

Hark, I Hear the Harps Eternal: **A Ceremony to Celebrate Being Together**



PENINSULA WOMEN'S CHORUS | FALL 2021 CONCERTS

Saturday, December 11, 2021 @ 2:30pm

St. Mark's Episcopal Church, Palo Alto

Friday, December 17, 2021 @ 8pm

Mission Santa Clara, Santa Clara

From the Artistic Director

Welcome! We are thrilled to have you here with us for *Hark, I Hear the Harps Eternal: A Concert to Celebrate Being Together!* These concerts celebrate PWC's return to live performance and also my first concerts as PWC's Artistic Director. It is an honor to lead the Peninsula Women's Chorus, especially now, when we are all assessing how we spend our time, what risks we are willing to take, and what strengthens our communities amidst the impact of the COVID pandemic. When COVID first hit, I worried if we would ever return to live performance, and I am relieved and thrilled to see the commitment from so many to support the power of live art. Your attendance here today is a testament to the way that you value being together.

When I first began imagining this program, I started with two simple questions: if I were an audience member, what would I come back into the concert hall to hear, and if I were a singer, what would I come back to the rehearsal room to sing? The answer was simple: we come back for beautifully composed pieces, so I programmed my favorites. Life is too short to program pieces I don't love, and every piece in this concert is a treasure to me. We begin with Alice Parker's rousing and full arrangement of "Hark, I Hear the Harps Eternal," which presents one of my favorite visions of the afterlife, a land where we are all singing together. From this we travel into Brahms' rich duetting textures in one of his earliest works, "Ave Maria," op. 12. This piece has long been a favorite of mine because it fits women's voices so beautifully, allowing for dynamic range and full sound that anticipates what Brahms will do with his marvelous Requiem. "Ma Navu," arranged by Kitka's Shira Cion, presents a very different kind of weaving, offering an intricate prayer for peace presented by a trio of soloists and resounding this prayer through the whole ensemble. The first half of the concert concludes with Benjamin Britten's *A Ceremony of Carols*. I first sang this piece as a chorister with the Piedmont East Bay Children's Choir when I was nine, and, perhaps even more memorably, I first conducted sections of *A Ceremony of Carols* in 2019 in Davies Symphony Hall leading the San Francisco Girls Chorus School, as one of my final performances before the pandemic. I love everything about this piece, how it sounds, the arch of the pieces together, the ceremony of these works together, and how Britten's vision is so beautifully captured in his score.

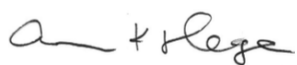
Composed in 1942 during Britten's return by sea to England after three years in the U.S., *A Ceremony of Carols* showcases the strengths of live performance. What I particularly love about this piece is that what is composed on the page is only fully realized, in all multisensory dimensions, through performance. The work begins with a processional and ends with a recessional; both are direct invitations for group movement. In "Wolcum Yole," the town bells ring out, chiming with each chord of *Wolcum!* and calling us to gather. Britten, like an aural cinematographer, tracks our move from the foot of the church tower to a distant hillside (the quietness of the mid-section) and back again (a dramatic crescendo and bells ringing fervently), calling all in the village to celebrate the season! From here, Britten takes us on a journey, collecting us in meditation, cradling us in a lonely lullaby, weaving a tale, preparing an army, sending us on meandering travels by donkey. The piece is a journey composed for the senses. With the support of choreographer MaryStarr Hope, PWC will use simple movements to reinforce and augment Britten's vision.

The second half continues the journey with Karin Rehnqvist's arrangement of "I Himmelen," a Swedish vision of the afterlife where all are gathered in a heavenly hall, feasting together. I love her use of the traditional Swedish singing practice, *kulning*, used to call to one another across mountaintops, complicating the simple melody with this extremely high and bright call that is balanced by a small chorus presenting the chiming of bells, both acting as a call to gathering and connection together. Rehnqvist's piece is not so different from Alice Parker's, where again, peace is found in gathering. From here, the second half is filled with songs that are my favorites because they are beautiful, from the simple five-part canon "Snow," by Alan Vincent, to the exquisite weaving of Machaut's "Rose, Liz, Printemps, Vedure," to Franz Biebl's glorious "Ave Maria," and Morton Lauridsen's time-expanding "Dirait-On."

We end the program with three of my favorite holiday works: a Latvian Carol accompanied by sleigh bells, Eric Tuan's arrangement of "Ding-Dong Merrily on High," and "Peace, Peace," a setting of "Silent Night" that is also an invitation for the audience to join us together in song, giving us the chance to realize Parker's vision here on earth, singing together.

I hope you enjoy this journey with us, that you hear pieces that you have loved as new works, that your heart is refreshed and opened by music, and that you feel all the revitalization possible in gathering for a live performance.

Thank you for being here!



Dr. Anne K. Hege
Artistic Director

Hark, I Hear the Harps Eternal:

A Ceremony to Celebrate Being Together

PENINSULA WOMEN'S CHORUS | FALL 2021 CONCERTS

Dr. Anne K. Hege, *Artistic Director*
Margaret Fondbertasse, *Accompanist*
Jennifer Ellis, *Harpist*

Hark, I hear the harps eternal
Ave Maria, op. 12
Ma Navu

Petra Dierkes-Thrun, Sara Asher, & Martha Morgan, *soloists*

A Ceremony of Carols

1. Procession

2. Wolcum Yole!

3. There is no Rose

4a. That Yongë Child

Jennifer Song, *soloist*

4b. Balulalow

Susan Hogben, *soloist*

5. As dew in Aprille

6. This Little Babe

7. Interlude

8. In Freezing Winter Night

Martha Morgan & Susan Hogben, *soloists*

9. Spring Carol

Katie Sanwick & Stacey Street, *soloists*

10. Deo Gracias

11. Recession

Jennifer Ellis, *harp*

INTERMISSION

I Himmelen

Snow

Rose, Liz, Printemps, Verdure

Brooke Steele, Sara Asher, Deanne Tucker,
& Kate Andrade, *soloists*

Ave Maria

Martha Morgan, Petra Dierkes-Thrun, Susan Hogben, *soloists*

Dirait-on

Latvian Carol (Gentle Snow)

Ding-Dong Merrily on High

Peace, Peace

arr. Alice Parker
Johannes Brahms
Yossi Spivak, arr. Shira Cion

Benjamin Britten

Karin Rehnqvist
Alan Vincent
Guillaume de Machaut, transcr. Jude Navari

Franz Biebl

Morten Lauridsen
arr. Andrejs Jansons
arr. Eric Tuan
Rick Powell & Sylvia Powell, arr. Fred Bock

Texts & Program Notes

Hark, I Hear the Harps Eternal, arr. by Alice Parker

Throughout her long career, Alice Parker has been drawn to the inexhaustible potential of spirituals, folk songs, and hymns. She studied choral conducting with Robert Shaw at Juilliard and achieved renown as the primary arranger for his Chorale for two decades (until 1965), even making the cover of *Time* magazine in 1947.

Her arrangement of "Hark, I Hear the Harps Eternal" dates from her discovery of the shape note hymnals in the old Americana Room of the New York Public Library. "Shaw used to take it very rhythmically and quite fast and accented," says Parker. "But over the years I have slowed it down and thought about how to separate the song's images of life and death. You have to go into the river in full flood, but you can hear the voices on the other side." From her perspective today, Parker has come to the conclusion that "each iteration of the *hallelujahs* should be a little louder, as you get closer to that Promised Land."

Hark, I hear the harps eternal ringing on the farther shore,
As I near those swollen waters with their deep and solemn roar.

Refrain:

Hallelujah, Hallelujah, Hallelujah, praise the lamb.
Hallelujah, Hallelujah, Glory to the great I am.

And my soul, though stained with sorrow, fading as the light of day,
Passes swiftly o'er those waters, to the city far away.

Souls have crossed before me, saintly, to that land of perfect rest,
And I hear them singing faintly in the mansions of the blest.

Ave Maria, op. 12, Johannes Brahms (1833-1897)

Brahms wrote prolifically for treble voices, composing most of his major works early in his career. During this period he arranged and compiled two volumes of folk songs, one containing forty-nine pieces, and a set of ten children's songs dedicated to Robert and Clara Schumann's children. Living in and around Hamburg from 1856 to 1862, he began sharing these folk-song arrangements with a group of young women who eventually became the famous twelve-member Hamburg Frauenchor. The choir quickly expanded to forty members, dedicated to singing works he composed for the group. The ensemble provided Brahms with one of his earliest opportunities to write for treble voices. Unfortunately, much of his treble music from this period has been either lost or revised for SATB voices.

Composed in 1858, but not published until 1861, the "Ave Maria" had its first public performance at the Gradener Akademie in Hamburg on 2 December 1859, with orchestral accompaniment, along with the "Funeral Hymn," op. 13, both directed by Brahms. It represents the composer's first published attempt at combining vocal and instrumental music, and although there are certain infelicities, the obvious warmth of expression contrasts markedly with the main body of the motets as a whole.

Ave Maria, gratia plena, Dominus tecum,
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui, Jesus.
Sancta Maria, ora pro nobis!

*Hail Mary, Full of grace, the Lord is with you,
Blessed are you among women,
and blessed is the fruit of your womb, Jesus.
Holy Mary, pray for us.*

Ma navu (How pleasant), Yossi Spivak, arr. by Shira Cion, Hebrew text from Isaiah 52:7

This choral arrangement of "Ma navu," inspired by a setting for harps by Therese Schroeder-Sheker, comes to us from the repertoire of the Oakland-based Kitka Women's Vocal Ensemble.

Ma navu al heharim
ragley hamevaser,
mashmia yeshua,
mashmia shalom.

*How pleasant on the mountains
are the feet of the messenger of good tidings,
proclaiming salvation,
proclaiming peace.*

A Ceremony of Carols, op. 28, Benjamin Britten (1913-1976)

Benjamin Britten wrote some of the most appealing classical music of the twentieth century. As a boy, he began by setting favorite poems to be sung by family and friends. Later, his life partner, Peter Pears, was a singer who provided inspiration for almost four decades. So it is not surprising that Britten is best known for his music for the voice: choral works, songs and song cycles, and opera. From the outset, Britten was the modern composer who did not want modern music to be just for "the cultured few," and aimed always to be "listenable-to."

Benjamin Britten's masterpiece, *A Ceremony of Carols*, tells the story of the Nativity and the hope and innocence surrounding the event. Inspired by his discovery of a collection of 15th- and 16th-century poems, Britten composed this unique Ceremony for treble voices and harp in 1942, while returning by ship to Britain from the United States. The carols form a two-part work around a central "Interlude" for harp which is based on the plainsong from the "Procession." Variety is the keyword here as all the carols have such individual identities. The forthright "Wolcum Yole!," the deliciously lyrical "There is No Rose," the swinging "Balulalow," and the fiery and dramatic "This little Babe" all contribute to a work which is a feast of discovery throughout. Lovely solos and duos add further color and the harp part, an inspired choice of accompaniment, enriches, colors and surrounds the voices with its pictorial musical imagery. If anything shows Britten's genius for writing for voices it must be this work. — Paul Spicer

1. Procession

Hodie Christus natus est. Hodie Salvator apparuit.
Hodie in terra canunt Angeli laetantur Archangeli.
Hodie exsultant justi dicentes:
"Gloria in excelsis Deo. Alleluia!"

*Today Christ is born. Today the Savior appeared.
Today the Angels sing on earth, and joyous are the Archangels.
Today the righteous rejoice, saying:
"Glory to God in the highest Alleluia!"*

2. Wolcum Yole!, Anon., 14th century

Wolcum be thou hevenè king, Wolcum Yole!
Wolcum, born in one morning,
Wolcum for whom we sall sing!

Candelmesse, Quene of bliss,
Wolcum bothe to more and lesse.

Wolcum be ye, Stevene and Jon,
Wolcum, Innocentes every one,
Wolcum, Thomas marter one,
Wolcum be ye, good Newe Yere,
Wolcum, Twelfthe Day both in fere,
Wolcum, seintes lefe and dere,
Wolcum Yole, Wolcum!

Wolcum be ye that are here,
Wolcum alle and make good cheer.
Wolcum alle another yere,
Wolcum Yole. Wolcum!

3. There is no Rose, Anon., 14th century

There is no rose of such vertu.
As is the rose that bare Jesu, Alleluia.

For in this rose containèd was
Heaven and earth in litel space, Res miranda. [Wondrous thing.]

By that rose we may well see
There be one God in persons three, Pares forma. [Equal in form.]

The aungels sungen the shepherds to:
Gloria in excelsis Deo! Gaudeamus. [Let us rejoice.]

Leave we all this werldly mirth,
And follow we this joyful birth. Transeamus. [Let us pass through.]

Alleluia, Res miranda, Pares forma, Gaudeamus, Transeamus.

4a. That Yongë Child, Anon., 14th century

That yongë child when it gan weep
With song she lulled him asleep:
That was so sweet a melody
It passèd alle minstrelsy.

The nightingalë sang also:
Her song is hoarse and nought thereto:
Whoso attendeth to her song
And leaveth the first then doth he wrong.

4b. Balulalow, text by James, John, & Robert Wedderburn, 1561

O my deare hert, young Jesu sweit,
Prepare thy creddil in my spreit,*
And I sall rock thee to my hert,
And never mair from thee depart.

But I sal praise thee evermoir
With sanges sweit unto thy gloir;
The knees of my hert sall I bow,
And sing that richt** Balulalow.

**spirit, **right*

5. As in dew in Aprille, Anon., c. 1400

I sing of a maiden
That is makèles,*
King of all kings
To her son she ches.**

He came al so stille
There his moder was,
As dew in Aprille,
That falleth on the grass.

He came al so stille
To his moder's bour
As dew in Aprille
That falleth on the flour.

He came al so stille
There his moder lay,
As dew in Aprille
That falleth on the spray.

Moder and mayden was
Never none but she:
Well may such a lady
Goddes moder be.

**matchless, **chose*

6. This Little Babe, text by Robert Southwell, 1595

This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this weak unarmed wise
The gates of hell he will surprise.

His camp is pitched in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.

With tears he fights and wins the field,
His naked breast stands for a shield;
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.

My soul, with Christ join thou in fight;
Stick to the tents that he hath pight.*
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy.

**pitched*

7. Interlude

8. In Freezing Winter Night, text by Robert Southwell

Behold, a silly tender babe,
In freezing winter night,
In homely manger trembling lies,
Alas, a piteous sight!

The persons in that poor attire
His royal liveries wear;
The Prince himself is come from heav'n;
This pomp is prized there.

The inns are full; no man will yield
This little pilgrim bed.
But forced he is with silly beasts
In crib to shroud his head.

With joy approach, O Christian wight,*
Do homage to thy King,
And highly praise his humble pomp,
Wich he from Heav'n doth bring.

This stable is a Prince's court.
This crib his chair of State;
The beasts are parcel of his pomp,
The wooden dish his plate.

**being*

9. Spring Carol, William Cornish, 16th century

Pleasure it is
To hear iwis,*
The Birdès sing,
The deer in the dale,
The sheep in the vale,
The corn springing.

God's purvayance
For sustenance.
It is for man.
Then we always
To give him praise,
And thank him than.**

**certainly, **then*

10. Deo Gracias, Anon., 15th century

Deo gracias! [*Thank God!*]
Adam lay ibounden,
Bounden in a bond;
Four thousand winter
Thought he not to long.
And all was for an appil,
An appil that he tok,
As clerkès finden
Written in their book.

Ne* had the appil takè ben,
The appil takè ben,
Ne haddè never our lady
A ben hevenè quene.
Blessèd be the time
That appil takè was.
Therefore we moun** singen.
Deo gracias!

**never, **must*

11. Recession

Hodie Christus natus est.
Hodie Salvator apparuit.
Hodie in terra canunt Angeli laetantur Archangeli.
Hodie exsultant justi dicentes:
"Gloria in excelsis Deo. Alleluia!"

*Today Christ is born.
Today the Savior appeared.
Today the Angels sing on earth, and joyous are the Archangels.
Today the righteous rejoice, saying:
"Glory to God in the highest Alleluia!"*

I Himmelen (In heaven's hall), traditional, Karin Rehnqvist (b. 1957), text by Laurentius Laurentii Laurinus

Based on a traditional Swedish hymn from the area of Dalecarlia, "I Himmelen" is scored for a large choir singing the melody, and a small choir imitating church bells. At the top four soloists repeat short phrases in a very high register. They use an archaic style of singing called *kulning*. Traditionally it was employed outdoors, to call animals or communicate with other people over long distances.

I himmelen, i himmelen, där Herren Gud själv bor,
Hur härlig bliver sällheten, hur utsågligt stor!
Där ansikte mot ansikte jag
Evigt, evigt Gud får se, se Herren Sebaot.

I himmelen, I himmelen, vad klarhet, hög och ren!
Ej själva solen liknaar den uti sitt middagssken.
Den sol, som aldrig nedergår
Och evigt oför mörkad står, är Herren Sebaot.

I himmelen, I himmelen, vad sälla utan tal!
Av änglarna och helgoonen, vad glans i ärans sal!
Min själ skall bliva dessa lik,
Av evighetens skatter rik, hos Herren Sebaot.

*In heav'n above, in heav'n above, where God our Father dwells:
How boundless there the blessedness! No tongue its greatness tells.
There face to face, and full and free, the everliving God we see,
our God, the Lord of hosts!*

*In heav'n above, in heav'n above, what glory deep and bright!
The splendor of the noonday sun grows pale before its light.
The mighty sun that goes not down, before whose face clouds never frown,
is God, the Lord of hosts!*

*In heav'n above, in heav'n above, no tears of pain are shed,
for nothing there can fade or die; life's fullness round is spread,
and like an ocean, joy o'erflows, and with immortal mercy glows
our God, the Lord of hosts!*

Snow, Alan Vincent, text by Edward Thomas

Alan Vincent is a choral composer, conductor, and music educator based in London, and most of his life's work is devoted to youth early on in their musical careers. I was given a copy of this canon close to thirty years ago and I have always loved the way the alliteration of "silence of snow" followed by the "s" of whiteness perfectly captures the sound of snow crunching underfoot.

— Anne Hege

In the gloom of whiteness,
In the great silence of snow,
A child was sighing
And bitterly saying: "Oh,
They have killed a white bird up there on her nest,
The down is fluttering from her breast."
And still it fell through that dusky brightness
On the child crying for the bird of the snow.

Rose, Liz, Printemps, Verdure (Rose, Lily, Spring, Greenery), Guillaume de Machaut (c. 1300-1377)

Guillaume de Machaut was one of the most prolific composers of the 14th century, and is considered by many to have been the best, as well. In the company of Dante, Petrarch, Boccaccio, and Chaucer, he also stands as one of that century's most important poets. Much of his work has survived; he was far more involved than most composers of the time with the creation and preservation of his own manuscripts. The majority of his output fits the three standard poetic and musical forms ("formes fixes") of the time: the *virelai*, the *ballade*, and the *rondeau*. Musically, each of these is a song with a particular pattern of repetition of verses and a refrain, sometimes harmonized with one or two voices. "Rose, liz, printemps, verdure," a *rondeau*, is a blissful encomium to an unnamed lady of high social standing, in language that blurs with devotional poetry of the time. In each of the manuscripts in which the song survives, Machaut calls for the luxuriant use of four parts. — adapted from Michael Alan Anderson

Rose, liz, printemps, verdure,
Fleur, baume et tres douce odour;
Belle, passes en douçour,
Et tous les biens de Nature,
Avez dont je vous aour.
Et quant toute creature
Seurmonte vostre valour,
Bien puis dire et par honnour;
Rose, liz...

*Rose, lily, springtime, greenery
Flowers, balm, and most sweet perfume,
Fair one, you surpass them all in sweetness.
And you have all the good gifts of Nature,
Which is why I adore you.
And since every living creature,
Is surpassed by your sweet virtue,
I may well say, and honorably:
Rose, lily...*



Ave Maria, Franz Biebl (1906–2001), text from both the *Angelus* and the *Ave Maria*

In 1964, in the picturesque Bavarian town of Fürstenfeldbruck, a fireman who belonged to a choir sponsored by the local firehouse asked his church's music director, one Franz Biebl, to write a song for his brigade of singing firemen. Biebl was happy to oblige and penned what would become his most celebrated choral composition, his now famous "Ave Maria."

After a recording session with the Cornell University Glee Club, then on tour in Germany, Biebl handed director Tom Sokol an envelope containing his own compositions, including the Ave Maria. Sokol carried the song back to the United States, where in time it came into the hands of Joseph Jennings and Chanticleer, who first performed it in December 1989. With the additional exposure Chanticleer gave the piece by way of live performances and recordings, it found its way into thousands of choral libraries around the world and into the hearts of innumerable singers and audience members, all moved by its unmatched beauty and stirring simplicity. In 2011, the fourth and final of Biebl's arrangements of the "Ave Maria" for double women's chorus was released, and PWC performed it that December.

— Matthew Oltman

Angelus Domini nuntiavit Mariae
et concepit de Spiritu sancto.

*The angel of the Lord declared unto Mary
and she conceived of the Holy Spirit.*

Ave Maria, gratia plena, Dominus tecum,
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.

*Hail Mary, Full of grace, the Lord is with you.
Blessed are you among women,
and blessed is the fruit of your womb, Jesus.*

Maria dixit: Ecce ancilla Domini.
fiat mihi secundum verbum tuum.

*Mary said: Behold the handmaid of the Lord.
May it happen to me according to your word.*

Et verbum caro factum
est et habitavit in nobis.

*And the Word was made flesh
and lived among us.*

Sancta Maria, mater Dei, ora pro nobis peccatoribus,
Sancta Maria, ora pro nobis, nunc et in hora mortis nostrae.
Amen.

*Holy Mary, Mother of God, pray for us sinners,
Holy Mary, pray for us now and in the hour of our death.
Amen.*

Dirait-on (So They Say), Morten Lauridsen (b. 1943), text by Rainer Maria Rilke

"Dirait-on" is the much-loved last movement of *Les Chansons des Roses*, a set of songs composed by Morten Lauridsen in 1993. The works of Lauridsen, Distinguished Professor Emeritus of Composition at USC, hold a permanent place in the standard vocal repertoire and are performed regularly by choruses and vocal artists throughout the world.

Les Chansons has become one of the most popular works in choral history and it is easy to understand why: the songs are beautifully crafted gems, and extremely gratifying to sing.

"In addition to his vast output of German poetry, [Rainer Maria] Rilke (1875–1926), wrote nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in imagery. These exquisite poems are primarily light, joyous and playful, and the music settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness. The final piece, "Dirait-on," is composed as a tuneful chanson populaire, or folk song, that weaves together two melodic ideas first heard in fragmentary form in preceding movements." — Morten Lauridsen

Abandon entouré d'abandon,
tendresse touchant aux tendresses...
C'est ton intérieur qui sans cesse
se caresse, dirait-on;

*Abandon surrounding abandon,
tenderness touching tenderness...
Your oneness endlessly
caresses itself, so they say;*

se caresse en soi-même,
par son propre reflet éclairé:
Ainsi tu inventes le thème
du Narcisse exaucé.

*self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.*

(English translation by Barbara and Erica Muhl)

Balts sniedezīņš snieg uz skujiņām (A gentle snow is on the ground), arr. Andrejs Jansons, poem by Janis Poruks

"Balts sniedzīņš snieg uz skujiņām" is a boisterous exclamation that says, "Christmas is coming and I'm really happy!"

Balts sniedzīns snieg uz skujiņām, Un maigi dziedot pulkstens skan;
Mirdz šur tur ciemos ugunis, Un sirds tā laimīgi pukst man.
Man ir, it kā kad paceltos Gars sugstumos, kur debess telts.
Ir pulcēusi angelus, Kur āres spīd kā sponžais zelts.
Es sa protu, es sa jūtu, ka šeit virs zemes spodrība.
Tas augstākais, ko mums var, mums var dot, skaidram būt, gedība, ir godība.
Ai, māmiņa, cik laba tu, Tu mani baltu mazgāi,
No acīm skūpstot asaras Man svētku drānas uztērpi.
Ai, māmiņa, vai muži Es varāšu tāds skaidris būt,
Jeb vai būs liktens nolēmis. Man citādam virs zemes kļūt?

*White snow falls on the pine needles and the gentle clock chimes;
A fire shines here and there in the villages, and my heart beats happily.
I feel as if my spirit would rise to the heights of heaven
Where the angels have gathered and space shines like bright gold.
I know, I feel, that purity is here above the earth.
The greatest that can be given to us is to be honest and pure.
Oh, dear mother, how good you are, you cleansed me,
Kissing the tears from my eyes, dressing me in festive clothes.*

Ding-Dong Merrily on High, 16th Cent. French carol, arr. Eric Tuan (b. 1990), text by George Ratcliffe Woodward

The traditional carol "Ding-Dong Merrily on High" blends a French dance tune from the 16th century with a Victorian text by the Anglican priest George Ratcliffe Woodward. This arrangement evokes the multilayered, brilliant-sounding, and often dissonant overtone series created by the ringing of church bells. — Eric Tuan

Ding-dong, merrily on high,
in heaven the bells are ringing,
Ding-dong, verily the sky
Is riven with angel singing.
Gloria, hosanna in excelsis!

E'en so here below, below,
Let steeple bells be swungen,
And "I-o, i-o, i-o,"
by priest and people sung.
Gloria, hosanna in excelsis!

Pray you, dutifully prime
your matin chime, ye ringers,
May you beautifully rime
your eve-time song, ye singers.
Gloria, in excelsis Deo, Gloria, hosanna in excelsis!

Peace, Peace, arr. Fred Bock, text and music by Rick and Sylvia Powell

This choral benediction will be part of PWC's new holiday tradition.

Peace, peace, peace on earth and good will to all.
This is a time for joy, this is a time for love.
Now let us all sing together of peace, peace, peace on earth.

Silent night, holy night!
All is calm, all is bright.
'Round yon Virgin, Mother and Child,
Holy infant so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.

The 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. In 2008, PWC was among the founding choirs of the New Music for Treble Voices (NMFTV) festival, which brings together diverse local and national choruses in the study and performance of innovative contemporary works. Assuming production of the festival in 2013, PWC has participated in all nine iterations of it. The 10th NMFTV was to have taken place on March 14, 2020. 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. After celebrating its 50th anniversary season in 2016-17, the PWC dived right into another 50 years of enriching its community with vibrant music.

Chorus Members

Soprano 1

Mardie Daul
Jenn Davidson Kim
Susan Hogben
Katharina Huang
Andra Marynowski
Danni Redding Lapuz
Katie Sanwick
Elina Smith-Leitch
Michelle Staley
Brooke Steele
Jane Walker

Soprano 2

Sara Asher
Ella Bacon
Vicki Brown
Lynn Chang
Petra Dierkes-Thrun
Barbara Hennings
Robin Mulgannon
Eithne Pardini
Stacey Street
Stacy Wood*
Helen Yu

Alto 1

Helen Bailey
Ann Crichton
Betsy Landergren
Kathryn MacLaury
Heather Mannion
Ann Miller*
Debbie Romani
Jennifer Song
Hoai-Thu Truong
Deanne Tucker

Alto 2

Morgan Ames
Kate Andrade
Tricia Baldwin
Lisa Collart
Lynne Haynes-Tucker
Valerie Hornstein*
Martha Morgan
Gabrielle Moskey
Susan Rooke
Carolyn Seen
Tenaya Zoeller

*Remote singers join PWC on "Ave Maria," op. 12, "Ma Navu," "I Himmelen," and "Peace, Peace"



Credit: Deanne Tucker

Meet the Artists



Dr. Anne K. Hege, *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 presenting 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 So 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 14 Wall Street, a retired Lyceum, and Dickson's Farmstand in Chelsea Market. Hege has received numerous awards and grants, including a New Music USA Project Grant, an INNOVA Records 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 Laptopspera* for laptop orchestra and live vocalists to premiere on the CCRMA Stage at Stanford University in 2022.



Margaret Fondbertasse, *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 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.



Jennifer Ellis, *Harpist*

Committed to shifting the boundaries of harp performance, Jennifer R. Ellis (D.M.A. University of Michigan, M.M. Cleveland Institute of Music, B.M. Oberlin) thoroughly enjoys taking the harp off its pedestal and using the instrument in new and unexpected ways. She has premiered over 100 works. She embraces firsts as the first harpist to be a U.S. State Department One Beat Fellow, the first musician to be named a University of Michigan Engaged Pedagogy Fellow, and the first harpist to attend Bang on a Can, Fresh Inc., and Splice summer festivals. She received the Alice Chalifoux Prize, Rackham Centennial and Graduate fellowships, and AT&T Foundation scholarships. Her love for innovative new music has led her to serve as a featured performer for the Festival of New American Music, Sound of Late, Spitting Image Collective, and Kerrytown Edgefest. Her recordings run the gamut from American Indian Fusion (Dha Re Dha with Sumkali) to solo improvisation ("January Lullaby" on Persist) to new music for harp and saxophone (Launch with Jonathan Hulting-Cohen on Albany Records). She currently teaches at Mills College and San Francisco Conservatory of Music, where she serves as the department chair of Professional Development.



Julie Herndon, *Composer in Residence*

Julie Herndon is a San Francisco-based composer, performer, and sound artist. Her work explores the body's relationship to the self, to performance, and to tools like musical instruments and personal technologies. Her electroacoustic work has been described as "blended to inhabit a surprisingly expressive space" (San Francisco Classical Voice). Recent collaborations include the Decoder Ensemble, JACK Quartet, Ensemble Dal Niente, Line Upon Line Percussion, TAK Ensemble, and Left Coast Chamber Ensemble. Her work has been programmed at MATA Festival in New York, Artistry Space in Singapore, Music Biennale Zagreb, Museo de Arte Contemporaneo de Oaxaca (MACO), and by Forest Collective in Australia.

Julie teaches at the San Francisco Conservatory of Music in the Technology and Applied Composition (TAC) program. She is currently a Hume Fellow at Stanford University and holds an M.A. in Music Composition from Mills College. In 2021 as part of the American Composers Forum Bay Area Composer Residency, Herndon will lead Soundvoice music workshops with residents of the Tenderloin experiencing housing and job insecurities. As a Georges Lurcy Fellow, she will research the therapeutic link between sound, performance, and well-being in Paris in 2021-22 while in residence at the Cité internationale des arts.



MaryStarr Hope, *Choreographer*

MaryStarr Hope is a contemporary dance artist, movement improviser & aerial dancer. She came to dance from childhood musical theater, trained at CalArts and the National Conservatory of Dance & Music in Paris, and has performed professionally in Boston, Los Angeles, Paris, Chicago, New York and since 2005, San Francisco. MaryStarr has performed with the San Francisco based aerial and apparatus dance company Flyaway Productions since 2013, staging large scale public art that addresses complex social issues on buildings, rooftops and in empty lots on engineered structures throughout the city. In 2017 she was honored with an Isadora Duncan Dance Award, Duet Performance of the Year, for her role in the "The Two Sisters" from Flyaway's production "Grace and Delia Are Gone" at Fort Mason. In addition to her performance work, MaryStarr is a movement teacher and works with youth theater groups, singers and soloists as a performance coach, choreographer and staging director. Since 2015, MaryStarr has collaborated with Anne Hege on both solo/duet projects and large choral work, including co-directing Radio Play for San Francisco Girls Chorus Level IV in 2020/21. She is delighted to work with Peninsula Women's Chorus this season.

Acknowledgements

A sincere thank you to members of the Peninsula Women's Chorus Auxillary, whose help is greatly appreciated.

Special thanks to the following for their in-kind contributions:

Kate Andrade, Ann Crichton, Jan Cummins, Foothill College, Foothills Congregational Church of Los Altos, Hogan Lovells, Cathleen and Frank Kalcic, Palo Alto Chamber Orchestra, Luke Sanwick, Jane Walker

Board of Directors

Tricia Baldwin, *President*
Lisa Collart, *Vice President*
Cathleen Kalcic, *Treasurer*
Martha Morgan, *Secretary*
Kate Andrade
Ann Crichton
Michelle Staley
Jane Walker

Business Manager

Irene Litherland

General Manger

Kathryn Sanwick

Publicity, Cover Art & Graphic Design

Jungmee Kim

Program Publication Staff

Lisa Collart
Susan Rooke
Robin Mulgannon
Jungmee Kim
Anne K. Hege

Advisory Council

Signe Boyer,
Choral Conductor
Jan Cummins,
Attorney at Law
Kathy Fujikawa,
*Former PWC Board Member
& Choral Conductor*
Amy Goodreau,
Professional Accountant
Mary Lorey,
Former PWC Board President
Kirke Mechem,
Composer

Thank You To Our Donors

The Peninsula Women's Chorus gratefully acknowledges all donations made between October 17, 2020 through October 17, 2021. Donations received after the publication deadline will be acknowledged in the next program. PWC values all our donors and we try to be accurate on this listing. Please let us know if we have made any errors regarding your support. Thank you!

Supporting Sponsors

Jan Cummins, Attorney At Law
Take Charge! Organize

Program Sponsors

The Right Touch Designs LTE

Cherubim Circle (\$5000+)

Anonymous
Jane Walker

Conductor Circle (\$2,500 - \$4,999)

Anne Anderson
Todd and Lisa Collart
Barbara and Barry Hennings
Al and Eithne Pardini
Allen and Lynn Wellman Barr

Composer Circle (\$1,000 - \$2,499)

Kate Andrade
Tricia Baldwin and Paul Wolber
Nathan Hennings
in memory of Patricia Hennings
Marilyn Johnson
in memory of Deborah Holmes
Andra Marynowski
Kathryn and Luke Sanwick
Bonnie and Laurie Senko
Deanne Tucker

Concert Circle (\$500 - \$999)

Sara Asher and Wolff Dobson
Mardie Daul
Petra Dierkes-Thrun
Frank and Cathleen Kalcic
Steven Kevin
Martha Morgan
Susan Rooke and Brian Rutt
Charlie Schulz and Claire Taylor
Storm and Michelle Staley
Hoai-Thu Truong and Kevin Whitley
Helen Yu

Chorus Circle (\$250 - \$499)

Penny, Pat and Meg Barrett
Bob and Jan Fenwick
Jungmee Kim
Robin Mulgannon
in honor of Martín Benvenuto and
in memory of Rudy Batties and Priscilla Bates
Deborah Romani
Karen Schaffer
The Right Touch Designs LTE

Contributors Circle (\$100 - \$249)

Stephanie Batties
Martín Benvenuto and Chuck Beazell
Art and Cathy Brigida
in honor of Maura Wait, Eithne Pardini,
and Sarah Etheredge
Greg Brumfiel and Christina Sebastian

Contributors Circle (\$100 - \$249) cont'd

John Caulfield
Andrienne Clark
Jan Cummins
Ruthellen Dickinson
Sarah Etheredge
Carol Farris
in memory of Patricia Hennings
Frank Farris
in honor of Patricia Farris Hennings
Lauri Feetham
Paula and Jack Flower
Kirsten Flynn
Kathlyn and Bruce Fujikawa
Maureen Godwin
May Goodreau
Diane Griffin
Kathleen Gwynn and Jonathan Cosby
Lynne Haynes-Tucker
Tamra Hege
Ann Hillesland
Susan Hogben
Brian Holmes
in honor of Patricia Hennings
Dr. Lorraine Hultquist
Priscilla Jere
Dan and Brenda Kalcic
Carole and Leo Kalcic
Lynn Kalcic
Al and Deanna Knickerbocker
May Koski
Betsy Landergren
Dorothy Landry Kehoe
Libby Larsen
Anna Lippi
Loui's B & B
Eric Lutkin
Kim Mortyn
Greg Murphy
Mercedita Navarro
David Nixon and Diane Wingfield
Mary Ojakian
in honor of Priscilla Bates
Patricia Rohrs
Barbara and Owen Saxton
Ms. Louise Schotz
in honor of Betsy Landergren
Bob and Mary Shaw
Deborah Sichel
Sigma Alpha Iota, SF Peninsula
Cherrill Spencer and Richard O. Leder
Eric Sperano
Barbara Sproat
Chitra Staley
Noel and Carol Stevens
Irene Stratton
Jean Thompson
in memory of Patricia Hennings
Charles and Lynn Touton
Paul Venezia
Deborah Williams
Russell Wyllie

Contributors Circle (\$100 - \$249) cont'd

Dagmar Zimdahl
Tenaya Zoeller and Johannes Schweizer

Friends (\$1 - \$99)

Ninah Achacoso
Yoshiko Amemiya
Morgan Ames
Linda Anderson
Cathy Anderson and David Goering
in honor of Anne Anderson & the wonderful
voices of PWC
Anonymous
in memory of Robert Tucker
Marilyn and Tom Arnett
in honor of Lorraine Hultquist
Jose Arocha
Robert Atkinson
Deborah Baker and Jonathan Shultis
Elizabeth Bellock
in honor of Jane Bellock
Jeanne Benioff
Anna Berman
Judith Blood
Claire Bloom
Maureen Boland
Tess Boone
Sheila Botein
Rich and Linda Boyd
Signe Boyer
Elaine Brander
in honour of Susan Rooke
James and Vicki Brown
Judith Bryant
Ellyn Bush and Tom Davis
Eric Butler
Alba Camacho
Bob and Myrt Carey
in honor of Deanna Knickerbocker
Lauretta Cesario
Ellie Chambers
Eve-Amandine Choudey
Jim and Janet Churchill
in honor of Andra Marynowski
Amanda Churchill
Ashlie Churchill
Carol Chytil
in honor of Michele Abroff
Dick Clark and Glenda Jones Clark
Pat Collman
in honor of Victoria Brown
Maureen Conroy
Terri Cook
in honor of Eithne Pardini
Christy Council
Melanie and Peter Cross
Dave Daetz
Marilyn Davis
Bernice DeMarco
Deborah Dix
Judy Dodge
Ainsley Donaldson

Friends (\$1 - \$99) cont'd

Morna Edmundson
Margaret Elliott
Edwin and Troy Etheredge
in honor of Flora Etheredge
Family Dog Training LLC
Frances Farmer
Jean and Mark Farmer
Darryl Fenwick
Sara Fisher
in honor of Brian Holmes
Pamela Foote
Steve Forker
Mariah Forrest
Jane Frasier
Adelaida Fulgencio
in honor of Mercy Navarro
Jodi Gandolfi
Martyn Griffiths
Gil Gross and Gail Schwettman
Jessica Gunther
Eileen Hamper
Cricket Handler
Vicki Shick Haney
in honor of Carol R. Schultz
Vicki Hanson
Brad Hanson
Dr. Anne K. Hege
Cindy Heintzelman
Sue and Joe Hnilo
Valerie Hornstein
in honor of Valerie & Jerrold Hornstein's
50th wedding anniversary
Katharina Huang
Judith Jacoby
Kathy Johnson
Andrea Julian
Ann Kay
Peter Kim
Patricia Kinney
in honor of Gerri Roe
Carey Knowles
Elizabeth Korosec
Arlene Lee
Heather Leitch
William Leitch
Irene Litherland
Lois Logan

Marcia McCafferty
Dolores and Bill McCann
John P. and Joanne McGlothlin
Lisa McGrath
Kirke Mechem
Maureen Mellon
Mimi Melvin
Kevin Milleman
David Miller and Norman Proctor
Jennifer and Mike Murrill
Sandy, Maddie and Lyn Napel
Venicio Navarro
Monica Nestor
Elizabeth Nicol
Suzanne Nielsen
Michael Nixon
Valerie Northrop
in honor of Michele Abroff
Sarah Norton
in memory of Patty Hennings
Teresa O'Neill
Patricia Obayashi
in honor of Jennifer Kim
Barbara Osmundson
in memory of Barbara A. Redstrom
Ciara and Eric Owens
Kathy Partridge
James Patterson
Lori and Jim Patterson
Catherine Perga
Ann Peterson
Stew and Kathy Plock
Abigail Polus
Izvara Predmore
Vicki Preston
Marti Puff
Veronica Purcell
JJK Reed
Suzanne Rocca-Butler
Judith Rock
Richard and Beth Rogers
Gail Rogers
Elizabeth Rooke
Irene Rutt
Mark Ruttenberg
Carol Sanders
Carol Scheffler
Karl Schmidt

Charlene Schmitz
Jan Schonhaut
Carol Schultz
Florence Schwartz
Vasily Sharikov-Bass
Deane Shokes
Katharine Shultis
Marnie Singer
Karen Skold
in honor of Barbara Saxton
Jared Smith
Peggy and Alan Spool
June Steinfeld
Katy Stella
in memory of Deborah Holmes
V.H. Stinger
Madeleine Stovel
John and Anne Marie Sulzbach
Barbara Susco
Judy Sweet
Stefanie Sylvester
Steven Tani
Tricia Tani
Jennifer Tanner
Alan Templeton
Dean and Christine Tengan
Tom Thayer
Zelda and Bob Thomas
Daniel Tucker
in honor of Deanne Tucker
Julie Valentine
Peggy Vandervoort
Amanda Vlahakis
Jenny Warila
Mary Wildridge
Diane Wingfield
William, Linda and Jane Winingen
in honor of Betsy Landergren
Rachael Wolber
Michael Wood
Skip Wortiska, Linda Johnson and George Wortiska
in honor of Lady Bug 33
Nicole Young Clarke
Suzanne Young
Anna Zara





Memorial Garden

In memory of those we have lost during the last two years, we perform Eleanor Daley's gentle *Requiem* and an excerpt from Fauré's *Requiem*, as well as shorter pieces by Chesnokov and contemporary composers Gjeilo, Dunphy, and others.

Friday, March 4, 8:00pm

Campbell United Methodist Church, Campbell

Saturday, March 5, 8:00pm

St. Gregory of Nyssa Episcopal Church, San Francisco

Sunday, March 6, 4:30pm

First Congregational Church, Palo Alto



BAY CHORAL GUILD

Tickets at the door or online, at baychoralguild.org



JANUARY 17 – APRIL 2, 2022

PWC MENTORSHIP PROGRAM

ARE YOU A HIGH SCHOOL STUDENT?

Participate in the PWC's Family Concert in April 2022 & have the opportunity to work with one of the United States' premier choirs.

Apply by December 15, 2021!

www.pwchorus.org



PENINSULA WOMEN'S CHORUS

COME SING WITH US!

Too far away to rehearse in person every week?

BECOME A REMOTE SINGER!

Attend rehearsals virtually, then join us in person for dress rehearsals and concerts where you'll perform three or four pieces with the chorus.

AUDITIONS

January 3 & 5, 2022 @ 6-9pm

www.pwchorus.org/auditions | auditions@pwchorus.org



Don't miss a beat!



Scan the QR code or visit www.pwchorus.org to sign up to our mailing list.

Follow us @pwchorus



SUPPORT THE PENINSULA WOMEN'S CHORUS!

As 2021 draws to a close, we reflect on the new chorus that PWC has become and count all of our blessings, including you, our audience!

NEW ARTISTIC DIRECTOR DR. ANNE K. HEGE
RETURN TO SINGING IN PERSON
NEW COLLABORATORS ° NEW SINGERS

We also have a **NEW** Challenge Grant through December 31!

**To support PWC in 2021 and beyond,
an anonymous donor has offered
a challenge grant of \$25,000.**

**If we receive 250 donations by the end of the year,
we'll get an additional \$25,000!**

Please donate by **December 31st** to help us take advantage of the \$25K challenge grant.

www.pwchorus.org/donations



Dr. Anne K. Hege

Post-Concert Survey

Please scan the QR code for a quick survey to share your thoughts about the concert you just attended for a chance to win 2 tickets to our Spring Concert!



**Happy holidays
and thank you for
joining us today!**

See you at our Family Concert on April 2 and
Spring Concerts on May 1 & 6.

For more info, please visit us at

www.pwchorus.org



Cover art: Jungmee Kim