

PENINSULA WOMEN'S CHORUS

# NMFTV

NEW MUSIC FOR  
TREBLE VOICES



**Guest Artists:** Michele Kennedy, soprano & Anne Rainwater, piano;  
Ensemble – Piedmont East Bay Children's Choir; and Vox Musica

## 10th New Music for Treble Voices Festival

**Saturday, March 11, 2023 @ 4:00pm**

First United Methodist Church, Palo Alto, CA

PENINSULA WOMEN'S CHORUS



Welcome to the 10th New Music for Treble Voices Festival (NMFTV)! The idea for the NMFTV came about in 2008 with the realization that the Bay Area is home to several acclaimed treble choirs, all national and international leaders in commissioning and performing new music. Founding groups were Volti, a professional choir dedicated to American contemporary music, Piedmont East Bay Children's Choir, both conducted by Robert Geary, and the Peninsula Women's Chorus (PWC), conducted by Dr. Martin Benvenuto.

Hosted and produced by the PWC since 2013, this invitational festival under the direction of Dr. Anne K. Hege brings together experienced treble choirs with an affinity for innovative new music. In line with PWC's mission of creating and performing diverse, dynamic, and adventurous music, we believe maintaining a forum for new music is essential as it inspires and enriches our singers and audiences.

At this year's 10th anniversary NMFTV, the PWC is joined by guest choirs Ensemble from the Piedmont East Bay Children's Choir and Vox Musica from Sacramento to celebrate foundational women composers Pauline Oliveros and Florence B. Price. The festival begins with workshops in Deep Listening, a form of meditation and musical practice created by Pauline Oliveros led by Jennifer Wilsey, and collective libretto creation led by Denise Newman and Lynn Marie Kirby, and concludes with a concert with solo sets by all performing ensembles, including PWC's world premiere of "Mouth," composed for the PWC by our first Composer-in-Residence, Julie Herndon. The concert will close with a solo set of art songs by Florence B. Price performed by Bay-Area artists Michele Kennedy (soprano) and Anne Rainwater (piano), followed by all choirs performing Price's "The Moon Bridge" and Oliveros' "Tuning Meditation."

Thank you for joining us on this wonderful musical occasion!

**PWC**

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**10th New Music for Treble Voices Festival**

**Saturday, March 11, 2023 @ 4:00pm**  
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WELCOME

Dr. Anne K. Hege

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ENSEMBLE - PIEDMONT EAST BAY CHILDREN'S CHOIR

**Canticum Novum**  
**Like a Stream Gently Flowing**  
**Nagasaki**

Ivo Antognini  
György Ligeti  
Eric Tuan

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VOX MUSICA

**Nisenan Drum Song**  
**Aia Lā 'o Pele i Hawai'i**  
**I Want To Sing**

Shelly Covert, arr. Daniel I. Paulson  
Jace Kaholokula Saplan  
Cathleen Kalcic, *soloist* Heather Razo

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PENINSULA WOMEN'S CHORUS

**Would You Like to Have It All?**

Stacey Street, *soloist*

Jennifer Wilsey

**Mouth**

Julie Herndon

***World Premiere***

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MICHELE KENNEDY, SOPRANO & ANNE RAINWATER, PIANO

**Sunset**  
**Hold Fast to Dreams**  
**Night**  
**Resignation**  
**An April Day**  
**My Soul's Been Anchored in the Lord**

Florence B. Price

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COMBINED CHOIRS

**The Moon Bridge**  
**The World Wide Tuning Meditation**

Jennifer Wilsey, *introduction*

Florence B. Price  
Pauline Oliveros



## PIEDMONT EAST BAY CHILDREN'S CHOIR



The internationally acclaimed Piedmont East Bay Children's Choir (PEBCC) has championed youth voices and diverse musicians as a thriving part of the San Francisco East Bay music scene since its founding by Suzie Rahl and Artistic Director Emeritus Robert Geary in 1982. Under the direction of Artistic Director Eric Tuan, the choir continues to lead in international choral activities, newly commissioned music and community youth arts education.

PEBCC has performed with San Francisco Chamber Orchestra, Mark Morris Dance Group, Oakland Symphony, and San Francisco Opera, and at American Choral Directors Association, Chorus America, and Organization of American Kodály Educators national conferences. It has been awarded first prizes at prestigious competitions across Europe, Asia and the Americas, hosts the triennial Golden Gate International Choral Festival, has commissioned and premiered over seventy new works by living composers, and is a three-time recipient of the Chorus America/ASCAP Award for Adventurous Programming. You can visit us online at [www.piedmontchoirs.org](http://www.piedmontchoirs.org).

### ENSEMBLE

Elizabeth Barr  
Amba Beattie  
Eva Beck-Ruiz  
Lauren Brenner  
Cassidy Carter  
Jay Cazier  
Elana Cortes  
Kassandra Dagnese  
Sierra Elginsmith  
Aiden Emigh  
Eliana Goldstein

Lillian Greenberg  
Lucy Henrich  
Cooper Heyman  
Genevieve Hiller  
Makenna Hillyard  
Keanna Koehler  
Cayden Kurio  
Scarlett Lang  
Keira Lee  
Juliet Malick  
Maeve McMullen

Andrea Morales  
Allison Newman  
Ryan Newman  
Lola Olsen  
Georgia Orcharton  
Veda Pao-Ziegler  
Henry Pfister  
Mirella Piccolboni  
Taryn Rakowski  
Juniper Ruyle  
Margot Saulnier

Sarah Sullivan  
Oona Swartz  
Mei Takeuchi  
Ava Tarapore  
Tanya Thanos  
Sarah Turley  
Victoria Van Gelder  
Imogen Wade  
Naomi Walker

## ERIC TUAN, ARTISTIC DIRECTOR

An alum and longtime faculty member of Piedmont East Bay Children's Choir, Eric Tuan began as Artistic Director of the organization in July 2019. His tenure has seen the choir collaborate with the Oakland Symphony, San Francisco Chamber Orchestra, and Joyce DiDonato to critical acclaim, as well as present the premieres of innovative new music by David Lang, Kerry Andrew, Michael Gilbertson, and others.



Tuan currently serves as the founding Artistic Director of the chamber chorus Convivium, and as Director of Music at Christ Episcopal Church, Los Altos. In addition to his work as a professional singer and keyboardist, he is increasingly sought after as a composer. His choral music has been widely performed by ensembles throughout North America and Europe and is published by E.C. Schirmer. Tuan received his Master of Music degree at the University of Cambridge with the support of a Gates Cambridge Scholarship, and his undergraduate degree from Stanford University.

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Ensemble begins their set with "Canticum Novum," a virtuoso setting of Psalm 96 by the Swiss jazz pianist and composer Ivo Antognini. The piece was introduced to us by our friends the Midwest Pigeon ("Midwest Girls' Choir") from Herning, Denmark, and we recently had the honor of performing it together during their visit to the Bay Area in October. Antognini describes the piece, which is full of shifting meters and colorful added-tone chords, as a "joyful, bright, and jubilant work."

We continue with a piece exploring the beauty of the natural world by the Hungarian avant-garde composer György Ligeti. Ligeti's music is renowned for his eerie, sinuous beauty and is best known for appearing in several film soundtracks, most notably *2001: A Space Odyssey*. A setting of Slovak folk poetry in four-part canon, "Like a Stream Gently Flowing" expresses a deep yearning to live as part of the natural world—free from human ego, worries, and desires.

The choral work "Nagasaki" honors the victims of the atomic bombing of the Japanese city of Nagasaki on August 9, 1945. Among the survivors, or hibakusha (literally "bomb-affected people"), is my grandmother. I am incredibly grateful to her for sharing her experiences with me and with other members of our family, and allowing them to be made the basis of this piece.

"Nagasaki" depicts the extraordinary power of the atomic bomb and its devastating effects on the people of Nagasaki. As a performance art piece, it melds together freely composed new music; the spoken words of my grandmother's testimony; and a variety of musical materials that evoke the unique cultural milieu of the city, including Japanese folksong, Gregorian chant, and Buddhist chanting from the Pure Land tradition.

— Eric Tuan

**Canticum Novum**, Ivo Antognini, Psalm 96

Sing to the Lord a new song:  
Sing to the Lord, all the earth.  
Sing to the Lord,  
bless his name:  
show forth his salvation from day to day.

**Like a Stream Gently Flowing**, György Ligeti, Slovak folk poetry

Like a stream gently flowing, dreaming dreams as I'm going,  
That is how I'd like 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.

**Nagasaki**, Eric Tuan

We were all at the table sitting on the straw mat, about to finish our late breakfast.  
Suddenly I heard the huge sound. I looked through the window. The sky was covered by  
bright red color. I found myself covered with broken pieces of wood, roof's ceramic tiles  
and rubbish earth smelling clay. I managed to get out. One of my sisters, Yoko, who was  
five years old was badly wounded. Another brother Kameo was still under the biggest  
beams. My little sister was gone. No one could save her life because of a head injury.

*- remembrances of the atomic bombing of Nagasaki, written by my grandmother*

At a banquet in spring when cherry blossoms were in full bloom,  
The moonlight shone on the common cup of wine.  
It shone through the branches of ancient pine trees.  
Where is that ancient light now?

*- Rentarō Taki, text by Bansui Doi, English adaptation by Minako Sano*

Give them eternal rest, O Lord,  
and let perpetual light shine on them.

*- From the Mass for the Dead*

I take refuge in Amida Buddha.

*- Devotional chant used in Pure Land Buddhist practice*

## VOX MUSICA

Vox Musica is a professional-level women's vocal ensemble that presents innovative concert projects that perpetuate the stories of our community and beyond. We seek to engage and educate our audience through multi-media collaborative experiences.

Founded in 2006, we are committed to excellence in the performance of diverse and challenging choral literature for women's voices and are dedicated to promoting new works, including many premieres and commissioned works.

Through collaborations with composers, conductors, choirs, and musicians from around the world, Vox Musica's featured concert projects have included collected works from the 18th Century Venetian Ospedali; music from India, Persia, and Georgia; a concert project for Taiko Drums and Women's Choir; a concert project for DJ and Women's Choir; and a concert project for looping violin and Women's Choir.

Vox Musica has been a featured artist for both the prestigious Old First Concert Series in San Francisco and the American Choral Directors Association's 2011 National Convention in Chicago, IL. More recently, Vox Musica was selected as the recipient of the 2015-16 American Society of Composers and Publishers (ASCAP) National Award for Adventurous Programming. [www.voxmusica.net](http://www.voxmusica.net)



Allison Proffitt, *soprano I*  
Rhiannon Griffiths, *soprano I*  
Laura McLellan, *soprano II*  
Constance Pawell, *soprano II*  
Anmol Kaur, *soprano II*  
Kristen Campbell, *soprano III*

Emily Majluf, *alto I*  
Natalie Seitzman, *alto I*  
Abigail Kaye, *alto I*  
Ema Gluckmann, *alto II*  
Jennifer Crawford, *alto II*  
Jordyn Watts, *contralto*

## DANIEL I. PAULSON

Daniel I. Paulson, founder & music director, holds a Bachelor of Music degree in voice performance from Sacramento State University, a Master of Music Degree in Choral Conducting from the Three-Summer Masters of Music degree program at California State University, Los Angeles, and is a Doctoral student in Music Education at Teachers College, Columbia University.

He has been a featured conductor on the International Festival of New American Music in Sacramento, CA, the Old First Concert Series in San Francisco, CA, and the American Choral Directors Association's 2011 National Convention in Chicago, IL.

He is a student of Dr. William Belan, Professor Emeritus of Choral Studies at California State University, Los Angeles, and Donald Brinegar, Professor Emeritus of Choral Studies at Pasadena City College and former Adjunct Professor of Graduate Choral Conducting at the University of Southern California. His extended education includes studying early music with the Western Wind Ensemble, the King's Singers, and at the 2013 American Bach Soloist's Summer Academy. He was a featured presenter at the 2013 Sacramento TEDx Conference and spent the summer of 2014 teaching Choral/Vocal music at the University of Costa Rica.

Currently, he is Professor of Voice and Choral Music at Sacramento City College, is a resident artist with the Tahoe Symphony Orchestra & Chorus, and serves as Founder & Music Director for Vox Musica.



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**Nisenan Drum Song** (Nisenan Tribal Song), Shelly Covert (spokesperson for the Nisenan Tribe from the Nevada City Rancheria), arr. by Daniel I. Paulson

*Gifted to Daniel I. Paulson and Vox Musica January 2016  
Premiered and recorded on February 20, 2016*

The Nisenan are a small tribe of Native Americans still living among us, preserving their language, and venerating and protecting their culture. The tribe observes a strict prohibition of public performances of tribal music; any song or dance must be "gifted" from one member to another in order to maintain its survival through generations. Paulson contacted tribal spokesperson Shelly Covert and asked for an interview, expecting to learn something about the language.

A truly wonderful thing happened. In the course of telling the story of how she came to inherit the mantle of the tribe's cultural curator, Covert shared with Paulson a song she created to lament the loss of a very old and sacred drum. Her grandfather, a tribal elder, had told her that the drum had been a messenger of many years and that she should make sure to visit it frequently to receive its message. When the drum disappeared from the museum where it was kept, her remorse prompted the song. Deeply moved by her recital, Paulson was prompted to observe that Covert herself had become the lost drum. She then graciously gifted the song to Paulson and Vox Musica. Paulson re-imagined the work for treble voices.



The care and presentation of the Drum Song was well received by the tribe and thus began our lifelong musical relationship between the Nisenan's from the Nevada City Rancheria and Vox Musica. Since 2016 the Nisenans have gifted us eleven tribal songs. Their songs are part of an ever-evolving larger musical composition, "We are, We have, We live," that was commissioned to tell the story of the Nisenans' through music and film. The project and its performances provide us the rare opportunity to share and document the tribe's rich tradition of culture and through music and film, share their history and struggle for federal recognition. We hope our art and music helps preserve and support the heritage, tradition, and spirit of a strong and beautiful group of indigenous people from the State of California.

For more info about the Nisenan Project: [www.voxmusica.net/nisenanproject](http://www.voxmusica.net/nisenanproject)

**Aia Lā 'o Pele i Hawai'i** (Traditional Hawaiian Hula), Jace Kaholokula Saplan (Western Division Diversity, Equity & Inclusion Committee Chair & Director of Choral Activities and Assistant Professor of Music at the University of Hawai'i at Mānoa)

The traditional, chanted version of "Aia lā 'o Pele" belongs to the collection of Joseph Keali'iakamoku 'Īlālā'ole (1873–1965), one of the "last great Hawaiian chanters to have been born in the 19th century" (Elizabeth Tatar in Hawaiian Music and Musicians, 163–4). The integrity of his text—I have found no conflicting versions to cloud its pedigree— suggests that 'Īlālā'ole was his generation's sole keeper and teacher of "Aia lā 'o Pele." Pele is the Hawaiian volcano deity, an elemental force, and the creator of these volcanic landscapes. According to tradition, she is embodied by the lava and natural forces of volcanic eruptions. There is no peace (la'i) to be had in the land of Pele if that word is construed to mean "sameness and predictability." Where do Pele's people find peace? "Right here," the song says, "on this beloved, billowing 'ocean' of liquid rock." Peace, for the people of "Aia lā 'o Pele," is found in a philosophy that recognizes the sometimes chaotic nature of life and celebrates its beauty, vigor, and challenge.

'Owaka i ka lani  
Ē Pele ē Pele ē

*Flashing in the heavens  
O Pele, O Pele.*

Aia lā 'o Pele i Hawai'i 'eā  
Ke ha'a mai lā i Maukele 'eā  
'Ūhī'Ūhā mai ana 'eā  
'Owaka i ka lani  
Ke nome a'e lā iā Puna, 'eā

*Pele is in Hawai'i  
She is dancing at Maukele  
She rumbles and mutters  
Flashing in the heavens  
As She consumes Puna.*

I hea kāua e la'i ai 'eā?  
I ka 'ale nui a'e li'a nei 'eā  
'Ā i luna, 'ā i lalo, ne'ene'e 'eā  
'O Pele ka wahine mai Kahiki 'e  
Ē Pele ē Pele ē

*Where will we find peace?  
On the great billows, we love  
Blazing above, blazing below, hitching along  
Pele is the woman from Kahiki.  
O Pele, O Pele.*

Aia lā 'o Pele i Hawai'i 'eā  
Ha'ina 'ia mai ka puana 'eā  
Aia lā 'o Pele i Hawai'i 'eā '  
Owaka i ka lani  
Ke nome a'e lā iā Puna, 'eā

*Pele is in Hawai'i  
This I the end of my song  
Pele is in Hawai'i  
Flashing in the heavens  
As She consumes Puna.*

**I Want To Sing**, Heather Razo, text by Jalāl ad-Dīn Muhammad Rūmī

The text by Sufi mystic Jalāl ad-Dīn Muhammad Rūmī was the inspiration for this piece. It references the prophet Mohammed's flight from Mecca to Medina when the women of Medina came out onto their rooftops and sang and played music to welcome him into the city. The piece is in F Mixolydian, a mode closely related to F Major, and one which offers colorful chords to add to the exuberance conveyed in the text.

I want to sing like the birds sing  
Not worrying about who hears or what they think.  
All religions, all this singing. One song.

Remember the lips where this wind-breath originated  
And let your note be clear.  
Don't try to end it.  
Be your note.  
I'll show you how it's enough.

Go up to the roof at night  
In the city of the soul.  
Let everyone climb on their roofs And sing their notes!  
Sing, sing loud!

— Rūmī

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**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 45 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 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 the event. 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 spring. The ViVo program, for singers who live outside the Bay Area or are otherwise unable to commit to the full ensemble, provides flexibility for singers as well as giving the PWC an even fuller sound for the ViVo portions of its repertoire. After celebrating its 50th anniversary season in 2016-17, the PWC dove right into another 50 years of enriching its community with vibrant music.

**[www.pwchorus.org](http://www.pwchorus.org)**

#### **Soprano 1**

Liliana Avila  
Susan Hogben  
Katharina Huang  
Emily Jiang  
Rima Parekh  
Katie Sanwick  
Elina Smith-Leitch  
Stacey Street  
Helen Yu

#### **Soprano 2**

Sara Asher  
Helen Bailey  
Ann Crichton  
Jan Cummins  
Petra Dierkes  
Lauren Feldis  
Barb Hennings  
Andra Marynowski  
Eithne Pardini  
Peggy Spool  
Wynn Tauberg

#### **Alto 1**

Lynne Haynes-Tucker  
Cathleen Kalcic  
Fiona Lau  
Kathy MacLaury  
Heather Mannion  
Debbie Romani  
Camille Shrager  
Jennifer Song  
Deanne Tucker

#### **Alto 2**

Morgan Ames  
Kate Andrade  
Tricia Baldwin  
Paula Chacon  
Sandrine Clouin  
Lisa Collart  
Marjorie Feldis  
Sonia Gaiind-Krishnan  
Michaela Montana  
Martha Morgan  
Tenaya Zoeller

## 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, and instrument builder, she explores the roots of musicality in the intersection of ensemble interaction, technology, embodiment, and expression. Working as a choral conductor since 1999, Hege founded and directed new music and technology-focused ensembles Folk3000 (1999-2001), Cuatro Vientos (2004-2006), and Celestial Mechanics (2007-2010). She developed her style as a conductor supporting community empowerment through choral practices as director of the Albany Community Chorus (2000-2004), Holy Names University Chorus (2013-2016), Voci Women's Vocal Ensemble (2013-2017), and Level IV of the SF Girls Chorus (2015-2022).



Hege's compositions have been performed by various ensembles, including So Percussion, New Jersey Symphony Orchestra, Princeton Laptop Orchestra, Stanford Laptop Orchestra, Google Mobile Devices Ensemble, loadbang, Ensemble Klang, NOW Ensemble, and Volti. From 2008-present, Hege has composed musical scores for Carrie Ahern Dance with over 50 performances of these works. Hege has received awards and grants, including a New Music USA Project Grant, Mark Nelson Fellowship (Princeton University), Composer in Residence (Resound Ensemble), Visiting Artist (CCRMA, Stanford University), Research Affiliate (CACPS, Princeton University), Elizabeth Mills Crothers Prize (Mills College), and Associate Artist Residency (Atlantic Center for the Arts). She recently premiered her first opera, *The Furies: A Laptopera*, commissioned by the Stanford Laptop Orchestra, and released her first self-titled album with her duo New Prosthetics. In addition to leading the Peninsula Women's Chorus, Hege is a voice faculty member and teaches as an Adjunct Professor at Mills College at Northeastern University while raising her three wonderful daughters and working on her second opera for live voices and laptop orchestra. [www.annehege.com](http://www.annehege.com)

## MARGARET FONDBERTASSE, PIANIST

Praised for her innate ability to connect with a group or soloist, Margaret Fondbertasse is a much sought after collaborative pianist. 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, vocal and instrumental classes. Margaret is devoted to the art of accompanying, chamber music, and teaching. Known as *Katzenduo*, she and mezzo-soprano Meghan Dibble are frequent performers.



Margaret spent her formative years at the San Francisco Conservatory of Music where she studied with John McCarthy. She holds a Bachelor of Arts from the University of California, Berkeley 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.

Playing the cello is her newfound passion, an instrument she studies with Carol Rice.

**Would You Like to Have It All?**, Jennifer Wilsey, libretto by Lynn Marie Kirby and Denise Newman

"The text for this piece, gathered from the PWC singers and woven into a rich libretto by Lynn Marie Kirby and Denise Newman, speaks of wonder, desire, strength, and tenderness, and celebrates the power of being women (re)sounding together in community. My goal and process in composing the music was to listen deeply and multi-dimensionally: to the individual voices and to the living moment of their collective expression. What emerged is a product of that listening and a lot of reading/singing/dancing the text aloud in my studio! As rhythmic/melodic/harmonic elements unfolded, I devised a modal roadmap that served as the formal lattice to support the libretto's full spectrum of moods. Most of all I hoped to convey the beauty I heard in every aspect of this narrative." — Jennifer Lynn Wilsey

even now, even now, even now  
when the choir director raises  
her hands  
even now, breath catches  
with all my friends singing  
we wave together, bouncing  
even now, a silk fitted dress

love yourself trust your instincts  
try not to be afraid  
don't forget to have fun

sexism like salt in a wound

called kind and good, called bossy, smart,  
Sookie or Sook,  
called moody and emotional  
teased for being pudgy, called Biz or Biz Biz  
little song bird, twinkle and periwinkle

anxious to stay the perfect person

smelling like vanilla those Jefferson pines  
pet or petal, prickly and pink  
puddles of sunshine

called Momo Taro San, little mouse, honey pumpkin  
called dare-devilish, tomboyish  
called *mein liebes kind*  
tinkie, tinkie, short for stinky

all society should care for its young

totally awesome  
powerful  
black magic woman with big britches  
a long red and black sheath dress with spaghetti straps  
a huge bed of bright blue irises  
a big full skirt  
chin hairs and hot flashes

called emotional and willful  
masking the inner nothing

On the hill, a tree  
in the forest, me  
Leaves into loam  
home

would you like to sing a song?  
would you like to see the moon?  
would you like some eggs and toast?  
would you like to *have it all*?

what if it all were ours?

to Brahms' lullaby  
to hiding our light  
in space and dust

to the sensitive child  
who sees the stars  
to first love  
To rolling thunder  
breaking through branches

even now, even now,  
As wonderful as you are  
even now, even now  
thank heaven for my women friends  
expanding in harmony  
as fine orange mist  
even now  
love breaks and swells  
now

## JULIE HERNDON, COMPOSER-IN-RESIDENCE

Julie Herndon is a composer, performer, and sound artist exploring the body's relationship to sound.

Her electroacoustic work has been described as "truly brilliant and utterly affected" (Kulturpunkt), "like a signal from another world" (Tages-Anzeiger), and "blended to inhabit a surprisingly expressive space" (SFCV). Her compositions and installations have been presented at MATA Festival and National Sawdust in New York, Artistry Space in Singapore, Museo de Arte Contemporaneo de Oaxaca (MACO) in Mexico, Music Biennale Zagreb (MBZ), Sogar Theater in Zurich, and by Forest Collective in Australia. Recent collaborations include the Decoder Ensemble, JACK Quartet, Ensemble Dal Niente, and Kukuruz Quartet.



Julie is the recipient of the Elisabeth Crothers Award for Music Composition, American Composers Forum Bay Area Residency, and Georges Lurcy Fellowship. As an artist in residence, she has collaborated with institutions such as the Cité Internationale des Arts, Rock and Roll Hall of Fame, Center for Music and Audio Technologies (CNMAT) at Berkeley, and Djerassi Artist Residency Program.

Julie is currently Assistant Professor of Music Technology and Composition at California Polytechnic State University. She holds a DMA from Stanford University, and her writing, "Embodied Composition: Composing the Body with Sound" can be found in Leonardo with MIT Press. [www.julieherndonmusic.com](http://www.julieherndonmusic.com)

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### **Mouth**, Julie Herndon – *WORLD PREMIERE*

*for Anne Hege and the Peninsula Women's Chorus*

A sound as it leaves the mouth... This piece explores the idea that our words have lives of their own with which we may only intersect for a time. These intersections may alter the course and meaning of their life, in addition to changing our own. The metaphor of motherhood calls into question notions of ownership or authorship of these ephemeral, creative things. — Julie Herndon

When I came out  
Of my mother's mouth,  
To anyone she knew,  
I was only you.

She would look me in the eye  
and use my name in her hair,  
My name everywhere,  
My name anywhere.

When I came out of  
my mother's gut,  
to everyone we knew,  
We were only used.

I was only you/using time  
She would look them in the eye  
and use my name in her hair,  
My name everywhere,  
My name anywhere.

I forgot where I was going,  
but I know more than I am showing.

## MICHELE KENNEDY, SOPRANO

Praised by The Washington Post as "a fine young soprano with a lovely voice" possessing "a graceful tonal clarity that is a wonder to hear" (SF Chronicle), soprano Michele Kennedy is a versatile specialist in early and new music. Her recent concert venues include Carnegie Hall, Davies Symphony Hall, The Getty Museum, Lincoln Center, and Washington National Cathedral.



Michele has been a featured soloist in Bach's *St. John Passion* with The San Francisco Symphony Chorus & Duke University Singers, Handel's *Messiah* with Trinity Wall Street Choir, Poulenc's *Gloria* with The Bach Society of Saint Louis, Undine Smith Moore's *MLK Oratorio* at U.C. Berkeley, in the 'Summer Fireworks' of Handel and Purcell with Portland Baroque Orchestra, and in her Carnegie Hall debut with The Hollywood Film Orchestra. Her singing is highlighted on two upcoming new albums: Monteverdi's *Vespers of 1610* with The Thirteen and Dark Horse Consort, and *In Her Hands* with Agave Baroque, a compilation of works by trailblazing female composers from over the ages.

A lifelong advocate of new works, Michele has sung premieres with Experiments in Opera, Harlem Stage Opera, Mimesis Ensemble, Five Boroughs Music Festival, and The New York Philharmonic. This season, she is traveling with Lorelei Ensemble in a world premiere tour of Julia Wolfe's *Her Story* – a celebration of women's civil rights – with the Nashville, Chicago, Boston, and San Francisco Symphony Orchestras. She is also a member of the Kaleidoscope Vocal Ensemble: a group of early and contemporary music specialists that champions the voices of women and artists of color on the stage, and in the field at large.

Michele completed her musical studies at Yale University and New York University. A lover of redwood groves and bay vistas, Michele lives in Oakland with her husband, visual artist Benjamin Thorpe, and their daughter, Audra May. [www.michele-kennedy.com](http://www.michele-kennedy.com)

## ANNE RAINWATER, PIANIST

Bay Area, California-based pianist Anne Rainwater is a dexterous musician known for her vibrant interpretations of works from J.S. Bach to John Zorn. Recognized for her "boldly assertive rhetoric" (San Francisco Examiner) and "bright golden honeycomb for a brain" (Roy Doughty, poet), she appears as a soloist, chamber musician, and lecture artist. Anne has performed in venues and festivals throughout the US and Europe, including the Donau Festival in Krems, Austria, Kamnagel in Hamburg, Germany, the Kennedy Center, Princeton University, University of California San Diego, Louisiana State University, and Le Poisson Rouge, among others. She holds degrees from the Oberlin Conservatory and the Manhattan School of Music. Anne curates a monthly musical gathering, founded in 2016, called the Vernon Salon Series, which is currently streaming online. She has released 2 solo albums – J.S. Bach's Goldberg Variations (2018) and Anywhere But Here



(2020), featuring electronic keyboard works by Jude Traxler. Anne is a 2019 recipient of an InterMusic SF Grant. She is working on her first book, which explores the internal and external ecosystems that contribute to the understanding, practicing, and performing of music.

Highlights of the 2022/2023 season include speaking and performing engagements at the University of Baltimore, San Francisco State, and UC Berkeley, a joint, 4-school residency in the Philadelphia area with her duo partner William Lang, and an appearance on the Cal Performances Series with the Eco Ensemble. When not at the piano or writing, she is running long distances, playing tennis, reading, or obsessively watching baseball.

[www.annerainwater.com](http://www.annerainwater.com)

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**Sunset**, Florence B. Price, text by Odessa P. Elder

When the golden West reflects her beauty,  
Comes to me a happy duty;  
And I must write of that golden town  
That beckons me when the sun goes down.  
'Tis a story from the golden sky  
As the clouds go sailing by.  
I sit and watch for that golden town  
That beckons me when the sun goes down.  
I'll seek this home in the golden West  
That lures me on in my joyful quest,  
And find new life in that golden town  
That beckons me when the sun goes down.

**Hold Fast to Dreams**, Florence B. Price, text by Langston Hughes

Hold fast to dreams  
For if dreams die  
Life is a broken winged bird  
that cannot fly  
Hold fast to dreams  
For when dreams go,  
Life is a barren field,  
Frozen with snow.

**Night**, Florence B. Price, text by Louise C. Wallace

Night comes, a Madonna clad in scented blue.  
Rose-red her mouth and deep her eyes,  
She lights her stars, and turns to where,  
Beneath her silver lamp the moon,  
upon a couch of shadow lies  
A dreamy child,  
The wearied Day.



**Resignation**, Florence B. Price

My life is a pathway of sorrow.  
I've struggled and toiled in the sun.  
With hope that the dawn of tomorrow  
would break on a work that is done.  
My master has pointed the way.  
He taught me in prayer to say:  
"Lord give us this day and our daily bread."  
I hunger; yet I shall be fed.  
My feet they are wounded and dragging.  
My body is tortured with pain.  
My heart it is shattered and flagging.  
What matter, if Heaven I gain.  
Of happiness once I have tasted  
But only in an instant it paused,  
Tho brief was the hour that I wasted,  
Forever the woe that it caused.  
I'm tired and want to go home.  
My mother and sister are there.  
They're waiting for me to come  
Where mansions are bright and fair.

**An April Day**, Florence B. Price, text by  
Joseph F. Cotter

On such a day as this I think,  
On such a day as this  
When earth and sky and nature's world  
are clad in April's bliss;  
And balmy zephyrs gently waft  
Upon your cheek a kiss,  
Sufficient is it just to live.  
On such a day as this.

**My Soul's Been Anchored in the Lord**  
(Spiritual), Florence B. Price

In de Lord, in de Lord,  
My soul's been anchored in de Lord.  
Befo' I'd stay in hell one day,  
My soul's been anchored in de Lord;  
I'd sing an' pray myself away,  
My soul's been anchored in de Lord.  
I'm goin' to pray an' never stop,  
My soul's been anchored in de Lord;  
Until I've reached the mountain top,  
My soul's been anchored in de Lord.

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## COMBINED CHOIRS

**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.

### **The World Wide Tuning Meditation**, Pauline Oliveros, introduction by Jennifer Wilsey

- Begin by taking a deep breath and letting it all the way out with air sound.
- Listen with your mind's ear for a tone.
- On the next breath using any vowel sound, sing the tone that you have silently perceived on one comfortable breath.
- Listen to the whole field of sound the group is making.
- Select a voice distant from you and tune as exactly as possible to the tone you are hearing from that voice.
- Listen again to the whole field of sound the group is making.
- Contribute by singing a new tone that no one else is singing.
- Continue by listening then singing a tone of your own or tuning to the tone of another voice alternately.

#### **Commentary:**

- Always keep the same tone for any single breath. Change to a new tone on another breath.
- Listen for distant partners for tuning.
- Sound your new tone so that it may be heard distantly.
- Communicate with as many difference voices as possible.
- Sing warmly!



## FESTIVAL WORKSHOP CLINICIANS

### JENNIFER WILSEY

Jennifer Lynn Wilsey creates listening spaces through her explorations as a composer, improviser, percussionist, and educator, building community and expanding perceptible boundaries.

She is a core teacher of Deep Listening, the multi-modal creative practice of Pauline Oliveros, IONE, and Heloise Gold, guiding participants from around the world via Deep Listening Retreats® and Workshops, and the Deep Listening Online Certification Program of the Center for Deep Listening at Rensselaer. Jennifer also serves on the music faculties at Mills College at Northeastern and Sonoma State University.



Wilsey's works have been performed at leading venues in San Francisco, New York, and in Canada, and she has received support from Meet the Composer, Inc., the Center for Deep Listening at Rensselaer, the National Endowment for the Arts, the Marin Headlands Center for the Arts, Dayton Hudson Fund, ARCO Foundation, The California Arts Council, The City of Los Angeles Cultural Affairs Department, and ARTS, Inc. Recordings of her works are available on the Deep Listening, Mutable, Cold Mountain Music, Public Eyesore Records, and Pitch-A-Tent labels.

She is the cofounder of several experimental ensembles, including Timeless Pulse (with Pauline Oliveros, IONE, Thomas Buckner, George Marsh, and David Wessel), BeaBand (with IONE, Anne Hege, and Brenda Hutchinson), and The Bloom (with W. Allaudin Mathieu and George Marsh). Her projects have also included work with The Good Sound Band, Bernie Krause, Anna Halprin, Stuart Dempster, Gestaltish, The Luna Ensemble, and Petr Kotik's S.E.M. Ensemble, among others. [www.jenniferwilsey.com](http://www.jenniferwilsey.com)

### DENISE NEWMAN

Denise Newman is a poet and translator based in San Francisco. Her fifth poetry collection *The Redesignation of Paradise* is forthcoming by Kelsey Street Press, and she is currently completing the translation of a novel by the Danish poet Inger Christensen with a fellowship from the National Endowment for the Arts. For many years, Newman has collaborated with composers providing lyrics for choral works and songs, performed by groups such as Volti, Piedmont Children's Choir, and the Friction Quartet. She teaches writing and literature at the California College of the Arts in San Francisco. [www.denisenewman.net](http://www.denisenewman.net)



## LYNN MARIE KIRBY

I try to leave a light footprint.

Much of my work comes from walking, and spending time with people, in neighborhoods around San Francisco, and places I visit.

Compelled by an inter-listening that welcomes embodied forms of polyphonic and multi-sensory communication, I strive to be open to latent histories, and to access forms and experiences with different temporalities.

In addition the site embedded and interventional work, my work has shown in galleries, museums, and film festivals around the world; generous foundations have supported my projects. I am a professor of film and fine arts at California College of the Arts in San Francisco. [www.lynnmariekirby.com](http://www.lynnmariekirby.com)



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## UPCOMING CONCERTS

### PENINSULA WOMEN'S CHORUS

**PWC at the Park** Sat, April 15 at 3pm • Leo J. Ryan Park Amphitheater, Foster City  
**To Burst to Bloom** Sat, May 6 at 4pm • St. Mark's Episcopal Church, Palo Alto &  
Sat, May 13 at 2pm • All Saints' Episcopal Church, Palo Alto  
**Pre-Tour Concert with Peninsula Girls Chorus** Fri, June 16 at 7pm • Valley  
Presbyterian Church, Portola Valley • [www.pwchorus.org](http://www.pwchorus.org)

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### PIEDMONT EAST BAY CHILDREN'S CHOIR

**Making History | 40th anniversary season** Sat, April 22 at 7:30pm • First  
Congregational Church of Berkeley • [www.piedmontchoirs.org](http://www.piedmontchoirs.org)

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### VOX MUSICA

**Ode to the Earth & Sky: Secular Music for Organ & Choir** Fri, April 21 & Sat, April  
22 at 7pm • St. Johns Lutheran Church, Sacramento | Sun, April 23 at 5pm • Trinity  
Episcopal Church, Sacramento • [www.voxmusica.net](http://www.voxmusica.net)

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### MICHELE KENNEDY

**Her Story, by Julia Wolfe • Lorelei Ensemble with San Francisco Symphony**  
Thu, May 25 & Sat, May 27 at 7:30pm • Davies Symphony Hall  
[www.michele-kennedy.com](http://www.michele-kennedy.com)

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### ANNE RAINWATER

**Lang/Rainwater Project** Wed, March 15 at 1pm • Knuth Hall, SF State University |  
Fri, March 17 at 8pm • Old First Church, San Francisco | Sun, March 19 at 7pm •  
Mosswood Sound Series, Oakland • [www.annerainwater.com](http://www.annerainwater.com)