



PENINSULA WOMEN'S CHORUS

EARTH BLESSING

SPRING 2022 CONCERTS

Sunday, May 1, 2022 @ 4pm

All Saints' Episcopal Church, Palo Alto

Friday, May 6, 2022 @ 8pm

St. Mark's Episcopal Church, Palo Alto

From the Artistic Director

Thank you for joining us today for **Earth Blessing**, a concert celebrating the beautiful coming together of urban life and natural landscape unique to the San Francisco Bay Area. The seed for this program was planted over a year ago while reading Jenny Odell's book *How to Do Nothing: Resisting the Attention Economy*. This gentle manifesto advocates for an awareness of and a connection to place — real, physical place — as an antidote to the attention economy. This book reminded me of how choral rehearsals provide a similar attention to the real physical moment. In rehearsal, we practice listening as much as we practice singing; we listen to blend and intonation, collectively focusing our attention. Odell suggests that prioritizing listening is a revolutionary act, one that dismantles and disrupts the aggressive attention economy.

Perhaps you didn't realize that you, as a listening audience member, are a revolutionary. I hope, in this concert, to create a space for you to pay attention as well. Listen to the comingling of the sounds that inspired this music — from the rushing flow of creeks and rivers and noise of ocean waves to the call of birds along our coastal trails and the sound of fish bodies as they leap and splash in their journey upstream.

Beginning on the dry trails of the coastal hills and in the shaded canyons of oaks, we open our concert with Moore's epic "Earth Blessing" with text by Jack Manno. This is followed by Pete Seeger's moving piece "To My Old Brown Earth," a piece that I have always felt to be particularly true to California and our dry, brown summers. We conclude this section with Vaughan Williams' "Linden Lea," a work that speaks to the power of home found in the gardens and fruit trees that sustain us.

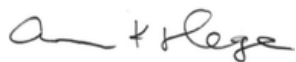
From earth and ground we look towards the water, acknowledging the magnificence of our creek and river systems leading to the bay and ocean. Gustav Holst's "Hymn to the Waters" depicts the path of the river to the ocean. This work is followed by Carla Kihlstedt's magical "Herring Run," which sonifies the impressive individual and collective pilgrimage of the herring to their spawning grounds before bringing us to composer-in-residence Julie Herndon's "Am an Ocean." In this work, Herndon explores the musical language of waves and the melodies within the noise of water. We conclude this section with Ligeti's four-part canon "Like a stream gently flowing," depicting the lilting nature of flowing water in surround sound.

The first half ends with pieces that speak to all that nature inspires. First we present an excerpt from "Despertar" by New York City-based composer Karen Siegel, our fall commission in consortium with Consonnare Choral Community, West Village Chorale, and the Yale Glee Club. This piece, with text by Cuban American poet Carlos Pintado, speaks to the ephemeral and ever changing presence of life, seamlessly and steadily modulating through shifting key centers to represent the morphing of all things living. Using extended vocal techniques, the chorus brings forward a subtle and ever-present overtone accompaniment to this *a cappella* work. The final piece before intermission is Antonio Estevez's "Mata del Anima Sola," bringing to life the vibrancy of instruments emulated by the chorus.

The second half begins with PWC's new small group ensemble, Radiance. This subset of auditioned singers will bring us back to land with Weelkes' madrigal "The Nightingale," which gives life to his beloved birds. We follow with two pieces about a favorite Bay Area pastime, hiking; first, J.S. Bach's walking, stumbling, and tripping "Wir eilen mit schwachen, doch emsigen Schritten" and then local composer Ann Callaway's "Silvery Blue," whose text comes to life through the call of east bay birdlife. Radiance concludes their set with Fanny Mendelssohn's "Wand' ich in dem Wald des Abends" describing a grief-stricken moonlit walk through the woods.

The full chorus returns to bring us into the celestial. From Florence B. Price's delightful "The Moon Bridge," a first-person account of a magical fairy visit, to Levente Gyöngyösi's "Laudate Dominum," an extollation of the glory of the celestial, to "Stars" by Ešenvalds, PWC shares many vulnerable and powerful moments of awe amidst the majesty of nature.

Thank you for joining us for our ode to the San Francisco Bay Area — this beautiful and magical place that so many of us call home.



Dr. Anne K. Hege
Artistic Director

EARTH BLESSING

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

• ***Please hold your applause until the end of each section*** •

EARTH

Earth Blessing* (2011), David J. Moore

Martha Morgan, *soloist*

Linden Lea* (1938), Ralph Vaughan Williams

WATER

Choral Hymns to the Rig Veda "**Hymn to the Waters**" (1912), Gustav Holst

Herring Run* (2015), Carla Kihlstedt

Jennifer Song, *soloist*

Am an Ocean (2016), Julie Herndon

Susan Hogben, Sara Asher, Deanne Tucker, and Lisa Collart, *soloists*

Like a stream gently flowing (1947), György Ligeti

IN AWE OF NATURE

To My Old Brown Earth* (1964), Pete Seeger

An excerpt from **Despertar** (2021), Karen Siegel

Premiere in Fall 2022

Mata del Anima Sola* (2000), Antonio Estévez

Stacey Street, *soloist*

- **INTERMISSION** -

WALKING IN NATURE**

The Nightingale (1608), Thomas Weelkes

Wir eilen mit schwachen, doch emsigen Schritten (1724), J.S. Bach

Jillian Saha, Kate Andrade, Stacey Street, and Jennifer Song, *soloists*

Silvery Blue (2003), Ann Callaway

Wandl' ich in dem Wald des Abends (1835), Fanny Mendelssohn

CELESTIAL

The Moon Bridge (1930), Florence B. Price

Laudate Dominum (2015), Levente Gyöngyösi

Stars* (2015), Ēriks Ešenvalds

* Joined by Remote Singers

** Radiance Singers (small group)

*** Ambient environmental interludes sourced from the BBC Sound Effects library and NASA sound recordings.

Texts & Program Notes

EARTH

Earth Blessing, David J. Moore, text by Jack Manno

The text for this piece comes from a poster created for Syracuse Cultural Workers, a New York-based publisher "committed to peace, sustainability, social justice, feminism, and multiculturalism." Dr. Jack Manno is an Associate Professor at the College of Environmental Science and Forestry in the SUNY system, and a participating faculty member in Native American Studies at Syracuse University. He also has a particular interest in public policy governing the use of the Great Lakes, where water is as vital to the regional identity as our beloved estuary is to the San Francisco Bay Area. This piece was written for Earth Day, 2011, to honor his friend and colleague Nancy Grundahl.

May earth's song reach us in our deepest and wildest places.

May it be heard as we move upon her, as we partake of her sustenance,
as we nestle in her waters and grasses.

May we hear the voices of the stones, the winds and waters,
creatures and plants, above the human chatter,
softly but not silently, so we can heed them when we must.

May all those who try to conquer earth's powers learn instead from
compost and humus, and take from them humility,
knowing any force conquered is lost forever to the conqueror.

May compassion wrack the polluter's heart,
so stunned the earth's gifts their poisons cannot be released.

At long last, may earth's protectors throw grand parties
where victory is declared in a mighty sigh of relief.

May this exhalation resound in ocean depths,
reverberate in humpback flesh and please all the watery souls.

May whales and wolves rejoice with weird shouts that all is well.

May we have a world's celebration where everyone stays put,
our roots seeking amusements together deep in the earth,
our branches entwined in the winds.

May our grandchildren's grandchildren share legends of when we
brought about the end of the time of arrogance and waste.
May they toss stones from shores, hearing our names echo in the ripples.

So may it be.

Linden Lea, Ralph Vaughan Williams, text by William Barnes

A pastoral poem, written by William Barnes, translated into modern English from "My Orcha'd in Linden Lea," was set to music by Vaughan Williams in 1901 to make a rich, pleasing, and thoughtful Dorset Folk song. The song is especially familiar in Britain, where the melody is known in virtually every household.

Within the woodlands, flow'ry gladed,
By the oak trees' mossy moot;
The shining grass blades, timber shaded,
Now do quiver underfoot;
And birds do whistle overhead,
And water's bubbling in its bed
And there for me the apple tree
Do lean down low in Linden Lea.

When leaves that lately were a-springing,
Now do fade within the copse,
And painted birds do hush their singing,
Up upon the timber tops;
And brown leaved fruit's a-turning red,
In cloudless sunshine overhead,
With fruit for me the apple tree
Do lean down low in Linden Lea.

Let other folk make money faster;
In the air of dark-room'd towns;
I don't dread a peevish master,
Though no man may heed my frowns.
I be free to go abroad,
Or take again my homeward road,
To where, for me, the apple tree
Do lean down low in Linden Lea.

WATER

Choral Hymns to the Rig Veda "**Hymn to the Waters**," Gustav Holst

Based on sacred Hindu texts and translated from the original Sanskrit by the British composer himself, Holst drew inspiration from Indian classical music for much of the music he wrote in the first years of the 20th century. An interest in astrology continued throughout his life and played some role in his most famous work, *The Planets*. Hinduism's sacred texts in the *Rig Veda* include more than 1,000 poems, composed between 1500 and 1000 BC, and Holst sets 14 of these for mixed chorus, men's chorus, orchestra, and in Part III, for women's voices with harp. In "Hymn to the Waters" the words speak of the cleansing waters flowing from the firmament, healing all on earth.

Flowing from the firmament forth to the ocean,
Healing all in earth and air, never halting.
Indra, Lord of Heav'n formed their courses,
Indra's mighty laws can never be broken.
Cleansing waters flow ye on, hasten and help us.

Lo, in the waters, dwelleth One,
Knower of all on earth and sea,
Whose dread command no man may shun,
Varuna, sovran Lord is He.

Onward, ye waters, onward hie,
Dance in the bright beams of the sun,
Obey the ruler of the sky
Who dug the path for you to run.

Flowing from the firmament...

Written for the San Francisco Girls Chorus in 2015 **Herring Run**, Carla Kihlstedt

"On the crisp April morning of the very day I would begin writing this piece, I took my kids to see the annual run of the herring at the Stony Brook Mill in Brewster, MA. It is something quite extraordinary: tens of thousands of fish gather and, one by one, jump up the series of man-made stone waterfalls to redraw the line they've been tracing from salt water to freshwater and back again since the beginning of their time on earth. I was moved by the herculean strength and personal will that each of them muster in order to complete their journey, and also by the unwavering sense of collective knowledge and purpose this teeming mass of individuals has.

"This image gave me the perfect frame: these girls, many of them about to graduate from high school, are at a time in their lives when they are learning both about the power of their singularity, and the power of their community. Even within the chorus, each voice is unique, and together they are one gorgeous and lush instrument.

"My goal in writing this piece was twofold:

- To find different ways of illustrating this duality. Sometimes the singers function as individuals, making their own decisions. Other times they come together to create communal textures and undercurrents.
- To help them frame their experience – both as individuals and as a community – as an organic extension of the natural world around them."

- Carla Kihlstedt

I am the line,
I am the circle.
The line moves through me,
the circle compels me.

I follow,
 follow,
 follow,
 follow...

Who?

Who slips suddenly through?
Who slips suddenly through a distance
measured by hope and breath?

I am the line,
I am the circle.
The line moves through me,
the circle compels me.

I follow, I lead...
I find my way back.
I read the map of scent and shape.
I lead, I follow...

I'm going finally home
for the very first time,
for the very last time,
for the only time...

home.

Am an Ocean, Julie Herndon

"Having lived on the west coast for almost ten years now, I am often struck by the vastness of the Pacific Ocean. The sight of it has become equal to infinity in my mind. The part that is visible from above, the tumultuous yet shimmering surface, is only a minuscule part of its life. There are fearsome and incredible creatures throughout; there are islands of molten earth and of plastic; there are ships and swimmers.

"The voice is capable of so many things. It can communicate our innermost desires, needs, and ideas to a surprising degree of specificity. It can spark happiness, relief, worry, or fear with a seemingly limitless array of timbres and colors.

"*Am an Ocean* uses sounds from the sentence 'I know I am an ocean.' These sounds are fragmented and blended throughout the piece, mirroring the ways in which our voice creates a surface to our deepest inner world." - Julie Herndon

[And] I know I am an ocean

Like a stream gently flowing, György Ligeti, Slovakian folk poem

Like a stream gently flowing,
dreaming dreams as I'm going,
that is how I'd love to live.

Through the hills,
through the valleys,
beauty all around,
peacefully I'd flow,
so peacefully,
so peacefully I'd flow;
free from all care,
free from woe.

IN AWE OF NATURE

To My Old Brown Earth, Pete Seeger

To my old brown earth and to my old blue sky
I'll now give these last few molecules of "I"
And you who sing and you who stand nearby
I do charge you not to cry
Guard well our human chain
Watch well you keep it strong
As long as sun will shine
And this our home keep pure and sweet and green
For now I'm yours and you are also mine.

An excerpt from **Despertar (To Awaken)** PREMIERE in Fall 2022, Karen Siegel, text by Carlos Pintado

"Carlos Pintado's poem, which he wrote for this collaboration, is full of surreal imagery and emotional ambiguity. It speaks to me of the beauty in self-understanding and '*labilidad*,' openness to change. I attempted to bring out musical colors to paint the beauty of Carlos' words, using 'overtone trills' (vowel alternations that result in flickering overtones) to create a shimmering texture. The harmonic language illustrates the continual change of the poem, shifting through a dizzying array of keys, ultimately completing a journey to the parallel major of the opening minor key. 'Despertar' was commissioned by a consortium of four choirs: Consonare Choral Community, founding & artistic director Sarah Kaufold; Peninsula Women's Chorus, artistic director Anne K. Hege; West Village Chorale, artistic director Colin Britt; and the Yale Glee Club, director Jeffrey Douma." – Karen Siegel

Despertar y verse, no en la hoja, no en el árbol, siquiera en el campo que se extiende sin remedio. Despertar y verse tan solo en la semilla, en su conciencia, pujando, y saber que nada de eso existe, que pronto seremos consumidos por el paisaje, que lloverá sobre nosotros, que una mano más o menos hermosa, humana siempre, nos lanzará al polvo y que el polvo hará lo mismo que la mano y que nadie vendrá a hablarnos de sosiego, de labilidad, porque todo pasará tan rápido como un canto de estrellas en el cielo.

To awaken and see oneself, not in the leaf, not in the tree, not even in the field that stretches relentlessly. To awaken and see oneself only in the seed, in its conscience, striving, and knowing that nothing of this exists, that soon we'll be consumed by the landscape, that it will rain upon us, that a hand that's more or less lovely, always human, will cast us into the dust and that the dust will do the same as the hand and that no one shall come to speak to us of tranquility, because everything will happen as fast as a song of the stars in the sky.

Mata del Anima Sola, Antonio Estévez, poem by Alberto Arvelo Torrealba

"Inspired by a poem of Alberto Arvelo Torrealba, this piece has two distinct sections: one slow and meditative, and the other very quick and rhythmic based on a combined 3/4 and 6/8 meter which is characteristic of a dance called *zoropo*. The music depicts the solitude and mystery of the *llanos*, the high plains of Venezuela, while the soloist represents the *llanero* or 'person of the plains' whose songs are improvised. In the *zoropo* section, the choir imitates the instruments that are traditionally used to play the dance. One hears the rhythm of the *cuatro* (a small guitar with only four strings), the diatonic harp, and the guitar *bordones*, all of which combine to provide the 'instrumental' accompaniment for the soloist." – Maria Guinand

Mata del anima sola,
boquerón de banco largo
ya podrás decir ahora
aquí durmió Cantaclaro.

Con el silbo y la picada
de la brisa coleadora
la tarde catira y mora
llegó al corralón callada.

La noche, yegua cansada,
sobre los bancos tremola
la crin y la negra cola
y en su silencio se pasma
tu corazón de fantasma.

*Tree of the lonely soul,
wide opening of the riverside—
now you will be able to say:
Here slept Cantaclaro.*

*With the whistle and the sting
of the twisting wind,
the dappled and violet dusk
quietly entered the corral.*

*The night, tired mare,
shakes her mane and black tail
above the riverside;
and, in its silence,
your ghostly heart is filled with awe.*

WALKING IN NATURE — Radiance

The Nightingale, Thomas Weelkes, ed. & arr. by Norman Greyson

Weelkes was one of the most prolific and esteemed madrigalists in the court around Queen Elizabeth I. There was a recurring theme in Renaissance poetry by which the call of the nightingale was said to evoke pain and loss, but the nightingale can also be a harbinger of joy, of pleasant weather, of happy days. The Weelkes' setting pits the nightingale against other birds in a contest for beauty.

The nightingale, the organ of delight;
the nimble lark; The blackbird and the thrush,
And all the pretty choristers of flight,
That chant their music notes on ev'ry bush.
Let them no more contend who shall excel;
The cuckoo is the bird that bears the bell.

Wir eilen mit schwachen, doch emsigen Schritten (We hasten with eager yet faltering footsteps), J.S. Bach, text by Johann Rist

Bach wrote *Cantata 78, Jesu, der du meine Seele* in 1724, during his second year as a cantor in Leipzig. The cantata was composed for the 14th Sunday after Trinity and is constructed in seven sections. Many scholars believe that some duets in Bach's cantatas were sung during his days by more than one singer. The SA duet "Wir eilen mit Schwachen doch emsigen Schritten" is effective with a group of singers. Bach uses in this duet extremely inventive passages in imitation with an agile but ostinato movement in the continuo.

Wir eilen mit schwachen, doch emsigen Schritten,
o Jesu, o Meister, zu helfen zu dir.
Du suchest die Kranken und Irrenden treulich.
Ach! höre, wie wir
die Stimme erheben, um Hülfe zu bitten!
Es sei uns dein gnädiges Antlitz erfreulich!

*We hasten with eager, yet faltering footsteps,
o Jesus, o master, for help unto Thee.
Thou faithfully seekest the sick and the erring.
Ah, hear us
how together we pray for Thy help!
Now grant us Thy gracious and merciful favor!*

Silvery Blue, Ann Callaway

"Hiking in Wildcat Canyon several years ago, the crunch of gravel underfoot, plus a simple-sounding melody and its reappearance in varying choral textures, suggests to me the special seasonal beauties of this landscape, each marked in turn by changing appearances of its wildlife and colors, yet each a part of the lifecycle of this iridescent, little native blue butterfly." – Ann Callaway

Walking through the gold hills, dreaming down the valley,
See the Silvery Blue,
floating there on thistle. Spring goes forth and summer seeps into the gold hills;

Larks that walked the meadow fly across the valley.
In the gathering evening,
far above the canyon,

Hear the goldfinch laughing
upside down on thistle.
Rain falls now, and springtime
sleeps amid the green hills
'Til the Silvery Blue floats again on thistle.

Wandl' ich in dem Wald des Abends (When I wander in the evening woods), Fanny Mendelssohn, poem by Heinrich Heine

Originally scored for two sopranos and alto on a text of Heinrich Heine, Fanny Mendelssohn's "Wandl' ich in dem Wald des Abends" depicts a melancholy reminiscence brought on by an evening stroll through the woods with the use of chromatic harmonies and quasi-imitative texture.

Wandl' ich in dem Wald des Abends,
in dem träumerischen Wald,
immer wandelt mir zur Seite
deine zärtliche Gestalt.

Ist es nicht dein weißer Schleier,
nicht dein sanftes Angesicht,
oder ist es nur der Mondschein,
der durch Tannendunkel bricht,

Sind es meine eignen Tränen
die ich leise rinnen hör',
oder gehst du Liebe wirklich
weinend neben mir einher?

*When I wander in the evening woods,
in the dreamy forest,
your tender soul always
wandering by my side.*

*Is it not your white veil,
is it not your gentle visage,
or is it only the moonshine,
that breaks through the pine tree's darkness?*

*Are they my own tears
that I hear rolling softly,
or do you, my love, walk crying
weeping next to me?*

CELESTIAL

The Moon Bridge, Florence B. Price, text by Mary Rolofson Gamble

Florence B. Price is one of the first African-American composers to receive national attention, and the first African-American woman to have her music performed by a major symphony orchestra (Chicago Symphony, in 1933). Price's entire life was an uphill battle against prejudices and obstacles, however she was accepted to study piano and organ at the New England Conservatory, one of the few conservatories that admitted African Americans at the time, and later became the head of the music department at Clark University. Price's music is a juxtaposition of the European classical tradition in which she was trained and the haunting melodies of African American spirituals and folk tunes, creating a fusion, a collage, that is reminiscent of some of the greatest Classical composers, with a beautiful lyrical use of traditional African-American folk material. "Moon Bridge" is part of Price's set of 44 art songs. Price uses word painting to highlight various points in the text, such as "I saw them dancing" sung with more bounce and rhythm to shadow a real dance, and the word "down" sung as a descending scale which is then repeated by the piano. The influence of blues harmony can be heard in parts of the song, but not all, making it really prominent when it does rear its head. The light textures of the high voices bounce off of the jaunty piano accompaniment. The song comes to joyous close as the voices rise in dynamic and the piano plays a closing passage.

The moon like a big, round ball of flame
Rose out of the silver bay,
And built a bridge of golden beams,
Where the fairies came to play.

I saw them dancing in jewel'd robes
On the wavelet's rhythmic flow,
And I long'd to stand on the magic bridge,
In the moonlight's mystic glow.

But over the sky a veil of mist
Thin, soft as a web of lace,
Was drawn, then parted, then came again,
With easy, coquettish grace.

And the moon put on a somber mask,
And frowned on the rippling wave,
And the beautiful bridge went under the sea,
Nor a beam could the fairies save!

I wonder'd if this would end their play,
And if, as the bridge went down,
They would lose their jewels so frail and fair,
And their queen her diamond crown!

But they glided away in merry mood,
To their home in the rosetree's bowers,
And there they danced on the dewy grass,
Till the "wee sma" morning hours.

Laudate Dominum, Levente Gyöngyösi

The text of the "Laudate Dominum" has served many composers including Mozart who used it in his well-known *Solemn Vespers*. Contemporary Hungarian composer Gyöngyösi combines an incessant mantra on a single note with complex rhythms for this setting of *Psalms 117* ("O Praise the Lord all ye nations"). Increasingly dense harmonies join the rhythmic drive to the final *Alleluia*, where the addition of a tambourine adds a final celebratory note.

Laudate Dominum de caelis,
laudate eum in excelsis.
Laudate eum, omnes angeli eius,
laudate eum, omnes virtutes eius.
Laudate eum, sol et luna,
laudate eum, omnes stellæ lucentes.
Alleluia!

*Praise the Lord from the heavens;
praise him in the heights above.
Praise him, all his angels;
praise him, all his heavenly hosts.
Praise him, sun and moon;
praise him, all you shining stars.
Alleluia.*

Stars, Ēriks Ešēvalds, text by Sara Teasdale

The composer's favorite tuned shimmering sounds (tuned wine glasses in the original score) are a constant presence in this piece, a glistening accompaniment to the glowing simplicity of this vision of 'beating hearts of fire' seen overhead on a still, dark night. The wondrousness of a 'heaven full of stars' is evoked by a radiant chorale before a repeated oscillation of a pair of chords, adding to the magic, recedes into silence.

Alone in the night
On a dark hill
With pines around me
Spicy and still,

And a heaven full of stars
Over my head,
White and topaz
And misty red;

Myriads with beating
Hearts of fire
The aeons
Cannot vex or tire;

The dome of heaven
Like a great hill,

I know
I am honored to be
Witness
Of so much majesty.

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Greg Murphy
Mary Ojakian
Lori and Jim Patterson
in honor of Chester Marynowski
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Carolyn Seen
Marian and Dane Snow
Cherrill Spencer and Richard O. Leder
in honor of Chen Yi
Stacey Street
Jean Thompson
LaZelle Westbrook
in honor of Dr. Lorraine Hultquist
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Dagmar Zimdahl
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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 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), among other awards. She is currently composing an opera, *The Furies: A Laptera* for laptop orchestra and live vocalists to premiere on the CCRMA Stage at Stanford University in 2022. For more information, please visit her website at www.annehege.com.

Margaret Fondbertasse, *Accompanist*



Praised for her innate ability to connect with a group or soloist, Margaret Fondbertasse is a much sought after accompanist. In addition to her position as Peninsula Women's Chorus accompanist, she serves on the faculty at Skyline College where she accompanies the Concert Choir, musical theater productions, voice and instrumental classes. Margaret is devoted to the art of accompanying, chamber music, and teaching. Known as Katzenduo, she and mezzo-soprano Meghan Dibble frequently perform around the Bay Area.

Margaret holds a Bachelor of Arts from the University of California, Berkeley with Honors in Chamber Music and continued her postgraduate studies at the Royal College of Music in Manchester, UK. She is the recipient of the prestigious Eisner Prize and Hertz Fellowship.

When Margaret is not playing the piano, she can be found in her garden constantly defending her variegated plants against pesky weeds.

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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.

Soprano 1

Mardie Daul
 Jenn Davidson Kim
 Susan Hogben*
 Katharina Huang
 Jillian Saha*
 Katie Sanwick
 Elina Smith-Leitch
 Brooke Steele
 Stacey Street*
 Jane Walker

Soprano 2

Sara Asher*
 Ella Bacon
 Lynn Chang*
 Jan Cummins
 Petra Dierkes-Thrun
 Barbara Hennings
 Andra Marynowski
 Eithne Pardini
 Mindy Wynn Tauberg
 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
 Paula Chacon
 Lisa Collart*
 Lynne Haynes-Tucker*
 Martha Morgan
 Gabrielle Moskey
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www.pwchorus.org/auditions
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○ Sing Joyfully

Our season closer showcases the upbeat side of the choral art form over the centuries, from Lassus to Bach to Roxanna Panufnik. On our journey you'll hear Stanford's *Beati Quorum via*, Chilcott's *A Little Jazz Mass*, and other works, concluding with a delightful medley from the musical *Oklahoma*.

Friday, June 3, 8:00pm
Campbell United Methodist Church, Campbell

Saturday, June 4, 8:00pm
St. Gregory of Nyssa Episcopal Church, San Francisco

Sunday, June 5, 4:30pm
First Congregational Church, Palo Alto






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