



new
MUSIC
FOR TREBLE
VOICES

Ninth Festival of
NEW MUSIC FOR TREBLE VOICES

Saturday, March 10, 2018 ■ 4 pm

Trianon Theatre

72 North Fifth Street, San Jose, CA

The Peninsula Women's Chorus presents
The Ninth Festival of
NEW MUSIC FOR TREBLE VOICES
Martín Benvenuto, Festival Director



Peninsula Women's Chorus
Piedmont East Bay Children's Choir Ancora
iSing Silicon Valley
Musae

PENINSULA WOMEN'S CHORUS, Martín Benvenuto, Artistic Director

Moon Goddess* **Jocelyn Hagen (b. 1980)**
Margaret Fondbertasse and Elizabeth Ingber, four-hand piano
Deanne Tucker and Kris Lou, percussion

from 'displacement'+ **Eric Tuan (b. 1990)**
Movement II: Overheard in Silicon Valley
Movement V: San Francisco

ANCORA, Robert Geary, Artistic Director

I sat down under his shadow **Eric Tuan**
It sounded as if the streets were running **Jonathan Dove (b. 1959)**
Zwei beter **Arvo Pärt (b. 1935)**

ÍSING SILICON VALLEY, Jennah Delp Somers, Artistic Director

Vivos Voco **Joan Szymko (b. 1957)**
Spark! To Music **Eric Barnum (b. 1979)**
Et misericordia, from *Magnificat* **Kim André Arnesen (b. 1980)**
Dr. Erin McOmber, soloist

MUSAE, Laney McClain Armstrong, Artistic Director

Ave Generosa **Eric Tuan**
Soloist, Michela MacFarlane, Soprano
Womanly Song of God **Libby Larsen (b. 1950)**

COMBINED CHOIRS

Child of Impossible‡ **Julia Adolphe (b. 1988)**

* Commissioned by the Peninsula Women's Chorus through the ACDA Women's Consortium

+ Commissioned by the Peninsula Women's Chorus

‡ Commissioned by the Peninsula Women's Chorus as part of the Trailblazers Project

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

■ TEXTS & PROGRAM NOTES ■

■ PENINSULA WOMEN'S CHORUS

Moon Goddess, Jocelyn Hagen, text by Enheduanna (ca. 2300 B.C.)

Jocelyn Hagen, a native of Valley City, North Dakota, composes music that has been described as “dramatic and deeply moving.” Her first forays into composition were via songwriting, and this is very evident in her work. Her music is melodically driven, boldly beautiful, and intricately crafted.

For “Moon Goddess,” Hagen adapted a poem by Enheduanna, a moon priestess born to King Sargon of Agade, whose reign signaled the dawn of recorded history. Enheduanna herself is the first writer, male or female, whose name and work have been preserved. In this powerful, vibrant poem, she addresses Inanna, the Sumerian goddess of love and war.

As part of PWC's **Trailblazers Project**, Jocelyn Hagen will be writing a new work honoring suffrage movement leader Alice Paul, to be premiered in 2020.

O my lady, on hearing your sound,
hills and flatlands bow.

O my lady, guardian of all the great essences,
you have picked them up and hung them
on your hand.

You are lofty like Heaven. Let the world know!
You are wide like the earth. Let the world know!

You strike everything down in battle.
O my lady, on your wings
you hack away the land and charge disguised
as a charging storm,
roar as a roaring storm,
thunder and keep thundering, and snort
with evil winds.

O primary one,
moon goddess Inanna of heaven and earth!

On your harp of sighs
I hear your dirge.

O my lady, this song has made you great
and exalted you.
O my lady, wife of An, I have told your fury!

displacement, Eric Tuan

“displacement” is a choral meditation on exile. The second and fifth movements explore the ongoing process of displacement in the San Francisco Bay Area. The second movement sets buzzwords and catchphrases from Silicon Valley that encapsulate the tech industry’s energy and creativity. In contrast, the fifth draws upon the searing poetry of housing activist Tony Robles. His lament for San Francisco captures the sense of loss for historic communities forced out of the city by gentrification and soaring rents.

Movement II: Overheard in Silicon Valley

Alpha, beta
Innovate
Unicorn
Don’t be evil
I deserve to live here
I just have a good job
Disrupt
Creative destruction

Movement V: San Francisco, text by Tony Robles

San Francisco, your eyes are empty, your houses are empty, your canvas is bare of poems. Your mirrors and windows are missing reflection. Your flowers are drained of color.

Your eyes hold no murals, your skin is scrubbed raw. Your canvas contains no art. Your poems are eviction notices. Your skin is a thin postcard that reads non-deliverable. Your tongue is a torn bus transfer out of town.

I don't know you anymore.

■ **ANCORA**

Zwei beten, Arvo Pärt

Two prayers

And he spake this parable unto certain which trusted in themselves that they were righteous, and despised others:

‘Two men went up into the temple to pray; the one a Pharisee, and the other a publican. The Pharisee stood and prayed thus with himself, “God, I thank thee, that I am not as other men are, extortioners, unjust, adulterers, or even as this publican. I fast twice in the week, I give tithes of all that I possess.” And the publican, standing afar off, would not lift up so much as his eye unto heaven, but smote upon his breast, saying, “God be merciful to me a sinner!”’

I tell you, this man went down to his house justified rather than the other: for every one that exalteth himself shall be abased; and he that humbleth himself shall be exalted.’

■ iSING

Vivos Voco, Joan Szymko, text from Medieval Latin virtues and Julian of Norwich (1342-1416)

Text sources for this dramatic and compelling work are Medieval: virtues, literally, "moral virtues," the name given to the short statements inscribed (primarily in Latin) on church tower bells in medieval times. Bells rang outward, chasing away the evil spirits that were believed to hover over the rooftops, and upward, as prayers to the heavens. And, the consoling words of English Christian mystic, Julian Norwich (14th c): "...all shall be well, and all shall be well, and all manner of things shall be well." Her book, *Revelations*, has had a lasting impact to this day; it stressed that everything is held in being by the love of God.

– Joan Szymko

Vivos voco. (*I call the living.*)

Fleo mortua. (*I cry for the dying.*)

Mortuos plango. (*I wail for the dead.*)

Consolo viva. (*I console the living.*)

Dissipo ventos. (*I disperse the winds.*)

Compello nubila. (*I drive away the overcast of the sky.*)

All shall be well,

And all shall be well,

And all manner of things shall be well.

Vivos voco.

Vivos voco.

Spark! To Music, Eric Barnum, text by Maude Gordon-Roby

Fly back where Melodies like lilies grow,

My weary heart is bending low;

Fly higher yet to joyful realms above,

Where holy Angels dwell in love.

Fly higher still and hear the Angel throng

And bring to me their Glory-song:

Ah Music, thou and I above the World

May dwell where heaven with shining song is pearled!

While Sun and Moon and all the planets roll

I'll love thee, Music, language of my soul!

Music-lark from on high, song that doth fly,

Spark of the sky!

Et misericordia, from *Magnificat*, **Kim André Arnesen**, text from Luke 1:50

Et misericordia ejus
a progenie in progenies
timentibus eum.

*And his mercy [continues]
from generation to generation
for those who fear him.*

■ MUSAE

These two pieces from Musae's repertoire this season explore the divinity of women. In Eric Tuan's brand-new piece—premiered by Musae in December of 2017—we are treated to a sensual and loving text by the 12th-century mystic Hildegard of Bingen. The composer writes, "I was drawn to *Ave Generosa* by the deeply mystical imagery celebrating the relationship between God and Mary. Far from being a passive vessel for God's son, Mary becomes the alluring beloved of the divine, the one who 'lured the supernal one before all worlds.' The hymn alternates between verses praising Mary's purity and ones describing her sensual relationship [with God]." Complimenting this new composition is Libby Larsen's masterpiece for women's choir from 2003. With a text by Catherine de Vinck, this intensely rhythmic piece sets the choir as "both...a singing group and a...drumming group" and builds throughout in "a vibrant song-dance." The text, the composer writes, is a "celebration of birth, renewal, and life," and celebrates the divinity of all women and their roles in family and society.

Ave Generosa, Eric Tuan, text by Hildegard of Bingen (1098-1179)

Ave generosa,
gloriosa et intacta puella.

Tu pupilla castitatis,
tu materia sanctitatis,
que Deo placuit.

Nam hec superna infusio in te fuit,
quod supernum Verbum
in te carnem induit.

Tu candidum liliū
quod Deus ante omnem creaturam
inspexit.

O pulcherrima et dulcissima,
quam valde Deus in te delectabatur,
cum amplexionem caloris sui
in te posuit,
ita quod Filius eius de te lactatus est.

Venter enim tuus gaudium habuit
cum omnis celestis symphonia de te sonuit
quia virgo Filium Dei portasti,
ubi castitas tua in Deo claruit.

*In the pupil of chastity's eye
I beheld you*

untouched.

*Generous maid! Know that it's God
who broods over you.*

*For heaven flooded you
like unbodied speech
and you gave its tongue.*

*Glistening lily;
before all worlds
you lured the supernal one.*

*How he reveled
in your charms!
how your beauty
warmed to his caresses
till you gave your breast to his child.*

*And your womb held joy when heaven's
harmonies rang from you,
a maiden with child by God,
for in God your chastity blazed.*

Womanly Song of God, Libby Larsen, text by Catherine de Vinck (b. 1922)

I am the woman dancing the world
alive:

Birds on my wrists
sun-feathers in my hair

I leap through hoops of atoms:
under my steps
plants burst into bloom
birches tremble in silver.

Can you not see the roundness of me:
curves of the earth

Maternal arms of the sea

I am the birthing woman

kneeling by the river

Heaving, pushing forth a sacred body

Round, round the wind
spinning itself wild

Drawing great circles of music
across the sky.

Round the gourd full of seeds
round the moon in its ripeness

Round the door through which I come
stooping into your house.

I am the God of a thousand names:
why cannot one of them be

Woman singing?

■ COMBINED CHOIRS

Child of Impossibles, Julia Adolphe, text by Safiya Sinclair

Safiya Sinclair's "Child of Impossibles" is a composer's dream: rich with color, textures, sounds, and evocative imagery. The music begins in a low vocal register with close harmonies, capturing the "dark sleep," the lingering wound. As the harmonies slowly strive upwards, the music "unfurls" and "circles," leading the voices out of the darkness and into a brighter, yet still dissonant, sound world. The music continues to blossom from dense textures to open harmonies. The many echoing voices and repetitions throughout the piece channel "all my mothers," illuminating the dream and desire that our ancestors could speak to us, to guide us towards an imagined home, to remind us of how many lives were impacted and are still impacted by the legacy of American slavery. The music continues to swirl through the array of evocative colors and landscapes depicted in Sinclair's poem: the warm heat of Maryland populated by chokecherries trees, the glint of the knife and the sunlight in heaven, the transformation from the deep blooming wound to the bright fire, and finally, the arrival from "Green," to "gold," a harmonious vision of a sanctuary that does not yet exist, a home where all are welcomed.

— Julia Adolphe

When Harriet Tubman was a teenager, a slave-owner's overseer threw an iron weight at her head, severely injuring her and causing her to suffer from acute seizures, headaches, and narcolepsy for the rest of her life. After this injury, Tubman also began experiencing intense dream-states and visions. For my poem, "Child of Impossibles," I wanted to examine the systemic hurt, both current and centuries-long, that affects Black people—Black women specifically—in the African Diaspora. By beginning in darkness, I am channeling the spirit of her long sleep of narcolepsy, the fracturing of being both Black and woman, all this inherited pain that shadows us at every turn. By tracing Harriet's brave footsteps through the treacherous southern forest, and echoing her resolve in leading 140 slaves to freedom, I wanted the poem to turn, impossibly, from horrific to hopeful—a hope that by looking forward, by believing in the possibility of Home, we might one day find it. Just as her wound led to her incredible visions of freedom, Harriet's sorrow eventually led to her enduring strength. From something horrific, she uncovered a great gift. This poem is my way of paying tribute to Harriet's gift to us, her starshine of hope, her light in the dark, urging me and all people like me—downtrodden and discriminated-against—to keep going forward, to believe in our future even though we cannot see it. All the while I hear her saying, Don't look back: Ahead of us is wonder, ahead of us is a world that one day, one bright day, will welcome us with beckoning arms as her own, her only.

— Safiya Sinclair

Caught in a dark sleep I shelter the weight
of this long night inside me, great unfurling
knife of heaven on my back. How the hurt circles
like a famished bird. *Don't look back*, she tells me,
Don't look back. Child of impossibles, you are here,
dazzling. Still blooming wonder from the wound.
Don't you hear them? All my mothers in the chokecherry
tree—she a Green June beetle, she the last fruit gifted
to the weary. Feet in the fire, I am chasing what I cannot see;
future of our own lost dreaming, her thousand warm hands
washed in gold, home renaming me. And she always beckoning

Welcome

Welcome

Welcome.

■ ABOUT THE CHOIRS ■

PENINSULA WOMEN'S CHORUS

Since 1966, the Peninsula Women's Chorus (PWC) has become synonymous with artistic excellence in choral music. Known for its adventuresome programming and recognized as one of the leading women's choruses in the U.S. and beyond, the PWC is dedicated to commissioning new works, discovering rarely performed works, and keeping classical choral masterpieces for treble voices alive. Comprised of a diverse group of auditioned singers who share an enthusiasm for challenging repertoire, the PWC has commissioned 35 new works and released seven CD recordings over the last ten years.

Among PWC honors are: winner of The American Prize in Choral Performance in 2015, and second place winner in 2011; third prize in the 2006 Béla Bartók 22nd International Choir Competition 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. Other noted performances include four appearances (in 2016, 2001, 1993, and 1987) at American Choral Directors Association (ACDA) conferences. 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.

With its commitment to exciting outreach programs PWC adds to its reputation as a dynamic force in music making and community building. Since 2007, the PWC has produced an annual New Music for Treble Voices (NMFTV) festival, bringing together diverse local and national choruses in the study and performance of innovative, contemporary works. The PWC also offers a Mentorship Program to provide outstanding local high school women singers an opportunity to study and rehearse challenging works, culminating in a performance in the NMFTV festival. The PWC celebrated its 50th anniversary season in 2016-17, and looks forward to another 50 years of enriching its community with vibrant music.





DR. MARTÍN BENVENUTO, Artistic Director

Martín Benvenuto is one of the leading 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 has served as Artistic Director of WomenSing and the Contra Costa Children's Chorus, and has been on the faculty of the Piedmont East Bay Children's Choir.

Recognized for his exacting technique and his passion for drawing the finest choral tone, Benvenuto's repertoire is extensive. His choirs are dedicated to commissioning new works from upcoming

and established composers from the U.S. and abroad, and have been selected to perform at Chorus America and American Choral Directors Association (ACDA) conferences.

His choirs have also earned honors and high marks in international competitions in Argentina, South Africa, Canada, Hungary, and Spain. Of particular note are the PWC's American Prize in Choral Performance (winner in 2015, second place in 2011), 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 Third Prize awarded to the PWC at the 2006 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 Šilec and Carmina Slovenica, Charles Bruffy, Quinteto Latino, California Shakespeare Theater, the San Francisco Gay Men's Chorus, and the Golden Gate Men's Chorus, among others. Benvenuto has prepared choirs for organizations such as the San Francisco Opera, the Oakland East Bay Symphony, the Redwood Symphony, and the Kronos Quartet. He has also appeared 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, where he studied with Joseph Flummerfelt, 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.



MARGARET FONDBERTASSE, PWC accompanist

Margaret Fondbertasse has devoted her adult years to finessing the art of accompanying, chamber music and teaching. A former student of John McCarthy, Anne Crowden and Janet Guggenheim, she earned a Bachelor of Arts with Honors in Chamber Music from the University of California, Berkeley where she was the recipient of the Eisner Prize for piano performance. This was followed by an auspicious grant, the Hertz Fellowship, which enabled her to pursue postgraduate studies with John Wilson at the Royal College of Music in Manchester, United Kingdom. Margaret made her solo orchestral debut playing Beethoven's Choral Fantasy with the Coastside Community Orchestra. In

addition to the PWC, she accompanies the Oceana High School Choir under the direction of Michelle Hawkins, and the Skyline College Concert Choir under the direction of Jude Navari. A former staff accompanist at SFCM, she currently serves as Faculty Accompanist at Skyline College, is a member of the Lowell Trio, and is the proud mother of her science nerd son, Zachary.

ELIZABETH INGBER, accompanist

Elizabeth Ingber received a Master of Music degree in piano accompanying from the San Francisco Conservatory of Music as a student of Timothy Bach. Prior to studying at the conservatory she attended St. Mary's College of Maryland from which she graduated summa cum laude with a Bachelor of Arts degree in music and mathematics. Since completing her studies, Ms. Ingber has taught piano, violin, and viola, and performed as a pianist, violist, and accompanist. She has been on the accompanying staff for the collegiate and preparatory divisions of the San Francisco Conservatory of Music.

She is currently on the faculty, and has been an accompanist, at Skyline College in San Bruno, California. She also teaches private lessons at her music studio in the San Francisco Bay Area. As both a violist and pianist Ms. Ingber has been a member of the Chesapeake Chamber Orchestra, Columbia Orchestra, and Howard County Ballet Orchestra. Her performances have included chamber and orchestral concerts during summer seasons in Italy. She is currently performing as a violist in the Peninsula Symphony, and active as a collaborative pianist in the San Francisco Bay Area.

PWC NMFTV Roster

Soprano 1

Amelia Archer
Anna Chase
Anna Cosmin-Spanoche+
Lila Dickson+
Ciara Karski
Jennifer Katz
Sarah Kidd
Danni Redding Lapuz
Mercidita Navarro
Katie Sanwick
Lindsay Schmidt+
Kyle Sofman
Michelle Staley
Judy Sweet
Jane Walker

Soprano 2

Sara Asher
Vicki Brown
Christina Christiansen
Jan Cummins
Petra Dierkes-Thrun
Elise Kent
Andra Marynowski
Robin Mulgannon
Adina Olsen
Eithne Pardini
Ida Sunneras-Jonsson+
Sonia Popovic
Helen Yu

Alto 1

Karianne Burns
Ann Crichton
Sarah Etheredge
Cathleen Kalcic
Diane Kim
Betsy Landergren
Holly Liberatore
Katie Look+
Kathryn MacLaury
Roselena Martinez
Jan Schonhaut
Hoai-Thu Truong
Deanne Tucker

Alto 2

Anne Anderson
Kate Andrade
Tricia Baldwin
Lisa Collart
Lynne Haynes-Tucker
Yiting Jin
Martha Morgan
Diane Parnes
Susan Rooke
Barbara Saxton
Barbara Zoeller

+ PWC Mentorship Program students



March 10: Harriet Tubman Day

Harriet Tubman Day was proclaimed on March 10, 1990 (the 77th anniversary of her death) by President George Bush. Though best known for leading slaves to freedom through the Underground Railroad, Tubman's accomplishments didn't end there; she also served as nurse, scout, cook, and spy for the Union Army during the Civil War, and afterward continued working for justice and human dignity. Her selfless efforts have inspired generations of Americans. Today we continue to honor

her extraordinary life and, as the proclamation states, "remember her commitment to freedom and rededicate ourselves to the timeless principles she struggled to uphold."

PIEDMONT EAST BAY CHILDREN'S CHOIR ANCORA

Ancora, conducted by Robert Geary, is a treble ensemble of singers from the Piedmont East Bay Children's Choir that was created at the request of students who wanted to explore the literature for advanced treble choir. Participation in Ancora requires an audition that evaluates vocal performance and sight-reading. Members of Ancora all study voice privately. In addition to rehearsing weekly, Ancora takes two weekends per season for intensive practice. Ancora collaborates with composers and other arts organizations in the presentation of new music, makes recordings, performs for public events, and tours occasionally.



For 33 years as founding Artistic Director, Robert Geary has put the Piedmont East Bay Children's Choir in the musical vanguard through his determined advocacy of new music. Commissions, premieres, recordings of innovative and demanding new works by today's leading composers, and collaborations with domestic and international arts organizations have led to national and international renown.

Under his direction, in addition to winning many international competition prizes, PEBC has the distinction of being the only children's choir from the U.S. to ever win a first prize at the Choral Olympics or World Choir Games. Geary and PEBC have performed throughout the United States, Canada, Mexico, Cuba, Poland, Czech Republic, Hungary, Germany, Austria, Norway, Sweden, Finland, Estonia, Latvia, Lithuania, Italy, Slovenia, United Kingdom, Slovakia, Russia, Hong Kong, China, Taiwan, Malaysia, Singapore, Croatia, Serbia, and Spain.

Geary also founded the professional new music vocal ensemble Volti in 1979, the Golden Gate International Children's and Youth Choral Festival in 1991, and he has been the Artistic Director of the San Francisco Choral Society for the past 23 years. His choirs have performed at festivals and competitions all over the world, at the Oregon Bach Festival, the Newport Music Festival (RI), with Oakland Ballet, San Francisco Symphony, Berkeley Symphony, San Francisco Opera, Mark Morris Dance Group, and Oakland East Bay Symphony; and for the national conferences of Chorus America, the American Choral Directors Association, the College Music Society, and the Organization of American Kodály Educators.

CHOIR MEMBERS

Julie Huffaker, Gavan Dagnese, Lucy Dunn, Sara Siqueira, Elka Sorensen, Kay Sibal, Sarah Beasley, Olivia Williams, Hannah Williams, Koyuki Narter, Sarah Jane Jimenez, Emily Golub, Abigail Sanchez, Sophia Bransfield, Chloe Ploss, Catherine Barr, Mia Atkinson, Emily Schweizer, Nora Hurley, Genevieve Raushenbush, Alexandra Blanter



iSING

Founded in 2013 by Jenna Delp Somers and Shane Troll, the iSing Silicon Valley GirlChoir has become a beacon of musical excellence. iSing's year round choir program, located in Palo Alto, CA, brings together 300 girls, crossing cultures and socio-economic backgrounds, to unite their voices in harmony. iSing provides young women with an exemplary choral music education that fosters artistry, leadership, and community in a creative and supportive environment. iSing's choirs have toured internationally and have engaged in collaborations with renowned artists and choirs. iSing's mission extends to underserved schools in Silicon Valley through the iSing@School program which brings iSing's innovative curriculum to girls free of charge. As part of iSing's global mission of connecting voices, iSing has produced six commissioned pieces since their founding in 2013, all of which have been published and performed throughout the world. We are girls changing the world through song.

For more information, please visit www.isingsv.com

CHOIR MEMBERS

Addison Enghardt
Alexa Aalami
Alexandra Ornes
Alexis Galbraith
Alia Tu
Amann Mahajan
Angela Gao
Anita Mokkaapati
Charis Ching
Charlotte Ibbotson-Brown
Clare Akin
Dana Abbo
Dominique Lashley

Elizabeth Foster
Ella Jackson
Emma Wu
Eunice Cho
Giada Parigi
Hannah Kemist
Hannah Kloninger-Stever
Julia Segal
Katie Chou
Kaya Shin-sherman
Lauren Aalami
Lily Lochhead
Madeleine Druker

Madeline Levin
Maggie Kloninger-Stever
Malaya Redding Lapuz
Mary Courtney Templeton
Melina Soberg
Mia Hamilton
Paisley Annes
Reese Ford
Sadie Ibbotson-Brown
Sawyer Lai
Sophie Andersen
Sydney Mickelsen
Talia Ostacher





JENNAH DELP SOMERS, Artistic Director & Co-Founder

Jennah earned a Master of Music in Choral Conducting with distinction from Westminster Choir College and undergraduate degrees in Vocal Performance and Music Education from the University of Michigan, summa cum laude. She has prepared choirs for performances of major works, national tours, and the Spoleto Festival USA. As an active performer, Jennah has sung with the world's leading orchestras, including: The New York Philharmonic, The Philadelphia Orchestra, The Spoleto Festival Orchestra, The Lucerne Festival Orchestra, The Bavarian Radio Symphony Orchestra, and the Staatskapelle Berlin. Most recently, Jennah sang in *The Crossing*, a leading professional choral ensemble that champions new repertoire, and the

Carmel Bach Festival Chorus. She can be heard on *Flower of Beauty*, a critically acclaimed recording by the Westminster Choir, and *Hesperus is Phosphorus* by The Crossing. In 2012, Jennah made her Carnegie Hall conducting debut, conducting the Young People's Chorus of New York City in concert. Jennah co-founded the iSing Girlchoir in the summer of 2013. iSing is now a thriving organization that serves 300 young singers in Silicon Valley. Jennah loves her home in the Bay Area that she shares with her husband Adam, daughter Ada, and puppy Ripley.



ANNY CHENG, Accompanist, Collaborative Pianist

Anny Cheng, a native of Taiwan, came to the United States to pursue her career in Collaborative Piano. Anny is an active pianist and she has collaborated numerous concerts with singers, instrumentalists and choirs in the major cities in the United States, Taiwan and Ireland. She recently was honored to perform at Weil Hall in New York and National Recital Hall in Taiwan. Anny was invited as a guest artist with Arizona MusicFest and joined the faculty of the Tanglewood Institute's Young Artist Vocal Program as a principal Vocal Coach and Musical Director. She also joined the staff pianist at Viola Workout in Crested Butte, Colorado. Anny served as a coach and staff pianist at Cy-Fair College in Houston. She also attended young

artists program at Song Fest and Nice Academie Internationale de Musique. She has worked with great coaches Lorenzo Milfati, Margo Garrett, Martin Katz, and Dolton Baldwin, and others. Since moving to California, she has collaborated with tenor Allen Cathcart, founder of Peninsula Teen Opera, and with West Bay Opera soprano Luana Devol. Anny completed her Doctoral degree in Collaborative Piano at Arizona State University, Graduate Performance Diploma in Collaborative Piano at Longy School of Music, and Master of Music in Piano Accompanying and Coaching at Westminster Choir College.

MUSAE

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



LANEY MCCLAIN ARMSTRONG, Artistic Director

A lifelong singer and Oakland native, Laney McClain Armstrong is a music educator and musician who has worked with treble choirs throughout her career. Laney has a BA from Harvard University in Afro-American Studies, and advanced degrees in Choral Conducting from the University of Oregon (MM) and the University of Washington (DMA). In the past, she has taught middle and high school, and worked at the Cantabile Youth Singers of Silicon Valley and the San Francisco Girls Chorus. In addition to working with Musae, Laney teaches music at The Renaissance International School in Oakland. She has been the artistic director of Musae since 2016.

MUSAE SINGERS

Allison Lynk, Anjali Jameson, Barrie McClune, Becca Friedman, Colleen O'Hara, Katie Innes, KaTrina Clay, Kim McClain, Kirstin Cummings, Madeleine Blumgart, Michela Macfarlane, Rachel Herbert, Rayanne Truesdell, Robin Flecha, Sabrina Adler, Sara Chalk





ONLINE AUCTION 2018

Monday, March 19 through Sunday, March 25

Support the PWC from the comfort of your own home by bidding on a variety of gift certificates for dining, entertainment, and professional services!

Visit www.pwchorus.org for details.

Thank you!

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Martin Benvenuto, Robin Mulgannon – content

Elise Kent, Susan Rooke – editors

Lisa Collart – coordinator

Mary Tusa – program design and layout



■ PWC MENTORSHIP PROGRAM ■



The PWC has had the pleasure of welcoming and working with talented high school students in the ninth year of our Mentorship Program. This program offers young women currently enrolled in high school and with choral experience a unique opportunity to work with us on selected repertoire for performance at the New Music for Treble Voices festival.

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

UPCOMING EVENTS



PENINSULA WOMEN'S CHORUS

Online Auction 2018

Monday, March 19 - Sunday, March 25

Visit www.pwchorus.org to participate!

Concert: Full Circle

Saturday, April 28 ■ 4:00 pm

Sunday, May 5 ■ 4:00 pm

All Saints Episcopal Church

555 Hamilton Avenue, Palo Alto

The PWC has embarked on many musical adventures around the world, but we keep the Bay Area close to our hearts. Our spring concert weaves through its diverse cultures and social changes.

Highlights are Ron Jeffers's Native American themes in *We Wake the Day* and *This we know*, David Conte's authentic arrangements of *Three Mexican Folk Songs*, and East-meets-West settings of Bashō's haiku in *On a Mountain Path* by Peter Knell, creating a rich tapestry of endless discoveries. We bring the season to a close with the traditional Appalachian folk song, *Will the Circle Be Unbroken*, celebrating the power of music to create community.

For tickets and information **visit**
pwchorus.org.

MUSAE

Concert: Prophetic Voices

Saturday, May 5 ■ 4:00 pm

St. Mark's Lutheran Church

1111 O'Farrell Street, San Francisco

Sunday, May 6 ■ 4:00 pm

Old St. Hilary's Landmark

201 Esperanza Street, Tiburon

Tickets \$10-\$25

This concert will explore how the female voice, both in text and in music, has helped to shape our world. This dynamic program will be centered on a new multi-movement work by our composer-in-residence, Eric Tuan, featuring prophetic voices of women of different faith traditions throughout history. From the poetry of Emily Dickinson to the modern composer Libby Larsen to the writings of Sojourner Truth, the voices of women exclaim truth, power, and love, often in the most difficult of times.

For more information, visit musae.org.

ANCORA

Making History Concert

Saturday, March 24 ■ 7pm

First Congregational Church

2345 Channing Way, Berkeley

Three World Premieres by Stacy Garrop,

Jacquiline Hairston, and Mark Wings

Jazz & Beyond Concert

Monday, May 21

TBD (evening)

Yoshi's

510 Embarcadero West, Oakland

Golden Gate International Choral Festival

July 8 - July 14

info at <http://goldengatefestival.org/2018Schedule>

For more information visit
piedmontchoirs.org.

ISING

Raise Your Glass (Stein!) Gala

Saturday, March 24 ■ 7:00 pm

San Jose City Hall Rotunda

Featured choirs: Prephonics, Polyphonics, HD

Tickets: \$125

Spring Sing

Saturday, May 12 ■ 1:00 pm & 4:00 pm

1:00 pm performance features Minis

4:00 pm performance features Melodics

First Baptist Church of Palo Alto

No tickets required

Spring Concert Celebration!

Saturday, May 19 ■ 7:00 pm

St. Joseph Basilica, San Jose

Featured choirs: Melodics, Harmonics, Prephonics,

Polyphonics, HD

Tickets: \$25-\$50

For more information visit
isingv.com/calendar/.



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