



PENINSULA WOMEN'S CHORUS | FALL 2022 CONCERTS

SONGS OF CONNECTION: THE TIES THAT BIND

Saturday, December 10, 2022 @ 4pm

St. Mark's Episcopal Church, Palo Alto

Sunday, December 18 @ 4pm

Mission Santa Clara, Santa Clara

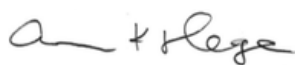
FROM THE ARTISTIC DIRECTOR

Thank you for joining us today for ***Songs of Connection: The Ties that Bind***. This concert celebrates the beauty and complexity of relationships. I began imagining this program years ago while working as the Level IV director at San Francisco Girls Chorus. During my time there, the Chorus School premiered Amy X Neuburg's "Before I Forget" and Pamela Z's "Pen Pal." Both pieces, by Bay Area composers, playfully yet deeply capture the complexity of relationships over time, and in the time that has passed since I first conducted these works, I began to wonder what might be revealed if they were sung by women and not girls. Could an eight-year-old, or even a sixteen-year-old, truly understand the passion of a pen pal relationship without 30 years to reflect back on it? With this idea of how time and experience evolve into a beautiful complexity, I imagined a program that could embrace the maturity and thoughtful interpretation possible with PWC singers. This repertoire was chosen to model connection; investigate the things that we share as family, friends, parents, and children; and acknowledge the complexity and difficulty of relationships.

Beginning with Ysaÿe M. Barnwell's wise and moving "We Are," we explore lineage and ancestry as a shared way of understanding how each one of us is the dream and vision of our ancestors. PWC then takes stock of life's finality with Aaron Copland's stately "At the River" before contemplating our connection to the divine with Felix Mendelssohn's "Laudate Pueri Dominum." The concert's larger works are woven together with improvised flute interludes performed by guest musician Rachel Beetz. Karen Siegel's contemporary work "Despertar" follows, where overlapping musical elements mimic, in a certain way, the fleeting and transitory experience of our time here on earth. With accompanying flute drones, PWC seamlessly transitions into Hildegard von Bingen's chant "Caritas Abundat," extolling the generosity of love, and from there, into Pamela Z's playful "Pen Pal," where spoken and sung word entwine in an ode to the lost art of letter writing. From here, we premiere our collective creation, "Would You Like To Have It All?" composed by Jennifer Wilsey, featuring text gathered from PWC and crafted into a poem by Lynn Marie Kirby and Denise Newman. This work celebrates what it means to be a woman and what it means to sing in the Peninsula Women's Chorus. We conclude the first half with Susan Brumfield's exquisite arrangement, "No Time," which speaks to the transition of connections here on earth to the connections beyond.

The second half features the PWC chamber ensemble, Radiance. Beginning with a simple connection to the divine in Schubert's beautiful "Psalm 23," we then present the complexities of the parent-child relationship in Amy X Neuburg's "Before I Forget." Through imaginative language and a colorful *a cappella* arrangement, Neuburg captures the quick passing of the parent-child relationship and all the things left unsaid. Woven together with an improvised flute interlude, we move on to Eve Beglarian's "Lullaby," interlacing a gregorian-like chant sung by the chorus with a soloist contemplating Mary's love as a mother and accompanied by piano and flute. Radiance ends their set with my composition, "Gentle Lady," written in 2001 as a folk song about love beyond loss. The full chorus returns to sing excerpts from Vaughan Williams' *Hodie* and Eva Ugalde Álvarez's "Nana de Ángeles," a beautiful lullaby that rocks between major and minor modes. We conclude the concert with Flory Jagoda's "Ocho Kandelikas," a Ladino song celebrating a child's joyful memories of Chanukah, followed by an arrangement of The Highwomen's "Crowded Table," a boisterous celebration of gathering.

This season has reminded me that I can never predict how pieces will impact each other when programmed together. Like a party where guests find connections you had no inkling existed, these pieces together have awakened something in each other. The vision for our future that Ysaÿe M. Barnwell describes is echoed in Beglarian's description of Mary's love as a mother. Copland's depiction of the songs sung while gathering with the saints by the river are also the angels singing in Brumfield's "No Time" and the home we journey towards. Karen Siegel's "canto de estrellas" or song of the stars, could be Barnwell's morning star rising singing to the universe who we are. These pieces speak to each other, and so I hope they will speak to you reminding us all of our connections and strength together. I am so grateful that you have gathered with us around PWC's crowded table.



Dr. Anne K. Hege
Artistic Director

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Dr. Anne K. Hege, *Artistic Director*
Margaret Fondbertasse, *Pianist*
Rachel Beetz, *Flutist*



We Are,* Ysaye M. Barnwell
Brooke Steele, *soloist*

At the River,* Aaron Copland, arr. R. Wilding White

Laudate Pueri Dominum No. 1 & 2, Felix Mendelssohn
Petra Dierkes-Thrun, Lynne Haynes-Tucker, and Martha Morgan, *Trio*

Despertar, Karen Siegel

Caritas Abundat, Hildegard von Bingen

Pen Pal, Pamela Z

Would You Like to Have it All?, Jennifer L. Wilsey
Stacey Street, *soloist*

No Time,* arr. Susan Brumfield

— INTERMISSION —

Radiance

Der 23. Psalm, Franz Schubert

Before I Forget, Amy X Neuburg

Lullaby, Eve Beglarian
Cathleen Kalcic, *soloist*

Gentle Lady, Anne Hege
Cathleen Kalcic, *soloist*

Excerpts from **Hodie,** Ralph Vaughan Williams

Lullaby: Sweet was the Song
Cathleen Kalcic, *soloist*

Song: It was the Winter Wild
Jennifer Song, *soloist*

Nana de Ángeles,* Eva Ugalde Álvarez

Ocho Kandelikas,* Flory Jagoda, arr. Joshua Jacobson
Stacey Street and Morgan Ames, *soloists*

Crowded Table,* The Highwomen, arr. Andrea Ramsey

*ViVo repertoire

TEXT & PROGRAM NOTES

We Are, Ysaye M. Barnwell

"We Are" from the song suite *Lessons* is a poetic tribute to community, togetherness, and diversity in the universal language of music by Ysaye M. Barnwell.

Sweet Honey In The Rock is a vibrant, versatile, ever relevant, and Grammy-nominated female *a cappella* musical collective rooted in African American history and culture. Barnwell joined Sweet Honey in 1979, where she was a vocalist/instrumentalist for 34 years, and has recorded more than 30 albums with them. The ensemble educates, entertains, and empowers its audience and community through the dynamic vehicles of *a cappella* singing and American Sign Language interpretation for the Deaf and hard-of-hearing. It was Barnwell's training as a sign language interpreter that has led her to facilitate the group's tradition of including a sign language interpreter in the ensemble.

Sweet Honey has created positive, loving, and socially conscious message-music that matters as it pertains to spiritual fortification, and has consistently taken an activist stance toward making this planet a better place for all in which to live.

For each child that's born
a morning star rises
and sings to the universe
who we are.

We are our grandmothers' prayers.
We are our grandfathers' dreamings.
We are the breath of our ancestors.
We are the spirit of God.

We are
Mothers of courage
Fathers of time
Daughters of dust
Sons of great vision.

We are
Sisters of mercy
Brothers of love
Lovers of life and
the builders of nations.

We are
Seekers of truth
Keepers of faith
Makers of peace and
the wisdom of ages.

We are our grandmothers' prayers.
We are our grandfathers' dreamings.
We are the breath of our ancestors.
We are the spirit of God.

For each child that's born
a morning star rises
and sings to the universe
who we are.

We are one.

At the River (Hymn Tune), adapted by Aaron Copland, text by Robert Lowry, arr. by R. Wilding White

"At the River" is a gentle and much-loved hymn dating from 1865 by the Reverend Robert Lowry. Copland begins with a simple accompaniment which gains in strength and intensity beginning with the interlude before the third verse. "At the River" was used fittingly on memorial concerts for both Aaron Copland (with baritone Kurt Ollmann), and Leonard Bernstein (on the famed 1990, "A Concert Remembering Lenny" with mezzo-soprano Marilyn Horn).

Shall we gather by the river,
Where bright angel's feet have trod,
With its crystal tide forever
Flowing by the throne of God.

Yes we'll gather by the river,
the beautiful, the beautiful river,
Gather with the saints by the river
That flows by the throne of God.

Soon we'll reach the shining river,
Soon our pilgrimage will cease,
Soon our happy hearts will quiver
With the melody of peace.

Laudate Pueri Dominum (Praise o ye servants of the Lord), op. 39, 1 & 2, Felix Mendelssohn, ed. by Cameron F. LaBarr

"Laudate Pueri Dominum" is from a collection of three sacred motets for different liturgical occasions set on two psalm verses, Psalm 113:2 and Psalm 128:1 (the others are "Veni Domine," opus 39, 1; and "Surrexit pastor bonus," opus 39, 3.) The collection was written in 1830 for women's voices and organ, and inspired by the singing of the nuns during a visit to Trinità dei Monti, the church at the top of the Spanish Steps in Rome.

1. Laudate pueri Dominum
Laudate nomen Domini
Sit nomen Domini benedictum ex hoc
nunc et usque in saecula.

2. Beati omnes qui timent Dominum,
qui ambulant in viis ejus.

*Praise, o ye servants of the Lord,
Praise the name of the Lord,
Blessed be the name of the Lord
from this time forth and for evermore*

*Blessed are all they that fear the Lord,
and walk in his ways.*

Despertar (To Waken), 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.

Caritas Abundat, Hildegard von Bingen

Hildegard of Bingen was a Medieval composer, poet, and saint born into the nobility of Rheinhessen in 1098. She was the tenth child in her family and was therefore tithed to the church. When she was 14 years old, she was sent to the monastery at Disibodenberg where she prayed daily, had one meal per day, and only had access to the outside world through the view of a single window.

In 1150, Hildegard founded her own convent where she lived until her death in 1179. She often communicated with popes and emperors and was involved in politics and diplomacy during a time of conflict in her region. She also preached throughout Germany.

Hildegard was famous for her prophecies and miracles. She wrote religious poems and prose that contain striking imagery and are extremely imaginative and set them to music. Most of her music was written for liturgical purposes and many pieces were dedicated to local saints. One of her more important works, *Ordo virtutum* (c. 1151), is the oldest surviving music drama not written for church use, consisting of 43 antiphons, 18 responsories, as well as sequences, hymns, and chants. "Caritas abundat" is one of the Psalm antiphons for the Holy Spirit as Divine Love.

Caritas abundat in omnia,
de imis excellentissima super sidera
atque amantissima in omnia,
quia summo Regi osculum pacis dedit.

*Love abounds in everything,
From the lowest depths to the highest stars,
And is loving to all,
For the supreme King gave a kiss of peace.*

Pen Pal, Pamela Z

"Pen Pal" was commissioned by the San Francisco Girls Chorus and premiered by the entire SF Girls Chorus School in 2018. I used samples of the speaking voice of Ingrid Norgaard, excerpted from interviews I recorded previously for a larger work called 'Correspondence.' Much of the melodic and rhythmic material I wrote for the chorus was transcribed directly from the pitches and rhythms I found in Ingrid's speech fragments." — Pamela Z

The following text is a transcription of the Ingrid Norgaard interview, which forms the only accompaniment to the singers. Those words spoken or sung by the chorus are indicated in bold.

For a long time—I think for four years—I was corresponding with my, **um, second cousin**. Is that what the thing is in English? Second cousin? **Um, so, uh**, I did letters. I think that was the first type of correspondence I did, and that lasted quite a while. Then I had a very dear friend in high school. She was very good at keeping a diary; I wasn't. **But then one year**—I think it was for Christmas—she gave me a book. And she had already started writing in it, like a kind of letter exchange, but in book form. Uh, and that lasted for about a year.

I don't have any of my old penpals. But a couple of years ago I met a lady and we started talking and I really, really liked her. And I knew that the only way I was going to be able to keep in touch with her was if I asked her if she wanted to be my pen pal. But we started emailing, so we're email pals. **Uh, then, uh**, I started doing **longer emails**. But it's not—I must admit—it's not the same as the letter writing. Now, there's a temporal quality to the letter, **and also the kind of connection you get by** knowing that they probably will save your letter.

I have a stack at home in Norway that must be at least ten years worth of letters: **print with** a little bit of cursive in between. Emails, it's the immediacy of it can be a little stressful. It's a lot of stuff you have to follow up on, **and that never was the case with** letters. It would be ok if you responded a couple of weeks later.

— continued

Ten years ago I loved text messaging. My phone can't do that many things. It can make a smiley face, but only from a colon and parentheses. With one of my pen pals, I remember writing to her in one letter—**I think for four years**, might have been in March. To wait from March to July, I think that says a lot about the timing of correspondence.

I remember when I was, uh, must-a been around nine—there was an address book, uh, very small—like pocket-sized. And I really wanted it, because I had all of my penpals so I wanted to put all their addresses into this little beautiful book. **And then I got home, and I looked at the book, and I was, like,** "Wow, this book is so nice. I'm going to keep it for the rest of my life." And because of that, I'm not going to write any addresses into it now, **because I know that everyone will move.** So it won't be the addresses these people are going to have forever, **and therefore, I'm gonna wait, 'til I'm, like, twenty.** I actually waited. **And, uh,** I have never written in that little address book. By the time I moved away from home, nobody really had penpals anymore and there weren't—like—addresses. I still have it, though. I even took it with me when I moved to the US. But there are no addresses in it. **It's just blank.**

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*?

genitalia for everyone

great balls of fire, a woman's desire
bigger, broader, vaster
tenderness
all reds and oranges
sexual pleasure

what if it all were wonderful?

to my old brown earth
to the burned-out redwood
to moss underfoot
To unfurling ferns

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

No Time (Traditional Camp Meeting Songs), arr. by Susan Brumfield

"This arrangement combines two camp meeting songs: 'Rise, Oh Fathers' and 'No Time.' When sung separately, each goes through the entire progression of 'fathers, mothers, brothers, sisters, sinners,' before concluding. Both songs were collected by Loman Cansler of Kansas City, Missouri, who learned them from his grandfather, James Reuben Broyles, a Missouri preacher. The arranger first heard the two songs performed as a medley at the San Antonio Folklife Festival in August 1991." — Susan Brumfield

Rise, oh fathers, rise,
let's go meet 'em in the skies,
we will hear the angels singing
in that morning

Oh I really do believe that
just before the end of time,
we will hear the angels singing
in that morning.

Rise, oh mothers rise, ...

No time to tarry here,
no time to wait for you,
no time to tarry here,
for I'm on my journey home.

Brothers, oh fare ye well,
brothers, oh fare ye will,
brothers, oh fare ye will,
brothers, oh fare ye will,
for I'm on my journey home.

Sisters, oh fare ye well, ...

Der 23. Psalm, Franz Schubert

"Der 23. Psalm," a major landmark of the treble repertoire by Franz Schubert, dates from the composer's final years. It was composed for Anna Fröhlich, a teacher of singing at the Vienna Konservatorium and one of four sisters, all of whom were distinguished singers. "Der 23. Psalm" was written for Anna's singing class at the Konservatorium and was performed as part of voice qualifying examinations.

Gott ist mein Hirt,
Mir wird nichts mangeln.
Er lagert mich auf grüne Weide,
Er leitet mich an stillen Bächen,
Er labt mein schmachthendes Gemüth.
Er führt mich auf rechtem Steige
Zu seines Namens Ruhm.
Und wall' ich auch im Todesschatten-Thale,
So wall' ich ohne Furcht,
Denn du beschüttest mich,
Dein Stab und deine Stütze
Sind mir immerdar mein Trost.
Du richtest mir ein Freudenmahl
Im Angesicht der Feinde zu,
Du salbst mein Haupt mit Öle,
Und schenkst mir volle Becher ein,
Mir folget Heil und Seligkeit
In diesem Leben nach,
Einst ruh' ich ew'ge Zeit dort
In des Ew'gen Haus.

*The Lord is my shepherd;
I shall not want.
He makes me lie down in green pastures.
He leads me beside still waters.
He restores my soul.
He leads me in paths of righteousness
for his name's sake.
Even though I walk through the valley of the
shadow of death,
I will fear no evil,
for you are with me;
your rod and your staff,
They comfort me.
You prepare a table before me
in the presence of my enemies;
you anoint my head with oil;
my cup overflows.
Surely goodness and mercy shall follow me
all the days of my life,
and I shall dwell in the house of the Lord forever.*

Before I Forget, Amy X Neuburg

"'Before I Forget' was commissioned in 2017 by the San Francisco Girls Chorus School—a large group ages 4 to 15 comprising four ability levels. With the understanding that each level would spend the season rehearsing only in their groups and then come together at the end to interlock, I gave each group's score its own internal logic, increasing complexity with each level and giving everyone moments to shine. The original version considered the timbres of very young voices, so this new interpretation for adult singers will surely be a whole different experience!

"Thinking about girls at different stages of development, and about my own increasing gratitude to my parents as I age, inspired the lyrics. And so this love song—with the important words never quite uttered—is dedicated to parents everywhere, especially Greenie and Ned Neuburg." — Amy X Neuburg

— Continued

Mmmm mahh mmmm
 Mom mom mom and dad dad dad
 Or mom and mom, dad and dad, or just dad or mom

There will come a time when I storm into my room and tell you
 no no no, so I'm telling you now

There will come a time when I'd like to but I really have to
 go go go, so I'm telling you now

There will come a date when I can't wait to separate
 and go flailing failing falling
 reeling lost and tossed by a different form of feeling

And half a lifetime later I'll emerge from the verge of a world caved in
 wiser and alone
 and there you are, this is home

There will come a time when there is no time
 when I'm, when I'm, when I'm, when I'm
 working frantically on my symphony
 (bop bop bah dup...)
 and once it's bought and sold
 I am almost as old as you
 and I am tired too

And somewhere on a farewell trip across the sea
 I will lose the words entirely
 So I'm telling you now
 I'm telling you now
 I'm telling you now
 I'm telling you now
 before I forget
 before I
 before..... I
 Mmmm mahh mmmm

Lullaby, Eve Beglarian, text by Janet Lewis

"Lullaby" is the December 25th entry from Beglarian's *A Book of Days* (<http://evbvd.com/bookofdays>), a long-term project that was conceived in 2001 as a set of text/music/visuals, one for each day of the year.

"I think of these pieces as 'mulling over' pieces, made in the spirit of commonplace books, collections of found thought that please me, and of medieval books of days. The pieces generally begin from found text for which I write music, and some are then illuminated (by video rather than medieval miniatures). I think I've unwittingly been working on this project pretty much since I first started writing music in the early 80s. My hope is that over time, you will be able to experience this book of days not only as a quotidian and seasonal cycle, but also as a record of one life lived over however many years I end up being granted." — Eve Beglarian

Lullee, lullay,
 I could not love thee more
 If thou wast Christ the King.
 Now tell me, how did Mary know
 That in her womb should sleep and grow
 The Lord of everything?

Lullee, lullay,
 And so it was that Day.
 And did she love Him more
 Because an angel came
 To prophesy His name?
 Ah no, not so,
 She could not love him more,
 But loved Him just the same,
 Lullee, lullay.

Lullee, lullay,
 And so it was that Day.
 And did she love Him more
 Because an angel came
 To prophesy His name?
 Ah no, not so,
 She could not love him more,
 But loved Him just the same,
 Lullee, lullay.

Felix namque es, sacra virgo Maria, et omni laude dignissima: quia ex te ortus est sol iustitiae Christus deus noster. Alleluia.

Happy art thou, O sacred virgin Mary, and most worthy of praise: for out of thee hath risen the sun of righteousness Christ our Lord. Alleluia.

Gentle Lady, Anne Hege, text by James Joyce

"I wrote 'Gentle Lady' in 2001 for a quartet comprised of myself and vocalists Corinne Allen, Tara Cohen, and Cat Walker. Over two years, they performed my first big projects outside of college, performing evening-length works *Folk3000* and *Mythologues* that were collections of folksongs and new compositions woven together with electric bass interludes and tape track. 'Gentle Lady' was a part of the second project. I found the poem while singing an atonal setting of this text with the professional chorus Volti. I fell in love with the poetry and heard the words as a folksong. This song has lived with me now over many years as a reminder in times of loss of all there is to be grateful for even when love can only exist as a memory." — Anne Hege

Gentle lady, do not sing
 Sad songs about the end of love;
 Lay aside sadness and sing
 How love that passes is enough.

Sing about the long deep sleep
 Of lovers that are dead, and how
 In the grave all love shall sleep:
 Love is weary now.

Hodie (This Day) is a cantata composed between 1953 and 1954. It is Vaughan Williams' last major choral-orchestral composition, and was premiered under his baton at Worcester Cathedral, as part of the Three Choirs Festival in 1954. The cantata comprises 16 movements. "It was the Winter Wild" is the third movement, a gentle song for soprano, and sets a fragment of John Milton's poem "On the Morning of Christ's Nativity." "Sweet was the Song" is the 11th movement, is scored for soprano and women's chorus, and is based on an anonymous text which was also famously set by Benjamin Britten.

Lullaby: Sweet was the Song

Sweet was the song the Virgin sang
When she to Bethlem Juda came

And was delivered of a son,
That blessed Jesus hath to name.

"Lulla, lulla, lulla-bye,
Sweet babe" sang she,

And rocked him sweetly on her knee.
"Sweet babe" sang she, "my son,
And eke a saviour born,

Who hast vouchsafed from on high
To visit us that were forlorn:
Lalula, lalula, lulalula-bye,
Sweet babe," sang she,

And rocked him sweetly on her knee.

Song: It was the Winter Wild

It was the winter wild,
While the Heav'n born child
All meanly wrapt in the rude manger lies;
Nature in awe to him
Had doffed her gaudy trim,
With her great Master so to sympathize:
And waving wide her myrtle wand,
She strikes a universal peace through sea and land.
No war, or battle's sound
Was heard the world around:
The idle spear and shield were high up hung;
The hooked chariot stood
Unstained with hostile blood;
The Trumpet spake not to the armed throng;
And kings sate still with awful eye,
As if they surely knew their sovran Lord was by.
But peaceful was the night
Wherein the Prince of light
His reign of peace upon the earth began:
The winds with wonder whist,
Smoothly the waters kissed,
Whispering new joys to the mild Ocean,
Who now hath quite forgot to rave,
While birds of calm sit brooding on the charmed wave.

Nana de Ángeles (Lullaby of Angels), Eva Ugalde Álvarez, text by Felisa Matilla Rodríguez

"The text was written by Felisa Matilla Rodríguez, the mother of one of my colleagues. I thought it was very delicate without being overly sentimental, something quite common in texts written about or for children. I also found that it captured my own feelings about motherhood. Motherhood has given me a lot as a person; it has made me more tolerant and more flexible. In this setting of the text, I tried to capture the tenderness which permeates everything in those moments when you watch a sleeping baby." — Eva Ugalde Álvarez

Mi niño se va a dormir
en esta noche tan fría
mi niño de tez rosada
de ojos color de oliva.
Mi niño se va a dormir
en esta noche tan fría
de pelo dorado al sol
que el suave viento le riza.

Duérmete mi vida,
duérmete mi cielo
que tus sueños velo,
que la clara luna
dibuja en tu cuna
estrellas y flores;
pájaros de colores
entonan un canto,
te arrullan volando,
acarician tu pelo
suaves mariposas,
protegen serenas
tu plácido sueño.

*My child is going to sleep
on this cold night
my rosy skinned boy
olive colored eyes.
My child is going to sleep
on this cold night
with golden hair by the sun
that the soft wind curls.*

*Sleep my life
go to sleep my heaven
'cause I watch over your dreams,
'cause the clear moon
draws in your crib
stars and flowers;
colorful birds
sing a song,
they lull you flying,
caress your hair
gentle butterflies,
protect serene
your peaceful sleep.*

Mi niño se va a dormir,
mi niño de piel de nácar,
sus pestañas de abanicos
adornan su linda cara.
Mi niño se va a dormir,
mi niño de piel de nácar,
su sueño de querubín
custodian duendes y hadas

Duérmete mi vida
duérmete mi cielo
que un ángel te cuida
te coge la mano
vigila tu sueño
susurra en tu oído,
te canta una nana
para que seas bueno.
Duérmete mi vida
duérmete mi cielo
que un ángel te arropa,
sus manos te guardan
del helado invierno.

*My child is going to sleep
my mother-of-pearl-skinned boy,
his fan lashes
adorn his pretty face.
My child is going to sleep
my mother-of-pearl-skinned boy,
his cherub dream
elves and fairies guard.*

*Sleep my life
go to sleep my heaven
'cause an angel takes care of you,
he holds your hand
watches your sleep
whispers in your ear,
sings you a lullaby
for you to be good.
sleep my life
go to sleep my heaven
that an angel clothes you,
his hands keep you
from the frozen winter.*

Ocho Kandelikas, Flory Jagoda, arr. by Joshua Jacobson

In this work, Flory Jagoda revives the exciting memories of Chanukah from her childhood in Yugoslavia. On each of the eight nights of the holiday, matchmaking parties were held. While the children sang and danced, their parents and grandparents enjoyed planning their weddings. Traditional almond-honey cakes were served as a portent of good luck and happiness, an assurance of a successful match.

Hanuka linda 'sta aki,
ocho kandelas para mi.

Una kandelika, dos kandelikas,
tres kandelikas, quatro kandelikas,
sintju kandelikas, seysh kandelikas,
siete kandelikas,
ocho kandelas para mi.

Los pastelikos vo kumer,
Con almendrikas i la miel.
Muchas fiestas vo fazer,
Con alegrías i platzer.

*Beautiful Chanukah is here
Eight candles for me.*

*One candle, two candles,
Three candles, four candles,
Five candles, six candles,
Seven candles,
Eight candles for me.*

*I will eat the little pies
With almonds and honey.
I will give many parties
With happiness and pleasure.*

Crowded Table, Highwomen: Natalie Hemby, Lori McKenna, and Brandi Carlile, arr. by Andrea Ramsey

Written in 2019, "Crowded Table" won the Grammy award for the Best Country song in 2021. The associated music video, released on April 30, 2020 at the height of the early pandemic shut-downs, made this piece all the more poignant. The song is a call for inclusivity, working together, and acceptance even among our differences, in the workplace, at home, and with friends. Carlile explains her concept for this song: "going out into the world and being an activist and furthering agendas that I think will make the world a better place, but still being able to come home at the end of the day and be in my family and be with people that do not agree with me so that we can all move a little bit closer to the middle of the road."

You can hold my hand when you need to let go.
I can be a mountain when you're feeling valley low.
I can be a streetlight showing you the way home,
if you can hold my hand when you need to let go.

I want a house with a crowded table,
and a place by the fire for ev'ryone.
Let us take on the world while we're young and able,
and bring us back together when the day is done.

If we want a garden, we're gonna have to sow the seed,
plant a little happiness, let the roots run deep.
If it's love that we give, then it's love that we reap.
If we want a garden, we're gonna have to sow the seeds.

Yeah, I want a house....

The door is always open, your picture's on my wall,
Ev'ryone's a little broken, and ev'ryone belongs.

I want a house with a crowded table,
And a place by the fire for ev'ryone.
Let us take on the world while we're young and able,
And bring us back together when the day is done.
And bring us back together when the day is done.



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Join the Chorus & go to Spain!
Auditions January 5 & 12, 2023
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ABOUT 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 44 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 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.



CHORUS ROSTER

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Liliana Avila
Jenn Davidson Kim
Marjie Hempstead**
Susan Hogben*
Katharina Huang
Rima Parekh
Katie Sanwick
Elina Smith-Leitch
Brooke Steele
Stacey Street*
Jane Walker

SOPRANO 2

Sara Asher*
Ella Bacon
Vicki Brown
Jan Cummins
Petra Dierkes-Thrun*
Barbara Hennings
Emily Jiang*
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Robin Mulgannon**
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Wynn Tauberg

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Lauren Feldis
Ann Hillesland**
Cathleen Kalcic*
Betsy Landergren
Fiona Lau
Heather Mannion
Ann Miller**
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Deanne Tucker*

ALTO 2

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Kate Andrade*
Paula Chacon*
Lisa Collart*
Marjorie Feldis
Sonia Gaiind-Krishnan
Lynne Haynes-Tucker*
Valerie Hornstein**
Kathryn MacLaury*
Elena Melendez**
Michaela Montana
Martha Morgan
Jenni Murrill**
Tenaya Zoeller*

* **Radiance:** small ensemble

** **ViVo:** The Virtual Voices Program (previously the Affiliate/Remote Program) to support participation in PWC at a lower commitment level. ViVo participants perform a limited selection of our repertoire in our final season concerts.

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), artistic director of Voci Women's Vocal Ensemble (2013-2017), and director of Level IV of San Francisco Girls Chorus (2015-2022). 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. She is currently a member of the adjunct teaching and voice faculty at Mills College at Northeastern University and artistic director of Peninsula Women's Chorus.

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. Hege's opera, *The Furies: A Laptopera* for laptop orchestra and live vocalists premiered on the CCRMA Stage at Stanford in November 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 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.



Rachel Beetz, *Flutist*

Composer, flutist, and improviser, Rachel Beetz explores presence through sound and listening. Her works recreate physical atmospheres based on her deep listening adventures in the wild, exploring hidden worlds of nature and machines. Combining experimental field recordings and electronically modified flutes, her works examine community, environmentalism, and women's work through sound, textiles, and lighting. Her projects have been featured in concert halls and galleries in Australia, Iceland, India, the United Kingdom, and the United States. You can hear her on Orenda, Blue Griffin, iikki, Neuma, and Populist record labels. She holds degrees from the University of California San Diego (DMA and MA) and Indiana University (BMus). She is currently a co-director of wasteLand music and Populist Records in Los Angeles and teaches at Pomona and Moorpark Colleges.

ACKNOWLEDGEMENTS

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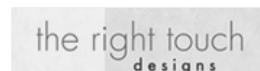
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- **Mentorship program**, for high school students with choral experience and a passion for singing.
- **New Music for Treble Voices** festival, featuring workshops, rehearsals, and preparation of a joint piece with four treble ensembles, plus a concert!
- **Composer-in-Residence** program, that builds on PWC's commitment to commissioning new music and supporting Bay Area composers and artists.
- Tour to **Spain** this summer!

Ticket sales cover less than 10% of our expenses, so PWC relies on donors to flourish, and no gift is too small.

Our goal is to raise \$50,000 by December 31st, and if you donate \$500 or more before the end of the year, you will be invited to a **special donor celebration event** on Saturday, February 4th. Meet, chat, and enjoy a special performance by Artistic Director Anne Hege!



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Mary Lorey, a beloved member of the PWC family—former singer, board president, and longtime supporter—passed away last spring. Her bequest of \$25,000 to our organization is the largest we've ever received, and it was her hope that her gift would encourage others to be generous in their support as well. Thank you, Mary, for all you have done for PWC!

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