAST BAY
CHILDREN'S CHOIR

CONCERT LIST



the Anglo-African composer Samuel Coleridge-Taylor.

Making History – Singing the Earth

April 10 @ 4-5:30pm | YouTube Premiere | VIRTUAL

Join PEBCC's most advanced choral ensembles as they sing stories of the earth in a time of unprecedented change. In partnership with the Stanford Chamber Chorale, we'll present the world premiere of Kerry Andrew's *Wake Up!* – a powerful meditation on the climate crisis through the eyes of young climate activists from around the globe. We'll also celebrate songs of spring in a collaboration with Finnish youth choir Vox Aurea and medieval ensemble Yr Awen, and share gorgeous but rarely heard partsongs by

Kinder and Training Department Spring Recitals

May 8 @ 4-5pm | YouTube Premiere | VIRTUAL

Watch our Kinder and Training Department singers blossom with confidence from their year of singing in the choirs. The program features virtual choir performances from our six Kinder and Training Department ensembles. They will delight the audience with their genuine joy in singing.



Jazz and Beyond

May 22 @ 4-5pm | YouTube Premiere | VIRTUAL

Experience the remarkable individual talents of PEBCC's most mature singers in an eclectic cabaret style evening. We'll hear several original songs performed and recorded by members of Ecco under the direction of singer-songwriter Joel Chapman, alongside stunning solos from the young members of Ancora and Ecco.



CONCERT LIST




Spring Sing!

June 5 @ 4-5:30pm | YouTube Premiere | VIRTUAL

The entire PEBC family joins together for this musical celebration of community. Over 200 singers from all ten of our Performing and Training Department ensembles raise their voices together – connecting us in joy and inspired community and honoring the accomplishments of the graduating class of 2021.



 Because of the generosity of our patrons, PEBC is able to offer our **2020-2021 Discovering Our Voices virtual concert** season free to the public via YouTube Premiere. Your donation in any amount toward our normal ticket prices significantly offsets our production costs for our season and keeps the choir thriving during this time. Please consider donating the price of a concert ticket to the Choirs this season.

MAKING HISTORY – SINGING THE EARTH

I. SONGS OF SPRING: ACROSS THE OCEAN

Ensemble in Collaboration with Vox Aurea

Tempus Adest Floridum Piae Cantiones (1582), Text Hemminki Maskulainen (17th century Finnish)

In Vernali Tempore Piae Cantiones (1582), Text Hemminki Maskulainen (17th century Finnish)
Yr Awen: Pekka Toivanen (medieval harp), Heini Vesterinen (viola da gamba), Farshad Sanati (santur), Konsta Litmanen (percussions), Sanna Salminen (medieval fidel), Minja Niiranen (vocals)

Concert Choir

In the Springtime Betty Jackson King (1928-1994), Text William Shakespeare

Ancora

To Be Sung on the Water Samuel Barber (1910-1981), Text Louise Bogan

Stanford Chamber Chorale Stephen M. Sano, conductor

Morgen! Richard Strauss (1864-1949), Arr. Stanley M. Hoffman,
Text John Henry Mackay, Laura Dahl, piano

II. SONGS OF THE PAST: MAKING HISTORY

Concert Choir

Oh, the Summer Samuel Coleridge-Taylor (1875-1912), Text Isabel Ecclestone Mackay,
Christine Fernandez, piano

Ensemble

***Encinctured with a twine
of leaves*** Samuel Coleridge-Taylor (1875-1912), Text Samuel Taylor
Coleridge, Eric Tuan, piano

Ancora

***From the Green Heart of the
Waters (from Ulysses)*** Samuel Coleridge-Taylor (1875-1912), Text Stephen Phillips,
Eric Tuan, piano

III. SONGS OF THE FUTURE: YOUTH SPEAK

Ancora

Strange Children Jonathan Goodwin, Text Psalm 144:1,7

Ecco in Collaboration with Stanford Chamber Chorale

Wake Up Kerry Andrew (b. 1978), Text Greta Thunberg, Ridhima Pandhey,
Vic Barratt, Jamie Margolin, Xiye Bastida

ABOUT THE PROGRAM

Welcome to *Making History: Singing the Earth*, presented by the Piedmont East Bay Children's Choir. The seeds for this program were planted during a conversation I had with a group of our graduating choristers last year, during which they shared their fears and hopes about entering a world shaped indelibly by the climate crisis. In response, this afternoon's concert showcases songs of the earth during a time of unprecedented change.

We open with "Songs of Spring," celebrating the beauty of springtime in music spanning nearly 500 years. In "Songs of the Past," we make history with three premiere recordings of nature-centered partsongs by the Anglo-African composer Samuel Coleridge-Taylor. In true PEBC fashion, we close with "Songs of the Future": two world premieres that highlight the voices of our young people in a time of crisis.

Many thanks for joining us this afternoon. I hope that the music you'll encounter will both challenge and inspire you.

Eric Tuan

Artistic Director

I. Songs of Spring: Across the Ocean

Our first set of songs celebrates the fleeting yet glorious beauty of springtime, from medieval Finland to the United States in the 20th century.

Ensemble is honored to have a long relationship with the renowned Finnish children's choir Vox Aurea ("The Voice of Gold"); we have visited them three times in Finland, and they in turn have visited us twice in the Bay Area. During the pandemic, we decided to embark on a joint recording project together celebrating one of the monuments of Finnish musical culture: the 1582 collection of school songs, *Piae Cantiones*. This anthology features some of the greatest hits of the Medieval and Renaissance periods, many of which have survived as popular Christmas carols such as "Good King Wenceslas" and "Gaudete." Although the songs are a matter of great national pride for Finnish musicians, they have never before been recorded in medieval Finnish.

Vox Aurea's conductor Sanna Salminen decided to fill that gap with a joint recording project between Vox Aurea and PEBC. First, Sanna recorded backing tracks with a wonderful band of medieval musicians playing such colorful instruments as the medieval harp, medieval fiddle, viola da gamba, santur (a type of hammered dulcimer), and percussion. Then, the singers of Vox Aurea and Ensemble recorded the vocal parts with the help of Professor Aila Mielikäinen of the University of Jyväskylä, who shared her pioneering research into the pronunciation of medieval Finnish. Finally, each group recorded videos sharing the natural beauty of their respective communities. Even though we are not currently able to tour, it is a special delight to bring these two choirs together virtually from across the globe.

You may recognize the melody of our first joint piece, *Tempus Adest Floridum*, which enjoys a richly multilayered history. The text originated as a love song in the *Carmina Burana*, a rather scandalous collection of 13th-century lyrics penned by Bavarian monks. By the time the

PROGRAM NOTES

melody was notated in the *Piae Cantiones* in 1582, the words had been transformed into a carol for Easter, with springtime representing resurrection instead of earthly love. Three centuries later, the melody made it to England via the British ambassador to Sweden and was reimagined as a Christmas carol, *Good King Wenceslas*. We perform the melody in its *Piae Cantiones* version, an exuberant, dance-like celebration of springtime.

The second piece, *In Vernali Tempore*, offers a more languid depiction of spring: “the waves of the sea settle down, the rough winds calm down, the ground is wet with dew.” You’ll hear the gentle rippling of the santur beneath the murmuring melody of the voices.

Concert Choir offers a lilting setting of Shakespeare by Betty Jackson King, an accomplished organist, pianist, and composer and one of the 20th century’s leading advocates for the work of Black musicians. Born and raised in Chicago, King studied voice, piano and composition at Roosevelt University. A prolific composer primarily focused on vocal music, she wrote two operas and a Requiem setting alongside numerous spiritual arrangements and art songs. As President of the National Association of Negro Musicians, King supported and promoted the work of Black musicians and educators, explaining, “We feel that it’s time our musicians received recognition for the part they’ve played in American music.” Her art song *In the Springtime* sets the famous song from *As You Like It* to a soaring melody and picturesque piano accompaniment.

One of the best-known American composers of the twentieth century, Samuel Barber left a rich legacy of orchestral, vocal, and piano music. A graduate of the Curtis Institute of Music in Philadelphia, Barber first received widespread public acclaim when Toscanini conducted his haunting *Adagio for Strings*, which would quickly become one of the most widely performed works of American concert music. Barber’s soaring, lyrical melodies and neo-Romantic harmonies gave him a particular gift for vocal music of all types, and he composed prolifically in the art song, opera, and choral genres. His choral work *To Be Sung on the Water* sets a lyric by Louise Bogan, the first female Poet Laureate to the Library of Congress. Bogan’s poem depicts the fleeting nature of beauty and delight, “scattering dark and bright.” Barber depicts this evanescent quality through a murmuring, water-like vocal accompaniment, through which melodies emerge gently before fading back into the depths.

We close this set with a special guest performance by the Stanford Chamber Chorale, under the direction of Professor Stephen M. Sano. In this live performance filmed before the coronavirus pandemic hit, the Chorale offers Stanley Hoffman’s arrangement of Richard Strauss’s art song, *Morgen!*, in the stunning acoustic of Stanford Memorial Church. Written as a wedding gift to Strauss’s wife, Pauline, *Morgen!* depicts the passion of two lovers through the natural rhythms of day and evening, sun and ocean. Arranger Stanley Hoffman expands the original setting for solo voice and piano into a sumptuous choral arrangement which elaborates the harmonic richness of Strauss’s original. Pianist Laura Dahl, who made a special study of German Lieder with legendary German baritone Dietrich Fischer-Dieskau, brings her special expertise in this tradition to her interpretation of the piano part.

II. Songs of the Past: Making History

Although his music is rarely heard today, the Anglo-African composer Samuel Coleridge-Taylor was one of the most celebrated composers of the Victorian era. After hearing the premiere of Coleridge-Taylor’s cantata *Hiawatha’s Wedding Feast* – which would come to rival Handel’s *Messiah* in its popularity – the composer Sir Arthur Sullivan remarked in his diary:

Much impressed by the lad's genius. He is a composer, not a music-maker. The music is fresh and original – he has melody and harmony in abundance, and his scoring is brilliant and full of colour – at times luscious, rich and sensual.

Born in London to a Krio physician from Sierra Leone and an English mother, Coleridge-Taylor was recognized as a musical prodigy from an early age. He studied at the Royal Conservatory of Music before embarking on a career as a widely performed composer and conductor.

During his concert tours of the United States, Coleridge-Taylor became increasingly interested in his African heritage, in part due to the rapturous welcome he received from African-American audiences. His father, Daniel Taylor, was descended from the “Black Loyalists”: African-American slaves who escaped from their American masters to fight for their freedom on the British side during the Revolutionary War. Coleridge-Taylor’s grandfather was among the 1200 Black Loyalists who eventually emigrated to Sierra Leone, joining a diverse, pan-African community of freed slaves. Coleridge-Taylor served as the youngest delegate at the 1900 First Pan-African Conference in London, laying the ground for correspondence and artistic collaboration with luminaries in the pan-African movement such as Paul Lawrence Dunbar and W.E.B. Du Bois.

PEBCC presents three works by Coleridge-Taylor this evening, all receiving what are believed to be their first recorded performances. Concert Choir first presents *Oh, the Summer*, a gently lilting duet on a text by the Canadian author Isabel Ecclestone MacKay. Ensemble then shares *Encinctured with a twine of leaves*, a setting of an enigmatic poem by Coleridge-Taylor’s namesake, the poet Samuel Taylor Coleridge. The soaring melodies, expressive chromatic harmonies, and melancholy piano part illustrate Coleridge-Taylor’s musical abilities at their most expressive.

Ancora concludes the set with the sirens’ chorus from Coleridge-Taylor’s incidental music to *Ulysses*, a play by the English writer Stephen Phillips. This dramatization of the legend of Ulysses (or Odysseus in Greek) prominently features the sirens of ancient Greek mythology, who would sing to lure sailors to shipwreck on the coastal rocks of their island. Their enchanting song is depicted in *From the Green Heart of the Waters*, as a chorus of upper voices sings to Ulysses over a rippling, watery piano accompaniment.

III. Songs of the Future: Youth Speak

We close this afternoon’s program with two world premieres by Jonathan Goodwin and Kerry Andrew. Inspired by the vision of our founding Artistic Director, Robert Geary, PEBCC has long been committed to the creation and performance of new music. We are thrilled to continue that focus on musical exploration and innovation, even during this unprecedented virtual period.

PEBCC first encountered Bay Area composer Jonathan Goodwin in 2011, when Associate Conductor Sue Bohlin heard him weaving a gorgeous melody on his concertina. That melody would later turn into *The Land of Dreams*, a haunting setting of text by the English mystic William Blake. This afternoon, Ancora shares the world premiere of Goodwin’s piece *Strange Children*, a setting of verses from Psalm 144. On the surface, the text is a plea for survival and for victory in battle, with the phrase “strange children” used as a derogatory insult against the psalmist’s enemies. Yet through his musical setting, Goodwin seeks to uncover the primal longing for love that lies behind the seeming aggression of the text.

Over the past few years, I have been deeply inspired to see the many ways PEBCC singers are confronting the terrifying reality of the climate crisis through activism, art, and action. It has been a gift to feel that energy and to seek opportunities to channel it into our own music-making together.

I first encountered the music of the English composer Kerry Andrew through a mutual acquaintance, the soprano Frances Molyneux. I was immediately drawn to the way in which

she brought together voice, body, and rhythm to create deeply visceral embodied performances, and immediately wanted to commission her to write a work for us on the theme of the climate crisis. When I asked Kerry to write something for us, she responded with the powerful piece we are premiering today, *Wake Up*.

Ecco singer Owen Klein captures the energy of the singers and music in these words:

Our planet is heading for a catastrophe. Actually, the catastrophe is happening right now. Human-induced climate change is causing seasonal wildfires on the West Coast, frequent hurricanes in the Gulf of Mexico, rising sea levels, ocean acidification, wildlife extinction, air pollution, and much more. Wake up! We need drastic government action to decarbonize our economy and shift to more renewable sources of energy. Do we have what it takes to save our home from ourselves?

Enter Kerry Andrew's "Wake Up," a new piece commissioned by the Piedmont East Bay Children's Choir in collaboration with the Stanford Chamber Chorale. The text of the piece is taken from leading youth climate activists, including Vic Barratt, Jamie Margolin, Greta Thunberg, Ridhima Pandey, and Xiye Bastida. There is also an expressive—yet challenging—body percussion part with claps, slaps, clicks, and stomps!

We have been honored to collaborate with the Stanford Chamber Chorale and their wonderful conductor, Professor Stephen M. Sano, on this world premiere performance. During the course of two joint retreats, Steve and his students have led sectionals for the Ecco singers and shared their perspectives on music, college life, and more. We also had the opportunity to hear from Stanford climate scientist Mike Mastandrea about how climate change is impacting California, the effectiveness of different types of responses, and his own work with the Intergovernmental Panel on Climate Change (IPCC). Thank you to Professor Sano, the singers of the Chorale, and Mike Mastandrea for taking part in this project with us and sharing your invaluable insights. I am also deeply grateful to Ecco's Associate Conductor and technology whiz, Joel Chapman, for crafting this powerful digital experience from our individual performances.

~Eric Tuan

TEXTS AND TRANSLATIONS

I. Songs of Spring: Across the Ocean

Tempus Adest Floridum

Piae Cantiones, 1582

Text: Hemminki Maskulainen (17th century Finnish)

Translation: Sanna Salminen

*Now it's a joyful time,
We may be delighted.
It's beautiful, wonderful summer,
So we may rejoice.
Just as the cold has won,
So will the sun help to raise up.
What the winter has killed,
The summer will bring to life.*

*The fields are fresh and green,
The forests, the meadows, the headlands -
The flowers are growing,
The trees are in leaf.
Winter had killed them,
Felled everything to the ground;
Summer has revived them
And so given a wonderful joy.*

*The birds are singing from joy
The pleasant hymn of summer,
Death wakes up
And returns to life.
The sea, the land, everything carries
The beautiful gifts of growth -
Animals, birds, and fields give forth beloved fruit.*

*From all this we see the works of the Lord,
He is remembering and taking care of us.
He will bring what you need from
The land, sea, and trees.
All people, let's rejoice,
Ah, what a glad time it is!
Our brothers, let's sing,
Let's compete in singing thanks to God.*

*Let's repair our former life,
Let's rise up to a new life.
Let's carry the fruits to the Lord,
And grow with His creatures.*

*Let's obey the Lord,
As He is giving to us what we need.
Let's all respect Him,
For He gives us all that is good.*

In Vernali Tempore

Piae Cantiones, 1582

Text: Hemminki Maskulainen (17th century Finnish)

Translation: Sanna Salminen

*In the beginning of a wonderful time,
As the agreeable weather of summer arrives,
As the cold weather is disappearing,
The skylarks are bringing a message.
The ground, the sea, the forests are all rejoicing
For the renewal of the weather.
The body's strength is reviving,
The delight of the time brings an ache to the heart.*

*The ground is bursting with the color of flowers,
The green is emerging in the forest.
The birds sing merrily,
Their voice is wonderful and clear.
The waves of the sea settle down,
The rough winds calm down,
The ground is wet with dew.
The sun drives the clouds away,
It is swelling in the sky above,
Sharing its favorable warmth.*

*O, the great goodness of the Lord,
The revealed miracles of God,
Whose gifts of grace
Fill the world.
All the dead of the earth are reviving,
The creatures are renewed in form
By the blessing of the Lord.
The work of the Lord overcomes all,
Like the day overcoming the darkness of the night,
Conquering in untold ways.*

In the Springtime

Betty Jackson King (1928-1994)

Text: William Shakespeare, *As You Like It* 5.3

*In the Springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding:
Sweet lovers love the spring.*

To Be Sung on the Water

Samuel Barber (1910-1981)

Text: Louise Bogan

*Beautiful, my delight,
Pass, as we pass the wave.
Pass, as the mottled night
Leaves what it cannot save,
Scattering dark and bright.*

*Beautiful, pass and be
Less than the guiltless shade
To which our vows were said;
Less than the sound of the oar
To which our vows were made, -
Less than the sound of its blade
Dipping the stream once more.*

Morgen!

Richard Strauss (1864-1949)

Text: John Henry Mackay

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*And tomorrow the sun will shine again,
and on the path I will take,
it will unite us again, we happy ones,
upon this sun-breathing earth...*

*And to the shore, the wide shore with blue waves,
we will descend quietly and slowly;
we will look mutely into each other's eyes
and the silence of happiness will settle upon us.*

II. Songs of the Past: Making History

Oh, the Summer

Samuel Coleridge-Taylor (1875-1912)

Text: Isabel Ecclestone Mackay

*Oh the summer, glowing, blowing,
Flowers in the sun;
Oh the warmth and sweetness, knowing
That the winter's done;
Spring is just behind us, dying,
Autumn just before, and flying,
Flying are the days -
No sighing can recall us one.*

*Oh, the summer, the swift breaking
Of the early dawn,
Comes the sudden sun, awaking
All it breathes upon.
Sweet the blackbird's clear calling,
Sweet, oh sweet the lark's note falling,
Thro' the blue the day installing
With the rites of song.*

*Oh, the summer, the long fading
Of the laggard light,
Crimson gold, and purple shading
Slowly into night.
Where the earth and sky are meeting,
Day and dark exchange soft greeting,
Perfect moments, fleeting, fleeting,
Sweetest in their flight.*

Encinctured with a twine of leaves

Samuel Coleridge-Taylor (1875-1912)

Text: Samuel Taylor Coleridge

*Encinctured with a twine of leaves,
That leafy twine his only dress!
A lovely Boy was plucking fruits,
By moonlight, in a wilderness.
The moon was bright, the air was free,
And fruits and flowers together grew
On many a shrub and many a tree:
And all put on a gentle hue,
Hanging in the shadowy air
Like a picture rich and rare.
It was a climate where, they say,
The night is more beloved than day.
But who that beauteous Boy beguil'd
That beauteous boy to linger here?*

Alone, by night, a little child,
In place so silent and so wild -
Has he no friend, no loving mother near?

From the Green Heart of the Waters (from Ulysses)

Samuel Coleridge-Taylor (1875-1912)
Text: Stephen Phillips

From the green heart of the waters,
We, old ocean's daughters,
Have floated up with mortal man to play.
Out of the deep translucent night,
Up to the purple earthly light,
To dance with creatures of a day.

For alas! we have seen the sailor asleep,
Where the anchor rusts on the ooze of the deep,
But never, never before
Have we seen a mortal dance on the long seashore.

See, see Ulysses, heavy and hire!
Sing low with downcast eyes,
For he rouses at last
And his eyes are cast
To the land where his spirit would be,
Over the violet sea.

Alas! for the arms that yearn,
Alas! for the eyes that burn.
Ulysses! Ah!

III. Songs of the Future: Youth Speak

Strange Children

Jonathan Goodwin
Text: Psalm 144:1, 7

Touch the mountains and they will smoke. Deliver me!
Blessed be the Lord my strength which teacheth my hands
to war, and my fingers to fight.
Bow thy heavens, O Lord, come down, deliver me from
the hand of strange children.

Wake Up

Kerry Andrew (b. 1978)
Text: Greta Thunberg, Ridhima Pandhey, Vic Barratt,
Jamie Margolin, Xiye Bastida

***I was born into a world in which my future and my
past are uncertain . . . born into where my culture
and inheritance are literally slipping into the sea . . .
born into a world where my people are going extinct.***

(Vic Barratt, *The Peoples' Summit on Climate and the
Rights and Human Survival*, 2019)

***I want the entirety of congress, in fact the whole
US government to remember the fear and despair
that my generation feel every day and I want you
to hold onto it? How do even begin to convey to you
what it feels like to know that within my lifetime the
destruction that we have seen from the climate crisis
will only get worse? . . . People call my generation
Generation Z, as if we are the last generation. But
we are not. We are refusing to be the last letter of
the alphabet.***

(Jamie Margolin, *The Peoples' Summit on Climate and the
Rights and Human Survival*, 2019)

***Leaders, adults with power, I'm speaking you gave us
no choice but to drop everything, sacrifice out time,
our energy, our childhoods, stand out here in the
pouring rain to organize a mass mobilization to get
you guys to wake up!***

(Jamie Margolin, *Youth Climate March Sept 2018*)

***You have stolen my dreams. We are standing at a
crossroads. This is time to wake up. I don't want your
hope. I want you to panic. I want you to act as if your
house is on fire.***

(Greta Thunberg, from speeches at UN Climate Summit,
NYC, 2019; protest march, London, 2019; Davos, 2019;
Extinction Rebellion, London, 2019)

***I want a better future. I want to save my future.
I want to save our future.***

(Ridhima Pandey)

***You take care of the earth because the earth takes
care of you.***

(Xiye Bastida)

MAKING HISTORY: SINGING THE EARTH ACKNOWLEDGEMENT

It always takes a village to craft a concert. That is even more evident during a worldwide pandemic. In addition to the faculty, staff, and families of the Piedmont East Bay Children's Choir, we would like to thank the following people for their contributions to *Making History: Singing the Earth*.

IN FINLAND

Sanna Salminen, the singers of Vox Aurea, and the musicians of Yr Awen for their wonderful collaboration and language coaching.

Esko Turpeinen at Moonstone Productions for seamlessly editing our audio tracks.

Meritta Pyykkönen of Vox Aurea for her vocal coaching, backing track production, and video editing.

Professor Aila Mielikäinen at the University of Jyväskylä for her pioneering research into medieval Finnish and language coaching.

FROM THE STANFORD UNIVERSITY COMMUNITY

Professor Stephen M. Sano, collaborative pianist Laura Dahl, and the students of the Stanford Chamber Chorale for collaborating on *Wake Up*, and sharing their wonderful performance of *Morgen!*

Climate scientist Michael Mastandrea for presenting his illuminating perspective on the science and policy responses to climate change at Ecco's joint retreat with the Stanford Chamber Chorale.

Stanford Chamber Chorale alum Kimberly Johnson for recording the backing tracks for *Wake Up*.

Stanford Chamber Chorale alum Hannah Pho for recording the backing tracks for *Encinctured with a twine of leaves*.

IN THE BAY AREA AND BEYOND

Ecco Associate Conductor Joel Chapman for serving as our resident tech wizard and shepherding the creation of *Wake Up* from start to finish, including creating backing tracks and editing audio and video.

Andrei Garcia for sharing his drone footage with us for *Wake Up*.

PEBCC Associate Conductor and alumna, Katrina Turman, for recording the backing tracks for *In the Springtime* and *Oh, the Summer*.

WELCOME TO OUR SPRING SEASON CONCERTS



How can I keep from singing?

The question posed by this beautiful American folksong has followed me ever since I first learned it as a young chorister. It turns out that, in truth, we humans simply cannot keep from singing. A recent study from Harvard University's Music Lab concluded that vocal music is a cross-cultural universal, as much a biological imperative as language. Lifting our voices together in song is part of who we are as a species.

That simple truth has become crystal clear over the course of the past year. Even as the pandemic has turned so much of our lives upside down, it has not dampened our community's deep need to sing. Over Zoom and Jamulus, through video recordings and virtual concerts, I am so proud of the way our singers, families, faculty, and staff have kept our passion for music alive and undimmed. I am delighted to share the fruit of their efforts during this spring season of virtual concerts.

As Earth Day approaches, we'll sing stories of the earth during a time of unprecedented change in ***Making History: Singing the Earth***. Our singers join the Stanford University Chamber Chorale to amplify the voices of youth climate activists in the world premiere of Kerry Andrew's powerful Wake Up! We'll also hear songs of springtime performed in collaboration with renowned Finnish children's choir Vox Aurea, and share the world premiere recordings of three works by the Black English composer Samuel Coleridge-Taylor.

In May, we'll hear the joyous voices of our youngest singers in our ***Kinder and Training Department Recital***. (You'll see what I mean when you see the videos!). Our oldest singers will showcase their solo chops at ***Jazz & Beyond***, featuring nine original songs composed and produced by members of Ecco. Finally, we'll bring together the entire choir community at our annual ***Spring Sing!*** to share our artistry with one another and celebrate the accomplishments of the PEBCC Class of 2021.

*My life flows on in endless song, above earth's lamentation.
How can I keep from singing?*

Eric Tuan

Eric Tuan

Artistic Director

WELCOME TO OUR SPRING SEASON CONCERTS



As much as music has shaped my life and worked as a healing force and one of solace, I never made a pandemic playlist. I guess lately I've been more focused on the anticipation found in measures of rest – the music still present and inherent in the silence. As we look ahead, the anticipation of hearing melodies and harmonies is growing stronger. I can't wait until I can meet and listen to you all in person for the first time as part of this organization.

Shared songs and connected voices transform our lives, become the soundtrack for bonded experiences, and create change in our world – even more so when approached with great respect for the artists and culture bearers whose traditions we study and present. Those experiences become windows to our world – especially now. When those windows open, the authenticity with which we approach our learning creates deeper bridges to understanding and advocating for one another.

What I love about choral music is the power to connect and honor people's lived experiences. Conducting gospel music in my late 20s and early 30s to children who had grown up singing in Black churches on Chicago's West side, it was clear they were teaching me and trusting me to honor their lived experience. To this day, the wall of sound that washed over me in that school auditorium each week is something that I can feel in my bones. It is a part of them, and in sharing it so openly and authentically, they made it a part of me.

This is what I am coming to love most about OUR choirs and what you will continue to see in the spring programming. We're lifting up voices of the past like Samuel Coleridge-Taylor, supporting our commitment to the Black Voices Matter pledge, and premiering new works like Kerry Andrew's *Wake Up* to educate about climate change. Our collaboration with Vox Aurea sparks deeper friendships and fosters cultural curiosity and a more complete understanding of our place as global citizens. Through these and other efforts, we reflect and fight for the world we wish to see.

PEBCC traditions also create a sense of belonging. As a newcomer to the team, the process of learning the soprano part to *Homeward Bound* to be ready for the graduate car caravan is connecting me to the choirs in a way no meetings, Zoom gatherings, or virtual concerts ever can. I'm proud of our team, honored to be a part of it, and hope you all enjoy our singers' continued creativity and inspiring performances.

In harmony,

A handwritten signature in black ink that reads "Keri Butkevich". The signature is fluid and cursive.

Keri Butkevich
Executive Director

SINGERS

Kinder Choir A

Isla Cvet
Yamuna DeFries
Diana Hernandez
Matilda McClune
Joella Petreas
Nora Venner
Zach Venner
August Wolferson
Jillian Xu

Kinder Choir B

Ilsa DeLand
Isabelle Haratani
Lucca Harman
Clio Khatri
Ava Ixchel Larrimore Zuno
Adelyn Massey
Indigo Miano
Isabella Renaud
Sejal Rout
Kailash Saroya

Primary Training

Emmy Campbell
Sidney Daggs
Madison Gavin
Hayley Hannesdottir
Jasmin Hernandez
Russel Page

Training 1

Charlotte Creek
Ginevra Deming
Liam Djordjevic
Eva Do
Madeleine Doan
Cora Hart
Nora Hinton
Anika Holderfield
Marie Hosemann
Saskia Kwiram
Chloe Lee
Kathleen Lynch
Charlotte Massey
Clara Paul
Samar Rao-Sarathy

Giselle Rostran
Irene Rust

Girls Training 2

Roya Agarwal
Sofia Caminos
Amelia Chang
Layla Gomez Williams
Ruby Hetteema
Xochitl Jaramillo
Serene Jefferson
Zkiyah Johnson
Kaeley Johnston
Tsumugi Kawamoto
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Madison Chang
Amara Clark
Emiko Critchlow
Cara Impallomeni
Mignon Johnson
Zindzi Kaplan Rasheed
Chloe Krumboltz
Eloise Malick
Sophi Ouyang
Alice Paul
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Laura Caceres Spears
Anjali Falbo-Nicosia
Kora Fletcher
Courtney Joe
Ayla Montanez
Ainsley Mullane
Murielle Vance
Alexandria Wilson

Boys Training 2

Nicolas Adams
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Andrew Lim
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Alexander Beck-Ruiz
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FACULTY



ERIC TUAN

Artistic Director, Ensemble and Ecco Conductor

An alum and longtime faculty member of PEBCC, Eric began as Artistic Director of the organization in July 2019. Tuan currently serves as the founding Artistic Director of the chamber chorus Convivium, and as Director of Music at Christ Episcopal Church, Los Altos. In addition to his work as a professional singer, keyboardist, and composer, his choral music has been widely performed throughout the United States and Europe. Tuan received his Master of Music degree at the University of Cambridge with the support of a Gates Cambridge Scholarship, and his undergraduate degree from Stanford University.

KERI BUTKEVICH

Executive Director

Keri has served music education organizations in the Executive Director role since 2008, most recently with the Oakland Youth Chorus. She holds a Masters of Music in Voice from San Jose State University and a Bachelor of Music in Music Education and Acting Specialist Certificate from University of Wisconsin, Madison. During over 30 years as an arts educator, she has taught with Chicago Children's Choir, Chicago Opera Theater, Merit School of Music, Community School of Music and Art, Young Audiences, Cantabile Youth Singers, and Music in Schools Today. Over more than a decade of executive leadership, she spearheaded programs impacting 50 Bay Area schools and shepherded organizations through transformative change. Keri is a proud member of Oakland Rotary #3, Association of Fundraising Professionals, and volunteers with West Coast Boxer Rescue.



CONDUCTORS AND ASSOCIATES



ANDREW BROWN

Conductor, Concert Choir

Andrew, leading Kodály-based choral and instrumental conductor, thrives on building musical artistry with young musicians. Currently, in his 10th season as conductor of PEBCC's Concert Choir, he has expanded the choirs' scope and vision leading to collaborations and performances in Bizet's Carmen, Orff's Carmina Burana, Mendelssohn's Elijah and Tchaikovsky's Nutcracker. Brown is also Director of Choral Studies with the Pacific Boychoir Academy conducting the Troubadors in over thirty performances a year. Additionally, he has also served as Artistic Director of the 101-year-old Vallejo Choral Society.

FACULTY



NAOMI BRAUN

Kinder & Training Department Director, Conductor Girls Training 2

Naomi has been the conductor of GT2 since 1995 and worked on the camp staff from 1992-1996. She taught music to children in kindergarten through eighth grade in SF and the East Bay. Ms. Braun is the alto section leader at St Bede's Episcopal Church in Menlo Park and has sung professionally with Volti, Philharmonia Baroque Chorale, Berkeley Opera, George Coates Performance Works, the SF Chamber Orchestra, Pocket Opera, American Bach Soloists, West Edge Opera, SF Renaissance Voices and the San Francisco Opera Chorus.

SUE BOHLIN

Associate Conductor, Performing Department, and Collaborative Pianist

Sue joined our staff in 1984 and is a recipient of PEBCC's Founders Award. A collaborative pianist, conductor, & producer, she works with choirs, orchestras, schools, recording studios, professional theater, opera, multimedia companies and conducts a choir in Gualala. Her music, published by Santa Barbara Music Publishers and Alliance Music, includes "In Anchor Bay", a piece she composed for the children's choir she led from 2004-2013. Sue graduated from the Conservatory at UOP, attended Holy Names Univ. for solfeggio, & studies at Berkeley Jazzschool.



JOEL CHAPMAN

Ecco Associate Conductor

Joel is a conductor, bass- baritone, and songwriter in the Bay Area. He sings professionally with Volti, an SF-based ensemble that performs and animates completely new works, as well as Endersnight, a choir specializing in Renaissance music. Joel is co-creator of Gravity, a New(tonian) Musical. He has a B.A. in Music—vocal performance and conducting—and an M.A. in Music, Science, & Technology from Stanford.

ANNE DANIEL

Conductor PreKinderChoir, KinderChoir and Training 1

Anne holds a Master's Degree in Vocal Performance and Pedagogy from Westminster Choir College in Princeton, New Jersey, where she sang choral and operatic works under distinguished conductors such as Riccardo Muti, Zubin Mehta, and Kurt Masur. Prior to moving to Oakland, Anne sang chorus, comprimario, and cover roles for Opera San José and worked for Vivace Youth Chorus. Ms. Daniel has been teaching voice and piano for over 25 years and delights in working with students of all ages.



FACULTY



ELIZABETH WAGMAN EMIGH

Conductor Girls Training 3, Vocal Pedagogy

Liz holds a Master's Degree from the San Francisco Conservatory in vocal performance. She teaches voice classes at Diablo Valley College, maintains a private voice studio in Oakland, and has been Director of Choirs at Clayton Valley Charter High School in Concord for the past twenty years. Elizabeth received her music teaching credential from Chapman University and her Kodaly music education certification from Holy Names University. She is a current member of the SF Symphony Chorus.

ROBERT GEARY

Artistic Director Emeritus, Conductor Ancora

As founding Artistic Director, Maestro Bob Geary has put the Piedmont East Bay Children's Choir in the musical vanguard. Under his direction, PEBC has won awards nationally and internationally, including multiple ASCAP awards and top honors in competitions in Canada, Poland, Austria, Italy, Hong Kong, Russia, Germany, Slovakia, and the United States. With Susan Rahl, he also founded the triennial Golden Gate International Children's and Youth Choral Festival in 1991. Since 1979 Geary has also served as founding Artistic Director of Volti, a professional new music vocal ensemble, and since 1995, as Artistic Director of the San Francisco Choral Society.



NANCY LINFORD

Conductor Girls Training 4, Boys Training 2

Nancy brings a lifelong love of singing and an especial fondness for children's voices to the Choirs. A Bay Area native, she has enjoyed witnessing and being a part of the growth of the Choirs providing opportunities for children that she would have relished as a child. Her training includes a Master's in Kodály music teaching, a K-12 music credential and Orff certification. Currently, she teaches K-3 music at her local school in Albany.

TIM SILVA

Concert Choir Assistant Conductor, Vocal Pedagogy, and Theory Teacher

Tim is an active performer, director, and teacher. For the past ten years, he has served many programs around the bay, from children's theater to high school choirs, and spent seven years as the music teacher for St. Leander School. He earned a B.A. in Music Education and Composition from UCLA, and also trained at the Boston Conservatory and Holy Names University. He has recorded and performed with many Bay Area ensembles, including Gaude, San Francisco Symphony Chorus, and Volti.



FACULTY

COLLABORATIVE PIANISTS



AMY BELLES

Collaborative Pianist

Amy joined the UC Berkeley staff in 2018, having worked on the CSU East Bay staff under Dr. Buddy James 2012-17. Her choral accompanying includes work with Cantare Con Vivo, Cantabile Youth Singers, Oakland Symphony Chorus, Voci women's ensemble, and the Mt. Eden and Monte Vista High School choirs; she has also vocal directed for Woodminster Amphitheater. Favorite performances include Schumann's Symphonic Etudes and accompanying in Davies Symphony Hall. She studied piano privately at the post-graduate level with Zita Sandor.

MATT BOURNE

Collaborative Pianist

Matt is a pianist who performs and accompanies vocalists and choral groups all around the Bay Area. He is a musical director and conductor for musical theatre productions at many local companies. He is the staff accompanist for Campolindo High School, pianist at First United Methodist Church of Hayward, a piano teacher, and a composer. He is a Bay Area native and a graduate of the music program at UCLA.



KYMRY ESAINKO

Collaborative Pianist

Kymry is the principal pianist for the Santa Rosa Symphony and accompanist for the Oakland Symphony Chorus, Pacific Edge Voices, and the choral program at Head-Royce School. Accomplished chamber music and jazz pianist, he has worked with artists as varied as vocalist Ute Lemper, cellist Johannes Moser, Dave Brubeck, Bobby McFerrin, Meredith Monk, Sweet Honey in the Rock, Sufjan Stevens, and Club Foot Orchestra. He holds degrees in American history and piano performance from Oberlin College and Conservatory of Music.

CHRISTINE FERNANDEZ

Collaborative Pianist

Christine grew up playing piano based on a strong foundation through the Suzuki Method. She's won in various venues such as East Bay Music Festival, MTAC Alameda County Branch Memorial Scholarship Foundation Auditions, Holy Names University Concerto Competition, Palo Alto Philharmonic Concerto Competition, and subsequently performed with Berkeley Youth Orchestra, Holy Names University Orchestra, and Palo Alto Philharmonic Orchestra. She holds a BA in Piano Performance from the San Francisco Conservatory of Music.



FACULTY



KAZ KIM

Collaborative Pianist, Teaching Assistant

Kaz began playing the piano as a preschooler. After studying at the Juilliard Pre-College Division as a teenager, she moved west to attend UC Berkeley where she double-majored in Cognitive Science and Music (focus on Composition). Before becoming a parent, she worked at Warner Bros. Television selecting music for TV shows and movies while moonlighting as a keyboardist in a rock band. She is delighted to play more piano while her children joyfully sing with PEBCC.

VOCAL PEDAGOGY

THERESA CARDINALE

Vocal Pedagogy

Theresa holds a Master's degree in Vocal Pedagogy from Holy Names University in Oakland. These intense studies trained her in numerous and current approaches for working with each individual voice. She is sensitive and astute in assessing the varying needs of the people who come to her for vocal training.

Theresa has worked with many high school students from the Piedmont East Bay Childrens Choirs, Head Royce School, Musically Minded Academy and College Preparatory schools. Theresa leads vocal workshops and master classes with community choruses and church choirs and has been an adjudicator for vocal competitions and scholarship auditions many times.



SHAUNA FALLIHEE

Vocal Pedagogy

Shauna Fallihee has the pleasure of serving Bay Area singers and audiences as a voice and movement educator and active performer. Shauna has been featured with numerous Bay Area ensembles including San Francisco Choral Society, Masterworks Chorale, San Francisco Composers Chamber Orchestra, Open Opera, West Bay Opera and the Old St. Mary's Cathedral Noontime Concert Series. Deeply dedicated to the performance of new music, Shauna has performed world premieres and contemporary works with Empyrean Ensemble, Facing West Shadow Theater, NothingSet Ensemble, San Francisco Composers Chamber Orchestra, Opus Project, Wild Rumpus, Ensemble Mik Nawooj, Stanford Laptop Orchestra and enjoyed a decade with new music chamber choir Volti.

Shauna has taught for numerous college and high school voice and choral programs and is presently on the voice faculty at Holy Names University, City College San Francisco, and maintains a large private voice studio. She is a Master Teacher Trainer for The Dailey Method, an alignment-focused Barre and Cycle fitness program. Shauna's own unique program Embodied Singer integrates movement, myofascial release, meditation, and traditional vocal pedagogy. www.embodiedsinger.com

FACULTY



AUDREY HOWITT

Vocal Pedagogy

Audrey teaches voice in the San Francisco Bay Area and has been an associated voice teacher with several award winning choirs including Piedmont East Bay Children's Choir under the baton of Robert Geary, the Young Women's Choral Project of San Francisco under the direction of acclaimed director Susan McMane, the Head Royce School under the tutelage of Robert Wells, and the San Francisco Girls Chorus.

She has sung with San Francisco Symphony Chorus under the direction of both Vance George and Ragnar Bohlin. Ms. Howitt has also sung with the San Francisco Chamber Singers (now Volti) under the direction of Robert Geary. She has appeared in opera and musical theatre roles, covering both the mezzo-soprano and the soprano repertoire.

She holds a master's degree in music from Holy Names University and is a member of the National Association of Teachers of Singing. She maintains a private studio in Alameda. divalounger@gmail.com

CLARISSA LYONS

Vocal Pedagogy

Soprano Clarissa Lyons has worked with PEBCC since 2005, acting as a counselor, voice teacher, and pedagogy advisor. After graduating from UC Berkeley, she received master's degrees from the Manhattan School of Music and Bard College Conservatory. A graduate of The Metropolitan Opera Lindemann Young Artist Program, she has also sung with the Boston Symphony Orchestra, the Cleveland Orchestra, Wolf Trap Opera, and Mark Morris Dance Group. She has appeared as a recitalist at Carnegie Hall, the Park Avenue Armory, Carmel's Sunset Center, Berkeley's Hertz Hall, and Opera America's National Opera Center. Clarissa maintains a private voice studio and resides in the East Bay with her husband, PEBCC alum John Shumway, their daughter Fiona, and rescue basset hound mix Lennie.



COURTNEE RHONE

Vocal Pedagogy

Courtnee graduated from Dillard University in New Orleans, LA with a Bachelors in Vocal Performance. She is a graduate of California State University East Bay where she pursued her master's degree in Music. She began teaching at the Louisiana Academy of Performing Arts in 2008. When she moved to California, she continued teaching students around the Bay Area. She enjoys working with children of all age groups that have a love for music.

She has performed with several concert choirs around the Bay Area and had roles with opera companies such as Verismo Opera and Golden Gate Opera.

Furthermore, she participated with the Franco-American Vocal Academy in Angers, France in 2017. Courtnee also won 2nd place in the National Association of Teachers of Singing competition, San Francisco Bay Area Chapter in 2017. It is important to her to pass down the knowledge and skills that she has been taught, allowing her students to succeed while having fun.

FACULTY



LUCIA SCARDIGNO

Vocal Pedagogy

Lucia has been seen with opera companies throughout Northern California performing the title roles of Madama Butterfly, Turandot, Aida, Suor Angelica, as well as Leonora in “Il Trovatore”, Santuzza (Cavalleria Rusticana) and Amelia in “Masked Ball”, among others. She has performed under such batons as those of Hugo Rinaldi of Marin Opera and Maestro Coradetti (a protégé of Toscanini). Favorite musical theatre roles include the Mother Abbess in “The Sound of Music” and Lady Thiang in “The King and I” with the Willows Theatre Company, and the fun role of the music teacher in “On the Town.” Other credits include voice over work for film and radio, opera cabaret, and singing telegrams, and recital and oratorio work. Ms. Scardigno has been teaching voice for over 28 years. Her students have performed in concert halls in Europe, on Broadway and in Broadway touring companies, Disney Cruise ships, at Juilliard, and even Motley Crue concerts!

Choir Camp
Constellation

Ecco Camp: July 11- July 17, 2021
Ensemble Camp: July 18 - July 24, 2021
Concert Choir Camp: July 25 - July 31, 2021
Camp Joyful Voices: July 25 - July 31, 2021

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Each gift enables Piedmont East Bay Children's Choir to offer inspirational music education and training to every young person interested in singing in our choir. We would like to extend our gratitude to those who generously contributed to PEBCCC between July 1, 2019 and March 26, 2021.

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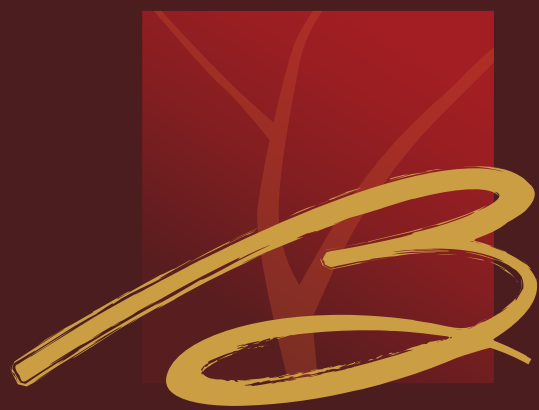
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