

PLAYBILL

Peninsula Women's Chorus



• VIRTUAL CONCERT •

Singing a Path to Dawn:
A RADIO PLAY

SAT, DECEMBER 12, 2020 @ 4PM PST

FROM THE INTERIM ARTISTIC DIRECTOR

Thank you for joining us today for our virtual presentation of ***Singing a Path to Dawn: A Radio Play***. *Singing a Path to Dawn* is not a choral concert. It is a radio play in the style of 1940s radio plays such as *The Avenger* or *The Shadow*. As you prepare to listen, I imagine you, the audience, getting a cup of tea and gathering in front of your computer or TV, in the same way that people used to gather in front of the radio or in front of a campfire. The seed of our radio play, collectively written by PWC members, began with our repertoire, was fed by our current political moment, and blossomed from the deep belief of the power of women together. Magically, this radio play has come to embody the power and beauty of what women can do together.

Singing a Path to Dawn opens with Gustav Holst's glorious "Hymn to the Dawn" from his *Choral Hymns from the Rig Veda* leading our flashback to 1940s Rotterdam. William Bolcom's "Black Max (As Told by the de Kooning Boys)" introduces our villain. Schubert's "Der Leiermann" presents our all-seeing Hurdy-Gurdy player. Arne Mellnäs' incantation "Aglepta" is the spell that changes the course of our protagonist's life. In July, I carefully chose songs full of character and action to ignite the plot of our radio play. At the same time, I considered what songs would support PWC as we collectively headed into extended COVID restrictions, a presidential election, and the stress of fire season. As happens when you sing in a chorus, I knew that this repertoire would become the soundtrack to the fall and these pieces would grow into our lives. "Faith is the bird that feels the light" by Elizabeth Alexander, "Gracias a la Vida" by Violeta Parra, Orlando di Lasso's "Beatus Vir," and Pekka Kostianen's gorgeous "Veni, amica mea" were chosen to accompany us through this strenuous time. I hope that these works and our story will stay with you to comfort and support you through this new and different holiday season.

Finally, I would like to take a moment to thank everyone listed on this program for all their work and effort in putting this project together. I would like to thank the Peninsula Women's Chorus for their willingness to try something completely new and for their dedication and hard work in putting it together—all under a new director during a pandemic! This project has reminded me of what I love most about ensemble music—the magic of what people can create together out of nothing but being together, even virtually. In a time of political division, social upheaval, and a global pandemic, I am reminded of how important it is to be creative and to collaborate. I hope that this presentation inspires you as much as it has inspired me to stretch and dream in these difficult times.



Anne K. Hege

Dr. Anne K. Hege
Interim Artistic Director

Singing a Path to Dawn: A RADIO PLAY

SATURDAY, DECEMBER 12, 2020 @ 4PM PST

*Created by the Peninsula Women's Chorus
Interim Artistic Director, Dr. Anne K. Hege*

Hymn to the Dawn Gustav Holst (1874-1934)

Song of Black Max (As Told by the de Kooning Boys) William Bolcom (b. 1938)

Michele Abroff, *soloist*
Susan Hogben, *violin*

Ballade with Christine de Pisan Kristina Boerger

Eithne Pardini, *soloist*

Veni, amica mea Pekka Kostianen (b. 1944)

Beatus Vir Orlando di Lasso (ca. 1530-1594)

Faith is the bird that feels the light Elizabeth Alexander (b. 1962)

Sara Asher and Michele Abroff, *soloists*

Der Leiermann Franz Schubert (1797-1828)

Deanne Tucker and Cathleen Kalcic, *soloists*
Gary Breitbard, *hurdy-gurdy*

Aglepta Arne Mellnäs (1933-2002)

Gracias a la Vida Violeta Parra (1917-1967), arr. Willi Zwozdesky

Cathleen Kalcic, *soloist*

Radio Play Cast

Betsy Landergren, *Older Christine*
Lynne Haynes-Tucker, *Young Christine*
Nina Abroff, *Granddaughter*
Martha Morgan, *Charwoman 1 (Lieke)*
Deborah Romani, *Charwoman 2 (Lotte)*
Barbara Saxton, *Charwoman 3 (Maud)*
Gary Breitbard, *The Hurdy-Gurdy Man*
Deanne Tucker, *Woman 1*

WHO'S WHO AT PWC



MUSICAL DIRECTION



ANNE K. HEGE
Interim Artistic Director



MARGARET FONDBERTASSE
Pianist

RADIO PLAY CAST



BETSY LANDERGREN
Older Christine



LYNNE HAYNES-TUCKER
Young Christine



NINA ABRUFF
Granddaughter



MARTHA MORGAN
Charwoman 1 (Lieke)



DEBBIE ROMANI
Charwoman 2 (Lotte)



BARBARA SAXTON
Charwoman 3 (Maud)



DEANNE TUCKER
Woman 1



GARY BREITBARD
Hurdy-Gurdy Man

NARRATIVE WRITERS



BETSY LANDERGREN



MARTHA MORGAN



DEBBIE ROMANI



BARBARA SAXTON

WHO'S WHO AT PWC



PRODUCTION



ANNE K. HEGE
Audio Mix & Production



JENESSA JOFFE
Video Director



DEANNE TUCKER
Virtual Chorus
Video Editor



JUNG MEE KIM
Graphics & Illustrations

STAFF



YITING JIN
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JUNG MEE KIM
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Soprano 1

Jeanne Benioff
Mardie Daul
Jennifer Davidson Kim
Susan Hogben
Katharina Huang
Andra Marynowski
Katie Sanwick
Elina Smith-Leitch
Michelle Staley
Jane Walker
Danni Redding Lapuz

Alto 1

Ann Crichton
Ann Hillesland
Betsy Landergren
Roselena Martinez
Kathy MacLaury
Deborah Romani
Hoai-Thu Truong
Deanne Tucker
Sarah Etheredge
Jennifer Song

Soprano 2

Michele Abroff
Sara Asher
Jan Cummins
Cathleen Kalcic
Eithne Pardini
Diane Wingfield
Helen Yu
Vicki Brown
Ruthellen Dickinson
Petra Dierkes-Thrun
Barb Hennings
Robin Mulgannon

Alto 2

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

Audited the semester



Kyle Cavallaro Photography

ARTIST BIOS

Anne K. Hege, *Interim Artistic Director*

Dr. Anne K. Hege creates musical worlds that invite an awareness of and attention to the body and our present moment. In her work as a conductor, composer, vocalist, instrument builder, and scholar, she explores the roots of musicality in the intersection of ensemble interaction, technology, embodiment, and expression. In 2014, she completed her Ph.D. in Music Composition at Princeton University where she studied the role of the body in the creation of meaning in musical performance. Her research was guided by and has influenced her work as a conductor, vocalist, and composer.

Working as a choral conductor since 1999, Hege studied conducting with Melvin Strauss, Marika Kuzma, and Judit Hartyanyi, among others. She founded and directed Folk3000 (1999-2001), Albany Community Chorus (2000-2004), Cuatro Vientos (2004-2006), and Celestial Mechanics (2007-2010). Hege was the conductor of the Holy Names University Chorus (2013-2016) and artistic director of Voci Women's Vocal Ensemble (2013-2017). During her tenure, Voci was a featured ensemble at the She Sings A Cappella festival, the Sonic Harvest new music concert, and at the Chabot Observatory while continuing to present seasonal concerts to capacity audiences. Currently, she is the director of Level IV of the San Francisco Girls Chorus and a member of the voice faculty at Mills College.

As a vocalist, Hege has performed regularly as a choral singer, small ensemble vocalist, and soloist. She has premiered new works by Lainie Fefferman, Jascha Narveson, Dmitri Tymoczko, Daniel Trueman, Matt Marble, and others. She performs regularly on her analog live-looping instrument, the tape machine, in her electronic duo New Prosthetics, and with the laptop ensemble Sideband.

Hege's compositions have been recognized with awards such as The Elizabeth Mills Crothers Prize, The Gwen Livingston Pekora Prize in Music Composition, and a Mark Nelson Fellowship. She has composed for film, installation art, dance, and concert settings. Her works have been performed by Sō Percussion, Volti SF, Clerestory, Princeton Laptop Orchestra, Ensemble Klang, NOW Ensemble, Newspeak, Flux Quartet, New York Virtuoso Singers, and loadbang, among others. From 2008-2015, Hege composed musical scores for Carrie Ahern Dance with over 40 performances of these works in locations including the vaults of a Wall Street Bank, a retired Lyceum, and Dickson's Farmstand in Chelsea Market. The New York Times praised her score for Ahern's SenSate as "convincing" and "strangely environmental." Hege has received numerous awards and grants; these include a New Music USA Project Grant, Composer in Residence (Resound Ensemble), Visiting Artist (CCRMA, Stanford University), and Research Affiliate (Center of Arts and Cultural Policy Studies, Princeton University). She is currently composing an opera, *The Furies: A Laptera*, for the Stanford Laptop Orchestra, to premiere in 2022. For more information please visit her website at www.annehege.com.

Margaret Fondbertasse, *Pianist*

Margaret Fondbertasse has devoted her adult years to finessing the arts 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 Skyline College Concert Choir under the direction of Jude Navari. A former staff accompanist at San Francisco Conservatory of Music, she currently serves as Faculty Accompanist at Skyline College, collaborates with mezzo-soprano Meghan Dibble as Katzenduo, and is the proud mother of her science nerd son, Zachary.

Jenessa Joffe, Video Director

Jenessa Joffe is an award winning director of short form digital content. She has collaborated with Anne Hege on a wide array of artistic endeavors from music, theater, dance, and bird calling contest performances as students at Piedmont High School, to bands and a radio show as students at Wesleyan University. As a fellow at the American Film Institute, Jenessa directed the short film *Shank*, for which Anne composed the score. For many years, Jenessa and Anne have held regular dialogues about their creative work as director and composer respectively. Now based in Los Angeles, Jenessa is thrilled for this chance to collaborate remotely and support the Peninsula Women's Chorus in their production of *Singing a Path to Dawn: A Radio Play* with video accompaniment. For more on Jenessa's work visit: www.jenessajoffe.com

Gary Breitbard, Hurdy-Gurdy Man

Gary has pursued a long and varied musical history: piano as a child, folk guitar in college, then banjo and fiddle during the folk revival of the '60s. Over the years, he made pilgrimages to the East Coast and Appalachia to study and perform folk, bluegrass, and old-timey music.

A love of little-known songs and dance tunes of the British Isles and the Continent first prompted Gary to learn accordion, and attending many traditional music and dance festivals in France led him to more intensive accordion, hurdy-gurdy and French cornemuse (bagpipes) playing. Gary lives in Palo Alto and performs and teaches in the San Francisco Bay Area and beyond. For further information: www.gybmusic.com

Happy Holidays

from all of us at PWC!

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TEXTS & PROGRAM NOTES

Rotterdam, 1940. A city and a people, bustling with life. But the atmosphere is rife with a sinister undercurrent that grips the residents in fear. Who can stand up to a force seemingly too powerful to be reckoned with?

Through the dialog and narrative of a radio play, the Peninsula Women's Chorus invites you to come with us on a journey—from loss and uncertainty to the formation of a community, from confronting our deepest fears to forging the will to rebuild—as we explore the courageous path of a woman who holds the promise of new beginnings.

Hymn to the Dawn from *Choral Hymns of the Rig Veda*, Gustav Holst (1874–1934)

Gustav Holst, an English composer, arranger and teacher, is best known for his orchestral suite, *The Planets*. However, Holst composed many other works across a range of genres. His early twentieth century fascination with the *Rig Veda* (one of the four great canonical texts of Hinduism) prompted Holst to not only learn Sanskrit but also compose musical settings of his English translations of many of the ancient hymns. Holst's four-cycle *Choral Hymns of the Rig Veda* ("Hymn to the Dawn," honoring the Hindu goddess *Usha*—Greek *Eos*, Roman *Aurora*—is part of the third grouping), while basically western in musical character, also contain hints of Holst's experimentation with Indian *raga* scales and meters.

Hear our hymn, O Goddess,
Rich in wealth and wisdom.
Ever young yet ancient,
True to law eternal.

Wakener of the songbirds,
Ensign of the eternal.
Draw thou near, O Fair One,
In thy radiant chariot.

Bring to her your offering,
Humbly bow before her.
Raise your songs of welcome
As she comes in splendour!

Song of Black Max (As Told by the de Kooning Boys) from *Cabaret Songs*, William Bolcom (b. 1938), poem by Arnold Weinstein (b. 1940)

The Pulitzer Prize- and Grammy Award-winning composer and pianist William Bolcom has written for voice, piano, and orchestra. His works range from opera to purely instrumental works. The "Song of Black Max" was composed as part of a series of cabaret songs written by Bolcom to be performed with his wife, mezzo-soprano Joan Morris. Stylistically, the song recalls the works of Bertolt Brecht and Kurt Weill, both in its musicality and in its subject matter, the alleged underbelly of Rotterdam in the early twentieth century. As the full version of the title implies, the character described in the song was based on tales heard by Willem de Kooning during his youth in Rotterdam. The tales must have been absorbed before 1926, when de Kooning left for the United States, perhaps catching a glimpse of the black-hatted man one last time before stowing away on a ship bound for the Americas.

He was always dressed in black
Long black jacket, broad black hat
Sometimes a cape
And as thin, and as thin as rubber tape:
Black Max

He would raise that big black hat
To the big shots of the town
Who raised their hats right back
Never knew they were bowing to
Black Max

I'm talking about night in Rotterdam
When the right night people of all the town
Would find what they could
In the night neighborhood of
Black Max

There were women in the windows
With bodies for sale
Dressed in curls like little girls
In little dollhouse jails
When the women walked the street
With the beds upon their backs
Who was lifting up his brim to them?
Black Max!

And there were looks for sale
The art of the smile —
(Only certain people walked that mystery mile:
Artists, charlatans, vaudevillians
Men of mathematics, acrobatics and civilians)
There was knitting-needle music
From a lady organ-grinder
With all her sons behind her
Marco, Vito, Benno
(Was he strong! Though he walked like a woman)
And Carlo, who was five
He must be still alive!

Ah, poor Marco had the syph, and if
You didn't take the terrible cure those days
You went crazy and died and he did
And at the coffin
Before they closed the lid
Who raised his lid?
Black Max!

I was climbing on the train
One day going far away
To the good old U.S.A.
When I heard some music
Underneath the tracks
Standing there beneath the bridge
Long black jacket, broad black hat
Playing the harmonica, one hand free
To lift that hat to me:
Black Max
Black Max
Black Max



Junghee Kim 2020

Ballade with Christine de Pisan, Kristina Boerger, poem by Sarah White

This is the first in a trilogy of settings of what Sarah White calls her "widow poems," which she wrote after the sudden death of a lover. White, a Medievalist, borrows the French lament on being alone (*Seulete suy*) from an autobiographical poem by Christine de Pisan (1365–1434), whose husband died suddenly while they were still young. I have given the word "*seulete*"—which appears as an ostinato in White's poem—to the chorus to repeat continuously, as if rocking in grief, in a verse structure that recurs three times. White's own descriptions of grieving, in English, I give to the soloist, whose melodies intertwine with the verse's chords, at times escaping them in an untethered wailing. These are the sounds of bereavement when it first strikes, deranging the bereaved.

— Kristina Boerger

Seulete suy I am a small woman
wanting *seulete* to be alone
seulete the way my sweetheart left me
seulete without companion, without master
seulete grieving angrily, wakefully
seulete more lost than anyone
seulete the way he left me.

Seulete Alone at doors and windows
seulete and in blind corners
seulete I feed on tears
seulete some soft, some loud
seulete it suits me best
seulete to be closed inside a room
seulete the way he left me.

In whatever place *seulete*
I wander *seulete*
More alone *seulete*
than any creature *seulete*
and I am sunk *seulete*
in frequent weeping *seulete*
seulete the way he left me.

Prince, *seulete suy* sorrow begins
seulete surrounds
seulete and darkens me like fruit
seulete the way he left me.



Veni, amica mea, Pekka Kostiainen (b. 1944), text from *Vulgata*, Canticum Canticorum 2:10-11

It is not surprising that Pekka Kostiainen is best known as a composer of choral music, for he has made a successful career as a choral conductor and knows just what a choir can do. While choral works constitute the biggest category in his *œuvre*, amounting to 100 or so pieces for different types of choirs, Kostiainen has also composed orchestral works, concertos, and music for chamber ensemble, solo instruments, and solo voice. Commissioned by Kunitachi College of Music in Tokyo, "Veni, amica mea" was premiered in 2009 by the Ladies' Choir Angelica under the direction of Ko Matsushita. It is an intensely expressive setting of this text, with a bow to the Renaissance period.

Surge, propera, amica mea;
iam enim hiems transiit et veni.

*Arise, make haste, my love,
and come, for now the winter is past.*



Beatus Vir, Orlando di Lasso (ca. 1530-1594)

Orlando di Lasso (also known as Orlandus Lassus), a late Renaissance composer of the mature polyphonic style of the Franco-Flemish school, is considered to be one of the three most famous and influential musicians in Europe (besides Palestrina and Victoria) at the end of the sixteenth century. He was also prized for his singing; rumor had it he was kidnapped three times because of the singular beauty of his voice! Di Lasso's emphasis on combining evocative musical elements and meaningful text is evident in this gorgeous motet, set for two intertwining voices.

Beatus vir qui in sapientia morabitur,
et qui in iusticia meditabitur,
et in sense cogitabit circumspectionem Dei.

*Blessed are those who dwell in wisdom
and mediate on justice, and in whose minds
inhabits the all-seeing eye of God.*

Faith is the bird that feels the light, Elizabeth Alexander (b. 1962), text by Rabindranath Tagore (1861-1941)

Elizabeth Alexander spent her childhood in the Carolinas and Appalachian Ohio, where she developed the interest in genres from classical to folk to rock that influences her compositions today. While she has composed for orchestra, chamber ensembles, solo instruments, and voice, she is best known for her choral works, which focus closely on the relationship between words and music. In "Faith is the bird that feels the light," two lines of text by the Bengali writer, composer, and artist Rabindranath Tagore are set to a bluesy melody that layers and builds to an ecstatic close.

Faith is the bird that feels the light
And sings when the dawn is still dark

Der Leiermann from *Die Winterreise*, Franz Schubert (1797-1828), poem by Wilhelm Müller (1794-1827)

Franz Schubert, the great Viennese composer of the late Classical and early Romantic period, wrote "Der Leiermann" at the end of his short life, during a period when historians believe he was suffering from the late-stage syphilis which would eventually kill him. (As an interesting link to the "Song of Black Max," our other solo piece, Black Max at one point raises his hat to Marco, the son of a lady organ grinder who "went crazy and died" of the same disease.) "Der Leiermann," the final song of Schubert's monumental cycle *Die Winterreise*, is a haunting setting of the bleak and lonely words of the poet Wilhelm Müller. The piece describes a man ignored by all, growled at by the dogs, who nonetheless plays his music without ceasing. In the end, the song's interpreter wonders if she should follow this rejected artist, and ask that he accompany her songs with his plaintive music.

Literally, the word "Leiermann" means the man who plays the lyre, but the lyrics depict a man who turns ("dreht") his instrument, thus distinguishing it from a more harp-like stringed instrument. This piece has been widely interpreted, including by the pop artist Sting in a fresh yet faithful English language version.

Drüben hinter'm Dorfe
Steht ein Leiermann,
Und mit starren Fingern
Dreht er was er kann.

*There, beyond the village,
stands a hurdy-gurdy player;
with numb fingers
he plays as best he can.*

Barfuss auf dem Eise
Schwankt er hin und her;
Und sein kleiner Teller
Bleibt ihm immer leer.

*Barefoot on the ice
he totters to and fro,
and his little plate
remains forever empty.*

Keiner mag ihn hören,
Keiner sieht ihn an;
Und die Hunde knurren
Um den alten Mann.

*No one wants to listen,
no one looks at him,
and the dogs growl
around the old man.*

Und er lässt es gehen
Alles, wie es will,
Dreht, und seine Leier
Steht ihm nimmer still.

*And he lets everything go on
as it will;
he plays, and his hurdy-gurdy
never stops.*

Wunderlicher Alter,
Soll ich mit dir gehen?
Willst zu meinen Liedern
Deine Leier drehn?

*Strange old man,
shall I go with you?
Will you turn your hurdy-gurdy
to my songs?*



Jungmee Kim 2020

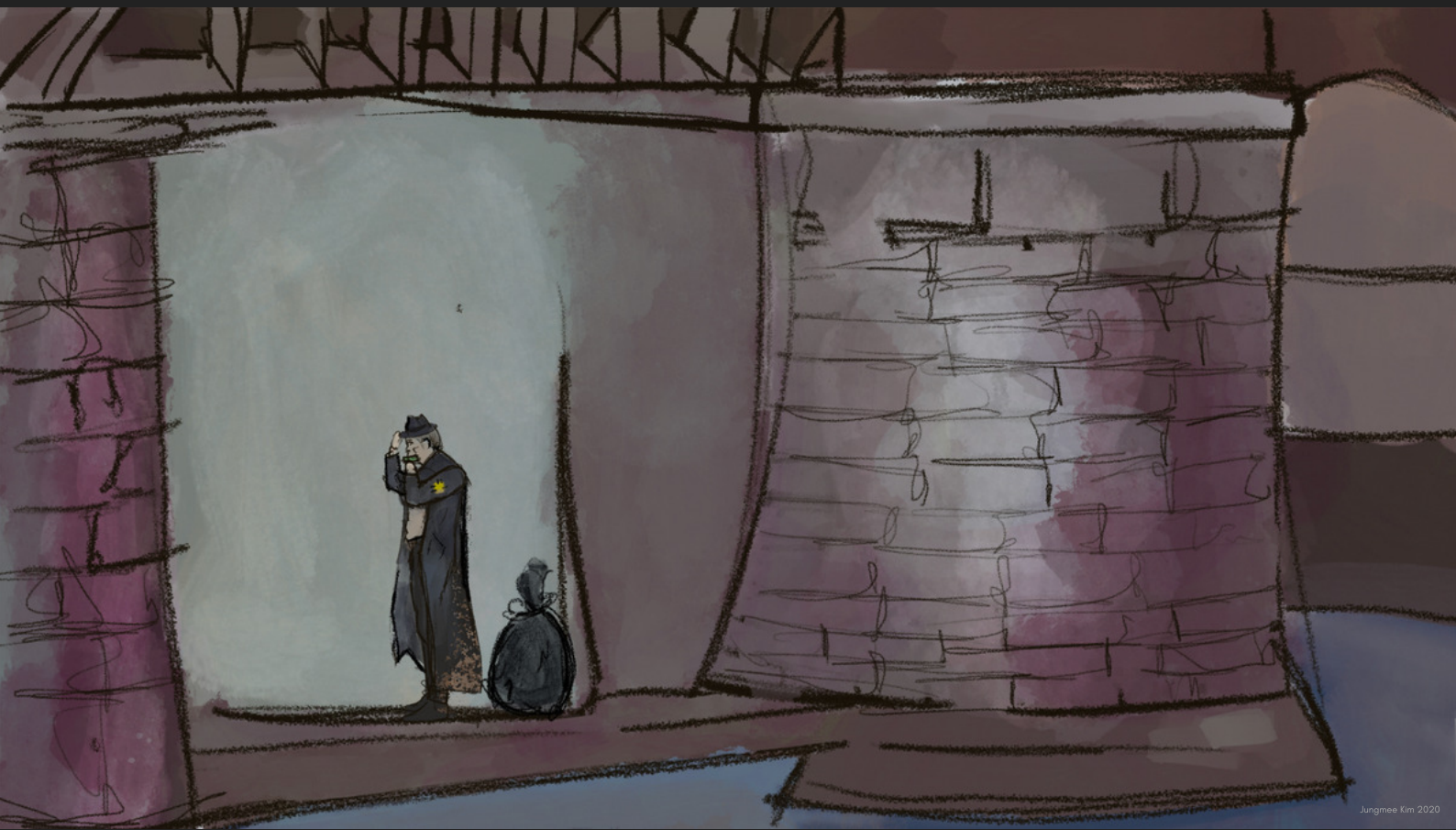


Aglepta, Arne Mellnäs (1933–2002), text by Bengt af Klintberg (b. 1938)

An invocation based on nineteenth century troll proverbs from southern Sweden, "Aglepta" presents an innovative relationship between text and music. Phonetic fragments of the five words proclaimed by the speaker—"Aglaria pidhol garia ananus qepta"—are woven in a succession of pitches and random sounds: shouts, chants, and whispers. The result is a wash of tonal color in which the words are almost indistinguishable until the ending soprano and alto contrapuntal duet. In this work, Mellnäs exhibits his skill as technical innovator and avant-garde stylist. "Aglepta" was chosen as a compulsory piece for a children's choir competition in Sweden in 1970. It stirred up so much controversy for its unorthodoxy that it was dropped from the competition. The well-known Finnish group Tapiola Children's Choir chose to go ahead and premiere the piece at the competition, garnering such acclaim that "Aglepta" is now considered a landmark composition for treble voices.

To leave an enemy without an answer,
Say these words to him:
"Aglaria pidhol garia ananus qepta,"
and blow in his direction;
then he will not know which way he is headed
and cannot answer you.





Jungmee Kim 2020

Gracias a la Vida, Violeta Parra (1917–1967), arranged by Willi Zwozdesky (b. 1955)

Covered over the last half-century by dozens of artists, introduced to American audiences by Joan Baez on a 1974 album named after the song, and inducted into the Latin Grammy Hall of Fame in 2013, "Gracias a la Vida" is performed and loved throughout the world. It was composed in 1964–65 by Chilean musician, poet, ceramicist and activist Violeta Parra, one of the founders of the musical and social/political movement *Nueva canción*, which played a role in pro-democracy uprisings in Latin America, Portugal, and Spain during the '70s and '80s. Released by Parra on her 1966 album *Las Últimas Composiciones* before she took her own life the following year, "Gracias a la Vida" went on to become a signature song for the beloved Argentinian singer Mercedes Sosa (1935–2009), another important voice within *Nueva canción*.

In Willi Zwozdesky's wonderful arrangement for treble chorus, a solo voice takes the first verse slowly, freely, and dramatically, in what becomes an extended introduction to the fast-moving, ultra-rhythmic choral verses to follow.

Gracias a la vida que me ha dado tanto.
Me dió dos luceros, que cuando los abro
perfecto distingo lo negro del blanco
y en el alto cielo su fondo estrellado
y en las multitudes el hombre que yo amo.

*Thanks be to life that has given me so much!
It gave me two eyes which, when I open them,
perfectly distinguish black from white,
the star-covered depth of the lofty sky,
and, in the multitudes, the one I love.*

Gracias a la vida que me ha dado tanto.
Me ha dado el sonido y el abecedario
con él las palabras que pienso y declaro
Madre, amigo, hermano, y luz alumbrando
la ruta del alma que estoy amando.

*Thanks be to life that has given me so much!
It has given me sound and the alphabet,
and with them the words that I think and speak:
Mother, friend, brother, and the light illuminating
the path of the soul of my beloved.*

Gracias a la vida que me ha dado tanto.
Me ha dado la marcha de mis pies cansados.
Con ellos anduve ciudades y charcos,
playas y desiertos, montañas y llanos
y la casa tuya, tu calle y tu patio.

*Thanks be to life that has given me so much!
It has given me the step of my tired feet.
With them I wandered through cities and puddles,
beaches and deserts, mountains and plains,
and your house, your street, and your courtyard.*

Gracias a la vida que me ha dado tanto.
Me ha dado la risa y me ha dado el llanto
así yo distingo dicha de quebranto
los dos materiales que forman mi canto
y el canto de ustedes que es mi propio canto.

*Thanks be to life that has given me so much!
It has given me laughter and it has given me tears
so that I can distinguish joy from grief—
the two things my song is made of,
and everyone's song, which is my own song.*



SUPPORT THE PWC!

During this special season of giving, we would like to extend our deepest gratitude to our amazing PWC friends and family for your continued support.

2020 has been (and still is) a challenging year for all of us. Nevertheless, we persisted!

This year has taught us just how important it is to continue to make music and share it with all of you. We've made PWC as accessible as possible during the pandemic, cutting our dues in half and lowering our ticket prices to \$5 for our virtual concerts. This makes our year-end fundraising more important than ever to pay for our interim artistic directors, our accompanist and instrumentalists, audio and video editing, and graphic artwork for our virtual performances.

This year, we have an exciting opportunity to earn a challenge grant by gaining as many supporters as possible. Typically, we receive donations from about 100 supporters. This year, we've set a goal of increasing that to 200. No matter whether you can give \$10 or \$1000, you can make a big difference in supporting PWC!

**To support PWC in 2020 and beyond,
an anonymous donor has offered a challenge grant of \$20,000.
If we receive 200 donations by the end of the year,
we'll get an additional \$20,000!**

In this time of Covid-19, your contribution keeps the PWC going. Please help us take advantage of the generosity of our anonymous donor through your donations. Thank you!

Most sincerely,



Tricia Baldwin
President, PWC Board of Directors



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Beverly Colquhoun
Mardie Daul
Lynne Haynes-Tucker
Betsy Landergren
Andra Marynowski
Martha Morgan
in memory of Virginia P. Morgan, my first choir director
Bonnie Senko
Deanne Tucker

Concert Circle (\$500 - \$999)

Sara Asher and Wolff Dobson
Tricia Baldwin and Paul Wolber
Take Charge! Organize
Sarah Etheredge
in honor of the Wait Family
Kathlyn and Bruce Fujikawa
Dr. Lorraine Hultquist
Jan Cummins, Attorney At Law
Yiting Jin and Kevin Christopher
Frank and Cathleen Kalcic
Steven Kevin
Esta Markin and David DeRosier
Robin Mulgannon
in memory of Kathie Underdal and Jan & Bob Houlihan
Susan Rooke and Brian Rutt
Kathryn Sanwick
Charlie Schulz and Claire Taylor
Zelda and Bob Thomas
Michelle Touton
Hoai-Thu Truong and Kevin Whitley
Helen Yu

Chorus Circle (\$250 - \$499)

Penny, Pat and Meg Barrett
James and Vicki Brown
Frank Farris
Lauri Feetham
Brad Hanson
Jennifer Katz and Shuly Paret
Kathryn and Keith MacLaury
Mercedita Navarro
Charles Nelson
in honor of Kyle Sofman
Kathy and Stew Plock
in memory of Kathie Underdal
Deborah Romani
Barbara and Owen Saxton
Sue Michaels and Lane Sofman
in honor of Kyle Sofman
Jennifer Song
Daniel Tucker
in honor of Deanne Tucker

Contributor's Circle (\$100 - \$249)

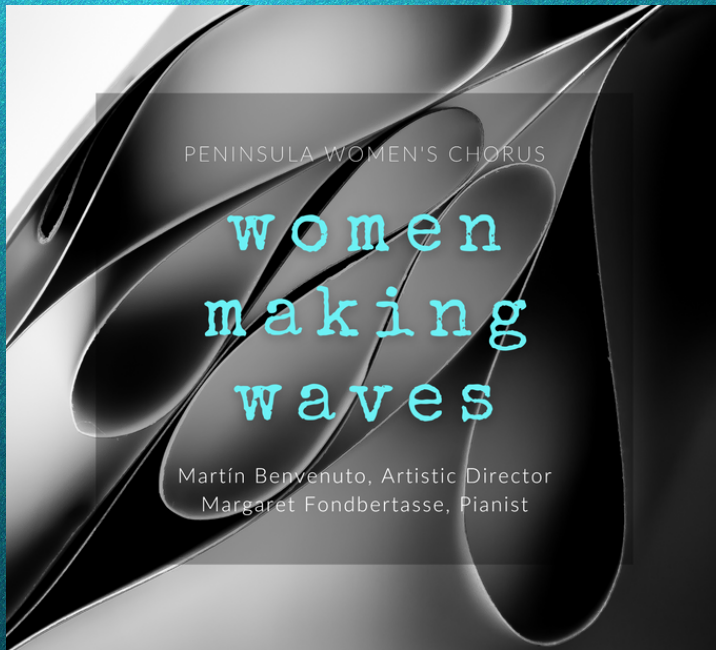
Stephanie and Rudy Batties
Art and Cathy Brigida
in memory of Maura Wait and
in honor of Eithne Pardini and Sarah Etheredge
Donald Caspar
in honor of Kyle Sofman
Michael Choy
Joanne Dale
in honor of Martin Benvenuto

Contributor's Circle (\$100 - \$249) continued...

Elizabeth DeRosier
Emily DuBois and Gary Skinner
Edwin Etheredge
Carol Farris
in memory of Kathie Underdal
Paula and Jack Flower
May Goodreau
Diane Griffin
Cricket Handler
Susan Hogben
Brian and Fenwicke Holmes
Marilyn Hull
Carole and Leo Kalcic
Shaula Kumaishi and Jeff Baker
Gerry Marshall
in honor of Robin Mulgannon
John P. and Joanne McGlothlin
in honor of Chet Marynowski
Kim Mortyn
Matthew Newman and Beth Portnow
in honor of Kyle Sofman
Ann Portnow
Mr. and Mrs. Dave Rich
Patricia Rohrs
Carol Saginaw
Karen Schaffer
Deborah Sichel
Kyle Sofman
Barbara Sproat
Judy Sweet
Charles and Lynn Touton
Paul Venezia
in honor of Barbara Zoeller
Deborah Williams

Friends (\$1 - \$99)

Yoshiko Amemiya
Linda Anderson
Anonymous
Signe Boyer
Judith Bryant
Cheryl Christopher
in honor of Yiting Jin
Andrienne Clark
Hugh McDevitt and the Community Women's Chorus of Palo Alto
in honor of Brian Holmes
Madeline Cornelli
Jan Cummins
Carol Federman
Maureen Godwin
Harriet Halpern
Eileen Hamper
Barbara Hanover
in honor of Kyle Sofman
Andrea Julian
Ray Lapuz and Malaya Redding-Lapuz
Marilyn Lieberman
in honor of Kyle Sofman
Marcia McCafferty
Sharon O'Connor
in honor of Kyle Sofman
Eva Pollack
in honor of Kyle Sofman
Sue Powell
Jean Reed
Alan Rogol
in honor of Kyle Sofman
Alison Rose
Maria Ruiz
in honor of Kyle Sofman
Meredith Ruland
Saralea Safir
in honor of Kyle Sofman
Tobi Schneider
Carol Schultz
Cherrill Spencer and Richard O. Leder
Peggy and Alan Spool
Katy Stella
in memory of Deborah Holmes
Noel and Carol Stevens
Heather Stinnett
Jean Thompson
in memory of Patricia Hennings
Jane Winger
in honor of Betsy Landergren
Betty Ann Zuniga
in honor of Kyle Sofman



PWC'S
NEW
album
12.2020

The Peninsula Women's Chorus is proud to announce the release in December 2020 of its ninth CD, ***Women Making Waves***, in celebration of the centenary of the 19th Amendment. Our sparkling new recording features the three very special pieces that were commissioned by the PWC for our *Trailblazers Project*, honoring the achievements of three American women pioneers: abolitionist Harriet Tubman, transgender rights activist Miss Major Griffin-Gracy, and women's suffrage leader Alice Paul. Along with Eric Tuan's brilliant, haunting *displacement*, the inspiring words of Susan B. Anthony in "Rise Up," by Jake Runestad, Jocelyn Hagen's thrilling "Moon Goddess," and more, this is a powerful, beautiful collection that celebrates women—making waves!

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