

PENINSULA WOMEN'S CHORUS | SPRING 2023 CONCERTS



*To burst
to bloom*

Sat, May 6, 2023 at 4pm

St. Mark's Episcopal Church, Palo Alto

Sat. May 13, 2023 at 2pm

All Saints' Episcopal Church, Palo Alto

From the Artistic Director

Welcome to our spring concert, ***To Burst to Bloom!***

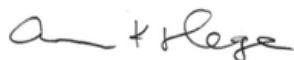
As I write this, we have burst into a glorious spring here in the Bay Area, and I am again reminded of the natural beauty of this place. This program was inspired by my time in the Sierras. I'm an avid backpacker, and in 2009, I hiked the John Muir Trail, 265 miles from Yosemite to Mt. Whitney, with a close friend. It was an experience that is hard to describe, but one thing stood out from three weeks of living fully in nature – the striking ability of life to grow anywhere. Even thousands of feet above tree line, small flowers grow from the rocks, reaching upwards with beautiful purple, white, pink, and yellow flowers. Broadly open on the slenderest of stems, these flowers reach for the light that, at over 10,000 feet in altitude, is brilliant. I often see those small flowers in my mind, the yearning of all things for light, and the capacity to lift upwards with the joyful posture that brings us fulfillment.

This spring set is an exploration of the blooming flower through songs about what feeds us and gives us power; the moment of blossom; the nurturing necessary to blossom, including the creation of roots through community, practice, care, and commitment; and the yearning desire that gives us the extra fortitude to reach beyond what we imagined possible.

Beginning with Joan Szymko's "Stars in Your Bones," extolling the magical presence of the universe in each one of us, to the hope and desire for grace voiced in Rollo A. Dilworth's "Shine on Me," to the youthful passion, ambition, and camaraderie of "They May Tell You," to the heartfelt vulnerability in Andrea Ramsey's "Anyone Can Sing," we explore through these works how blossoming is a process and a practice. We continue the first half with a mother's love in "Ach! Synku, Synku," followed by Alejandro Yagüe's "Historietas del Viento," a setting of four Lorca poems about the wind, acknowledging the importance and beauty of imagination and the strange magic of nature. We conclude the first half with Kinley Lange's "Esto Les Digo," as a reminder that through gathering together that we truly blossom.

The second half highlights our chamber ensemble, Radiance, beginning with Morley's madrigal "April is in My Mistress' Face" and showcasing "To Burst to Bloom," a setting of six poems by Sun Bu'er composed by our guest musician and second Composer-in-Residence, Theresa Wong. This stunning set uses metaphor to showcase the wisdom to be found within nature. The full ensemble returns to perform Florence B. Price's playful "The Moon Bridge," followed by "Mouth," written on commission by our first Composer-in-Residence, Julie Herndon. This piece weaves music from the intersection of language and sound, as the musical lines ascend and descend above a mantra-like chant creating a ritual that blossoms over the course of the piece. We conclude the concert with our Virtual Voices program singers joining the rest of the chorus to perform "Kulun Kulunka," a warm and gentle lullaby, and closing with Astor Piazzolla's "Libertango," as if these blooming, bursting flowers break into a final tango party!

Thank you for joining us, and we hope you enjoy this exploration of the bursting and blooming that is spring.



Dr. Anne K. Hege
Artistic Director

To burst to bloom

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Sat, May 6, 2023 at 4pm • St. Mark's Episcopal Church, Palo Alto
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Dr. Anne K. Hege, *Artistic Director*
Margaret Fondbertasse, *Piano*
Theresa Wong, *Cello*

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Stars in Your Bones (2017), Joan Szymko*

Shine on Me, traditional spiritual, arr. (2001) by Rollo A. Dilworth*

They May Tell You (2019), Andrea Ramsey*

Anyone Can Sing (2015), Andrea Ramsey*

Ach! Synku, Synku, Czech Folksong, arr. (1999) by Donald Patriquin

Historietas del Viento (2004), Alejandro Yagüe

Esto Les Digo (2005), Kinley Lange

Emily Jiang, *soloist*

INTERMISSION

• RADIANCE •

April is in My Mistress' Face, Thomas Morley, arr. (1938) by Elizabeth Marting

To Burst to Bloom (2017), Theresa Wong

The Moon Bridge (1930), Florence B. Price

Mouth (2022), Julie Herndon

Kulun Kulunka (2004), Eva Ugalde Álvarez*

Libertango, Astor Piazzolla,* arr. (1975) by Oscar Escalada

*ViVo repertoire

Text & Program Notes

Stars in Your Bones, Joan Szymko, poem by Alla Bozarth

Joan Szymko is widely regarded as a leading composer of choral music in America today. She has been stirring up the pool of repertoire for women's chorus for over thirty years as both a composer and conductor. The American Choral Directors Association recognized Szymko's lasting impact on the choral arts in America by selecting her as the recipient of the Raymond W. Brock Memorial Commission in 2010. "Stars in Your Bones" is the third prose poem by Alla Bozarth that Szymko has set. Alla Bozarth is a poet and prose writer, a therapist and an Episcopal priest, and holds a Ph.D. in the performing arts and a certificate in Gestalt psychotherapy. She lives at the foot of Mt. Hood in Western Oregon. Her poems are widely used all over the world, often in collaboration with visual artists, singers, and dancers. Joan Szymko: "I am drawn to Ms. Bozarth's imagery and to her universal expression of spirituality."

The small plot of ground
on which you were born
cannot be expected
to stay forever
the same.
Earth changes,
and home becomes different
places.
You took flesh
from clay
but the clay
did not come
from just one
place.

To feel alive,
important, and safe,
know your own waters
and hills, but know
more.
You have stars in your bones
and oceans
in blood.
You have opposing
terrain in each eye
you belong to the land
and sky of your first cry,
you belong to infinity.

Shine on Me, traditional spiritual, arr. by Rollo A. Dilworth

Like many African-American spirituals, the melody of "Shine on Me" is built on a pentatonic scale, and it utilizes a text that has multiple meanings. The original text of this spiritual can be found in the opening chorus: *Shine on me, Shine on me. I wonder if the lighthouse will shine on me.*

The second line of the text metaphorically represents a search for guidance and direction on both a physical and a spiritual level. The additional text and melodies in this arrangement are partnered with the original melody so as to create harmonic progressions consistent with the African-American singing tradition.

Shine on me.
Shine on me.
I wonder if the lighthouse will shine on me.
Is a light shinin' above?
Is it shinin' above in the heavens for me?
I'm wonderin', wonderin', wonderin' if there's a light
that is shinin' above in the heavens for me.

They May Tell You, Andrea Ramsey, poem by Isabella Cook

Inspired by the singers in her treble choir, Isabella Cook wrote this poem when she was 17 years old. She hopes that when audiences hear her words they are inspired to view the women in their lives in a new light. She also hopes that women who hear or sing the song may feel freshly validated. Perhaps they might identify with one of the women presented in the text and realize they *are* worthy and good enough. Each stanza speaks to the resounding societal messages of unworthiness foisted upon far too many young women, highlighting specific items that Isabella has been told by others, whether it's that she talks too much, is too ambitious, or is too opinionated.

and they may tell you, mountain woman,
that you were never meant to rise this high,
but you of the snowy eyes, and purple skies
were born to climb
forget the rocky footing
you have nowhere to go but up.

and they may tell you, river woman,
that your mouth would be prettier shut
but you of the swift words and clear currents
were born to speak
forget the icy stares,
from your source springs only truth.

and they may tell you, meadow woman,
that you are not worth the air you breathe,
but you of the green roots, and pure blooms,
were born to grow
forget the empty hearts,
everything you touch, opens up.

they may tell you, but ocean woman,
sometimes your waves will break,
the tides can't come in strong every day,
and even the moon makes mistakes

so when your waters falter,
they may ask you
who do you think you are?
and you can tell them

i am a woman,
I keep the company of others like me
women of forest,
women of fire,
women of sunshine,
women of sea,
and we lay claim to everything
from coral reef to redwood tree

and even still, they may tell you,
don't get ahead of yourself
ignore them
go as far as you can

Anyone Can Sing, Andrea Ramsey, poem by William Ayot

"When I first contacted the poet William Ayot for permission to set his stunning text, he was excited, kind, and gracious. I asked him about the poem's origin—what inspired it, and his response completely shaped my compositional approach to the piece. I did my best to honor William's story with the melodic content and musical painting of the text." — Andrea Ramsey

"There are many elements to the writing of any poem. In this case, I had just been commissioned to write and read a poem at the new Shakespeare's Globe Theatre for the 400th Anniversary of the very first performance of Shakespeare's *Julius Caesar*. Reading the poem—alone on stage, without a mic, to an audience of about fifteen hundred people—had been a profoundly moving event for me. I was born without a roof to my mouth (no soft palate). My mother's milk apparently ran down my nostrils when I was fed, and my parents were told that I wouldn't be able to speak properly—and that I would never ever sing. So, having made my way through childhood neglect and abuse, adult isolation, breakdown, recovery and eventual redemption, I was ripe to appreciate the depth of the journey I had made—a journey that had brought me from a kind of hopeless grunting to 'singing' my own words alone on the stage of Shakespeare's own theatre. The core of the piece is the line about descending to 'the last dark hiding place' and the 'empty' core that we fear we will find when we begin to peel away the layered onion of our personalities... the tearing away of your pretences and defences until you are left with nothing to hide behind. There's something about standing

naked and ashamed that is both searingly painful and fundamentally redemptive... one is stripped down to one's bare essentials and led back to life—reborn if you will—like the ancient bards and skalds." — William Ayot

Anyone can sing.
 You just open your mouth,
 and give shape to a sound.
 Anyone can sing.
 What is harder is to proclaim the soul,
 to give the voice broad,
 sonorous wings of solitude,
 grief, and celebration.
 to prise the reluctant heart wide open,
 to witness defeat, suffer contempt,
 shrink, lose face,
 retreat to the last, dark hiding place.
 the tattered remnants of your pride,
 to know these rags as your only protection
 and yet still open and sing from that,
 and sing to fill the void,
 and sing with ev'ry hurt, ev'ry harm,
 ev'ry hard-won joy
 that staves off death, yet honours its coming,
 to sing both full and utterly empty,
 alone and conjoined,
 exiled and at home.
 Anyone can sing.
 Yes anyone can sing.

Ach! Synku, Synku, Czech Folksong, arr. by Donald Patriquin

"Ach! Synku, Synku" is a well-known Czech folksong, one of 50 melodies played by the carillon in the Basilica of St. Peter and Paul in Prague's Vyšehrad.

1. Ach, synku, synku!
 domalí jsi?
 Tatiček septá, oralli jsi?
 2. Oral jsem, oral ale málo:
 kolečko se mně polamálo.
 3. Oral jsem, oral cestu bílou,
 kudy jsem chodil za svou mílou.
 4. Což je ta cesta ušla paná:
 Což je ma milá uplakaná.
 5. Což je ta cesta tvrdá orat:
 už se nedáme spolu od dat!
- Ach, synku, synku...
1. Oh, my son, my son!
 Are you at home?
 Father is asking if you have plowed.
 2. I have plowed, but not enough.
 The plow broke down and I could no longer plow.
 3. This path plowed was too well trodden,
 the one which I used to go see my love.
 4. This path is very hard and well trodden.
 My love has walked on it, sad and lonely.
 5. The path is no more for plowing,
 for my love and I cannot marry.
- Oh! my son, my son...

Historietas del Viento, Alejandro Yagüe, poems by Federico García Lorca

"This is a wonderful suite of four *Stories of the Wind* by contemporary Spanish composer Alejandro Yagüe. The Spanish texts are by Federico García Lorca. Yagüe sets each poem in a delicate, miniature, through-composed setting for SSAA choir and, in a total of 9 minutes, the suite takes us through a wide variety of moods, textures and tempi. This is a mature piece that requires a high skill level of both vocal technique and harmonic understanding. I conducted these over two seasons with Elektra and always enjoyed rehearsing and performing them because there was so much scope to try to reflect the characters of the various types of winds, from stagnant, oppressive ones to playful breezes. We (Elektra) first learned this suite under the direction of Javier Busto, when we had him in Vancouver to conduct Elektra in a concert called *Songs of Sanctuary*, of which half the repertoire was Spanish, brought by Busto for us. My understanding is that Busto asked Yagüe to write this work specifically to be premiered by Elektra that year."

— Morna Edmundson, Artistic Director, Elektra

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|--|---|
| <ol style="list-style-type: none"> 1. El viento venía rojo
 por el collado encendido
 y se ha puesto verde, verde
 por el río.
 Luego se pondrá violeta y
 amarillo
 y...
 Será sobre los sembrados
 un arco iris tendido. 2. Viento estancado.
 Arriba el sol.
 Abajo las algas temblorosas
 de los álamos.
 Y mi corazón temblando.
 viento estancado
 a las cinco de la tarde
 Sin pájaros. 3. La brisa es ondulada
 Como los cabellos
 de algunas muchachas.
 Como los maretitos
 de viejas tablas.
 La brisa
 brota como el agua
 y se derrama,
 tenue un bálsamo blanco,
 por las cañadas,
 y se desmaya
 al chocar con lo duro
 de la montaña. 4. Maestro: ¿Que doncella se
 casa con el viento?
 Niño: La doncella de todos
 los deseos.
 M: ¿Que la regala el viento?
 N: Remolinos de oro y mapas
 superpuestos.
 M: ¿Ella le ofrece algo?
 N: Su corazón abierto.
 M: Decid cómo se llama.
 N: Su nombre es un secreto. | <p><i>The wind came in red
 through the burned-over pass
 and changed into green
 down by the river.
 And it will change into violet
 and yellow
 and...
 Over fields sown with seed,
 an elongated rainbow.</i></p> <p><i>Stagnant wind.
 Sun above you.
 Below you the tremulous
 algae of aspens.
 And my heart trembling too.
 Stagnant wind
 at five in the afternoon and
 no birds.</i></p> <p><i>The breeze so wavy
 like the hair of certain girls.
 Like the oceans made small
 in certain old panels.
 The breeze
 now gushes like water,
 now overflows -
 tenuous balsamic white -
 through the canebrakes,
 now faints,
 where it crashes
 against the rock
 of a mountain.</i></p> <p><i>Teacher: What maiden will marry
 the wind?
 Child: The maiden of all our
 desires.
 T: What does the wind give the
 maiden?
 C: Whirlwinds of gold. A pileup of
 maps.
 T: And she gives him what in
 return?
 C: Her heart laid bare.
 T: Tell me her name.
 C: Her name is a secret.</i></p> |
|--|---|

Esto Les Digo, Kinley Lange

Where two or three are gathered in my name, there will I be also.

This is an *a cappella*, Spanish setting of a scriptural text (Matthew 18:19-20) that has been performed widely across the US, Canada, and Europe, including a performance at St. Peter's Basilica in the Vatican. The harmonic structure is lush and vibrant, tonally based, but with colorful non-chord tones. Kinley Lange is Director of Music and Composer-in-Residence at Memorial Drive Presbyterian Church in Houston, Texas. Much of his compositional work is in response to the liturgical needs of his congregation and choirs and in fulfilling commissions, which he receives from churches, high schools, colleges, and individuals. He pursued graduate studies in composition and choral conducting at the University of Texas at Austin with Karl Korte and Morris Beachy.

<p>Esto les digo, si dos de ustedes se ponen, se ponen en acuerdo aquí en, en la tierra para pedir, pedir algo en oración, mi padre que está en el cielo, se lo dará.</p>	<p><i>This I say to you, if two of you are brought, are brought into agreement here, here on earth to ask, to ask anything in prayer, my Father who is in heaven, will give it to you.</i></p>
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<p>Porque donde dos o tres se reúnen en mi nombre, allí estoy yo, en medio de ellos.</p>	<p><i>Because where two or three are gathered in my name, there am I, in the midst of them.</i></p>
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• **RADIANCE** •

April is in My Mistress' Face, Thomas Morley, arr. by Elizabeth Marting

Published in 1594, "April is in My Mistress' Face" is one of Morley's shortest madrigals and is based on an Italian text by Livio Celiano set by Orazio Vecchi in 1587. The final Picardy third reminds the listener that perhaps a new love is right around the corner.

April is in my mistress' face,
And July in her eyes hath place;
Within her bosom is September,
But in her heart a cold December.



Photo: Don Fogg

To Burst to Bloom, Theresa Wong, poems by Sun Bu'er, commissioned by Varja Voices

Poems on inner alchemy for women by Sun Bu'er 孫不二

"*To Burst to Bloom* is a collection of six songs setting the poems on inner alchemy by the 12th Century Chinese Taoist, Sun Bu'er (1119-1182). At the age of 51, after fulfilling her earthly duties as a mother and spouse, Sun Bu'er began her spiritual studies as a disciple of Wang Chongyang, in stark opposition to the social expectations for women of her time. After many years of practice, she eventually attained the Tao and was regarded as an Immortal. The fluid interplay of openness and form, which lies at the foundation of Taoist thought, finds a parallel in these pieces, which inhabit the porous space between composition and improvisation. Merging language and meaning with abstract vocal utterances and pure sound, the structures of these songs are at times specifically notated and at others, call upon the singer to improvise within a set of given limitations. *To Burst to Bloom* was originally composed in collaboration with and premiered by Vajra Voices. Deepest thanks to Peninsula Women's Chorus and Dr. Anne Hege for bringing new light to these songs."

— Theresa Wong

1. A springlike autumn's balmy breeze reaches afar,
The sun shines on the house of a recluse
South of the river;
They encourage the December apricots
To burst first into bloom:
A simple hearted person
Faces the simple hearted flowers.
2. The beginning of the sustenance of life
Is all in yin and yang.
The limitless can open up
The light of the great limit.
Diligently polished, the mirror of mind,
Is as bright as the moon;
A universe in a grain
May rise, or it may hide.
3. Spirit and energy should be clear as night air;
In the soundless is the ultimate pleasure all along.
Where there's reality in illusion
Is illusion in reality,
For the while playing with magical birth
In the silver bowl.
4. You need companions to travel
To the isle of immortals-
It is hard to climb
The azure cliffs alone.
If you take dead stillness for refinement,
The weak waters brimming
Will lack a convenient boat.
5. Nurture the spirit, be sparing with energy,
As though holding a full bowl.
Joy casts down yang,
Anger damages yin.
The two eyes inwardly clear
Tame the tiger by the tail;
The two ears in darkness
Listen in on Yellow Court.
6. Brambles should be cut away,
Removing even the sprouts.
Within essence there naturally blooms
A beautiful lotus blossom.
One day there will suddenly appear
An image of light;
When you know that,
You yourself are it.

From *Immortal Sisters*, translated by Thomas Cleary

The Moon Bridge, Florence B. Price, poem 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. The influence of blues harmony can be heard in parts of the song, but not all, making it quite 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 bow'rs,
And there they danced on the dewy grass,
Till the "wee sma" morning hours.

Mouth, Julie Herndon, PWC Composer-in-Residence 2021-2023

"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.

Kulun Kulunka, Eva Ugalde Álvarez, poem by Josune López

"I'm a mother of two teenagers, and since they were born, I could not write anything for them. The feelings are too strong, and I just can't. But in 2004, when I wrote this, I thought that it was one of the most tender and beautiful texts I'd seen in my life. The author is Josune López, a friend and singer in Aquam Lauda."

— Eva Ugalde Álvarez

Gauero kulun kulunka,
lokartu arte musuka.
Goxo, ixo, ixo, goxo,
geldi besoetan lolo.

*Every night, cradling you
kissing you until you fall asleep.
Warm, quiet, quiet, warm,
fall asleep in your arms.*

Sagarlore ttikia zera,
zuri, leun, usain goxoa.
Besarkatuko zaitut, maite,
joan arteilargia.

*You are a small apple blossom,
white, soft, with a rich aroma.
I will hug you, love,
until the moon is gone.*

The piece is performed in the original Basque.

Libertango, Astor Piazzolla, arr. by Oscar Escalada

Astor Piazzolla is widely considered the most important tango composer of the Twentieth Century, despite the fact that many of his compatriots did not initially accept his music as tango at all. He revolutionized the traditional tango, incorporating elements of classical music and jazz to form the *nuevo tango*. In creating this work, Piazzolla put together two words that he was in love with, liberty and tango: Libertango.



Sing with the PWC

AUDITIONS
June 5 & 8 @ 5-7pm

www.pwchorus.org/auditions · auditions@pwchorus.org

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 treble 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

Soprano 1

Liliana Avila
Lisanne Binhammer**
Marjie Hempstead**
Susan Hogben*
Katharina Huang
Emily Jiang*
Rima Parekh
Katie Sanwick
Elina Smith-Leitch
Stacey Street*
Jane Walker**
Helen Yu

Soprano 2

Sara Asher*
Helen Bailey
Vicki Brown**
Ann Crichton
Jan Cummins
Petra Dierkes*
Lauren Feldis
Barb Hennings
Vanessa Lemahieu**
Andra Marynowski
Robin Mulgannon**
Eithne Pardini*
Peggy Spool
Wynn Tauberg

Alto 1

Lynne Haynes-Tucker*
Ann Hillesland**
Melanie Imfeld**
Cathleen Kalcic*
Betsy Landergren**
Fiona Lau
Kathy MacLaury*
Heather Mannion
Debbie Romani*
Camille Shrager
Jennifer Song*
Deanne Tucker*

Alto 2

Morgan Ames
Kate Andrade*
Tricia Baldwin
Paula Chacon*
Lisa Collart*
Marjorie Feldis
Sonia Gaind-Krishnan
Elena Melendez**
Ann Miller**
Michaella 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, 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



Margaret Fondbertasse, Piano

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.



Theresa Wong, Cello **PWC Composer-in-Residence 2022-2024**

Theresa Wong is a composer, cellist, and vocalist active at the intersection of composition, improvisation, and the synergy of multiple disciplines. Her works include *Fluency of Trees*, for solo cello and voice, which premiered at the Other Minds Festival in 2022; *She Dances Naked Under Palm Trees*, commissioned by pianist Sarah Cahill; and *Harbors*, co-composed with Long String Instrument inventor Ellen Fullman and chosen as one of Wire's top 50 releases of 2020. In 2022, Wong was invited to be the inaugural Sound/scapes artist at the San Francisco Asian Art Museum. Her multimedia piece *The Unlearning* (Tzadik), 21 songs inspired by Goya's *Disasters of War* etchings, premiered in 2013 at Roulette in Brooklyn and was also featured in the 2016 New Frequencies Festival at Yerba Buena Center for the Arts in San Francisco. Recent commissions include works for San Francisco Girls Chorus, NakedEye Ensemble, Long Beach Opera, Del Sol Quartet, and Splinter Reeds. She has shared her work internationally at venues including Cafe Oto and Barbican Centre in London, Fabbrica Europa Festival in Florence, Sydney Festival, and The Stone in New York City. Wong currently works and lives in the San Francisco Bay Area. For more info, please see www.theresawong.org.

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Ellie Chambers, Todd Collart, Alex Crichton, Jan Cummins, Ruthellen Dickinson, Beatrice Fanning, Lauri Feetham, Corky Fulton, May Goodreau, Giles Hogben, Holly Liberatore, Roselena Martinez, Mercy Navarro, Susan and Brian Rooke, Gail Schwettman, Kyle Sofman, Eric Sperano, and Paul Wolber

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**PWC
MENTORSHIP
PROGRAM**



Each year a small group of high school students is selected to rehearse and sing with the PWC during our Spring season. Congratulations to this year's mentees **Eloise Dumas, Luzy Pacheco, and Deanna Perlov** who joined us at our PWC in the Park concert in April!


MORE INFO www.pwchorus.org/mentorship
mentorship@pwchorus.org



ANNE COVER ANDERSON

DISTINGUISHED SERVICE AWARD

This award is given each spring to a member of the Peninsula Women's Chorus community whose long-term service to the chorus is deemed to have significantly furthered the organization's mission "to inspire and enrich its singers and audiences through the creation and performance of diverse, dynamic and adventurous music."



PAST RECIPIENTS:

- 2016-17 Anne Cover Anderson
- 2017-18 Andra Marynowski
- 2018-19 Ruthellen Dickinson
- 2019-20 Martín Benvenuto
- 2020-21 Cathleen Kalcic
- 2021-22 Tricia Baldwin

2022-23 LISA COLLART

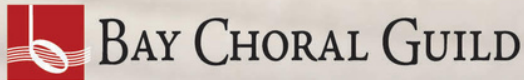
This year's **Anne Cover Anderson Award** winner is Lisa Collart. Lisa is a long-time member of PWC Board of Directors, having served as its President and Vice President. She is also an integral member of the Gala Committee and Program Editor. If that isn't enough, she is also our beloved Alto 2 Section Leader. **Congratulations, Lisa!**



Pacific Passions II

Our June concert presents works by newer West Coast composers — Reena Ismael, Saunder Choi, Eric Tuan, and others, plus Kevin Memley’s *Gloria in excelsis Deo*, Morten Lauridsen’s *Ubi Caritas et amor*, and Sanford Dole’s *Glory to God for All Things*.

Friday, June 2, 8:00pm
Campbell United Methodist Church, Campbell
Saturday, June 3, 8:00pm
St. Mark’s Lutheran Church, San Francisco
Sunday, June 4, 4:30pm
First Congregational Church, Palo Alto



Tickets at the door or online, at baychoralguild.org

SHREDDING GLASS

Copland
Fanfare for the Common Man

Rain Worthington
Shredding Glass
Conducted by Kyle Baldwin

Shostakovich
Violin Concerto No. 1
with soloist Miranda Liu



Ravel Bolero

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