

THE PENINSULA WOMEN'S CHORUS PRESENTS

THE 11TH

✓ NEW MUSIC FOR TREBLE VOICES

Festival



Sat, 03.29.2025

FIRST UNITED METHODIST CHURCH
625 HAMILTON AVE, PALO ALTO

2.00 pm PUBLIC
CIRCLESINGING
WORKSHOP

GUEST CLINICIANS
BRYAN DYER, ASHLING COLE, AND DAVID WORM

2.30 pm CONCERT

GUEST ENSEMBLES
MUSAE, PIEDMONT EAST BAY CHILDREN'S CHOIR,
AND VOX MUSICA



PENINSULA WOMEN'S CHORUS



Welcome to the 11th **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. The festival's founding groups were **Volti**, a professional choir dedicated to American contemporary music, and **Piedmont East Bay Children's Choir**, both led by Robert Geary, and the **Peninsula Women's Chorus (PWC)**, then led by Dr. Martín Benvenuto.

Since 2013, the PWC has hosted and produced this invitational festival. Now under my leadership, the festival brings together experienced Bay Area treble choirs with an affinity for innovative new music. In line with PWC's mission of creating and performing diverse, dynamic, and adventurous music, the NMFTV festival serves as a vital forum to inspire our singers, enrich our audiences, and keep the choral tradition vibrant and evolving.

Beginning in 2023, we reimagined the festival to center around specific clinicians who specialize in teaching practices that support new music. At the 10th festival in 2023, we explored Deep Listening, a practice founded by composer Pauline Oliveros. This year, we turn our focus to circlesinging—a deeply collaborative, improvisational form of vocal music.

I first experienced circlesinging in 1991 when I joined the Oakland Youth Chorus and their select ensemble, Vocal Motion. Over the next three years, we collaborated extensively with members of Bobby McFerrin's Voicestra, developing circlesinging as a part of our rehearsal practice. This experience shaped my approach to composition and improvisation, reinforcing my belief that creativity is a crucial part of a musician's regular practice.

I'm thrilled to welcome **Bryan Dyer**, **Ashling Cole**, and **David Worm** from the renowned Bay Area vocal improvisation ensembles **MOTION** and **SoVoSó** as our workshop clinicians today. I look forward to a day filled with the joy of collective creation alongside the performances of exciting new works for treble choirs, including premieres by our guest ensembles **Musae** from San Francisco, **Ensemble** from the **Piedmont East Bay Children's Choir**, and **Vox Musica** from Sacramento. In these complex times, we must look ahead with creativity and courage, and create together. Circlesinging is a perfect embodiment of this. May we move forward, singing a beautiful new song together!

Thank you for joining us on this wonderful musical occasion!

Warmly,
Anne Hege

PENINSULA WOMEN'S CHORUS presents

11th New Music for Treble Voices Festival

Saturday, March 29, 2025 • 2:30 pm

First United Methodist Church, Palo Alto, CA

WELCOME **Dr. Anne K. Hege**, Artistic Director of PWC

MUSAE	Songbird (2013)	Sarah Quartel
	At the Spring Dawn (2023)	Joan Szymko
	When the Earth Stands Still (2017)	Don Macdonald

Elizabeth Kimble, Artistic Director

PIEDMONT EAST BAY CHILDREN'S CHOIR	From <i>Echoes of Eureka</i> (2025)	Eric Tuan
	I. This is the Story of Charley Wei	
	II. Wipe Out the Plague Spots	
	III. Solidarity	

World Premiere; Commissioned by Scott Ziegler and Shirley Pao, dedicated to Zia and Veda, for the Piedmont East Bay Children's Choir

Eric Tuan, Artistic Director
Kymry Esainko, Collaborative Pianist

Light & Love
Modern settings of Hildegard von Bingen's Poetry and Chant Melodies

VOX MUSICA	I. Felix Anima	Brent Lee (b.1964) & Chris McNamara (b.1967)
	O Ignis Spiritus Paracliti*	Damijan Močnik (b.1967)
	II. O Virtus Sapientiae	Katerina Gimon (b.1993)
	O Virtus Sapientie*	Damijan Močnik (b.1967)
	III. O Choruscaans Lux	Stellarum Sara Garrad (b.1984)
	Caritas Abundat*	Damijan Močnik (b.1967)

** Bay Area Premiere*

Daniel I. Paulson, Artistic Director

Slow Traveler (2024) **Calvin Van Zytveld**
In collaboration with Stanford Graduate Composition Program

PENINSULA WOMEN'S CHORUS	What Place is This? (2024)	Amy X Neuburg
	<i>A work in three movements</i>	
	1. God	
	2. Question	
	Nigra Sum (I am Black) (2019)	Michael Bussewitz-Quarm

Dr. Anne K. Hege, Artistic Director

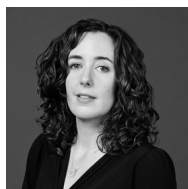
CIRCLESINGING **Members of MOTION & SoVoSó**
Bryan Dyer, Ashling Cole, and David Worm



Musae is a treble vocal ensemble based in San Francisco. The group takes its name from the original "ladies of song," the classic nine Muses of Greek mythology. Since its founding in 2004, Musae has performed diverse and accessible music throughout the Bay Area, and continues to stretch the boundaries of traditional repertoire for treble voices.

Musae functions as a musical collective in which each singer identifies as a leader and soloist contributing actively to the artistic process. The group's singers are trained in the choral tradition, but not bound by it. Each singer may sing a range of voice parts based on the aesthetic demands of the music, and the group performs largely without a conductor.

Soprano 1	Barrie McClune, Colleen O'Hara, Sydney Weaver
Soprano 2	Allison Lynk, Michela Micfarlene
Alto 1	Kate Sommer, Kim McClain
Alto 2	Anajli Jameson, Kiristin Cummings



Elizabeth Kimble, Artistic Director (she/they) is a conductor, composer, soprano, and psychotherapist whose work explores the sacred and psychological dimensions of the human experience. She is currently the Artistic Director of Musae, a treble ensemble based in San Francisco, and previously served as Music Director of Tactus SF (2021-2024) and Assistant Conductor of the International Orange Chorale of San Francisco (2012-2020).

As a vocalist, Elizabeth has performed with ensembles such as the San Francisco Symphony Chorus, Cappella SF, Clerestory, and Gaude. Her compositions have been featured by the Swedish Radio Choir, Cappella SF, and SF Sound, while some of her liturgical works, published by Selah, have been performed throughout the U.S. and England.

Elizabeth holds a MM in Composition from the San Francisco Conservatory, BM's in Composition and Vocal Performance from Baldwin-Wallace College, and a MA in Counseling Psychology from Pacifica Graduate Institute. Based in the Bay Area, she also works as an Associate Marriage and Family Therapist and Associate Professional Clinical Counselor. Learn more at elizabethkimblemusic.com.

Songbird (2013), Sarah Quartel

"Songbird" is a bright and confident piece written by the Canadian composer Sarah Quartel, who wrote both the text and music. The Oxford University Press website describes it as "an evocative text describing songbirds that spin tunes of gold. The catchy, colourful melody is first presented by tutti voices, and is then woven through the vocal parts, often to scat accompaniment. The setting ends with an effective passage of close imitation."

I am a Songbird; I will sing anything. Give me a tune, I will spin you gold.
Closer you come to the Songbird weaving, Stronger the thread of the music's hold,

Feel in the breeze a breath, a soaring Song to you, and hear me say:
'I am a Songbird; I will sing anything. Follow the breeze and come my way!'

One little bird on a branch sits fanning Amber wings to the passers by.
Two little birds in flight are threading webs of gold in an endless sky.

Three little birds with brushes painting Moonlit sighs in the heart of day.
Four little birds with voices gleaming Breathe to the wind singing 'come my way!'

Sing little bird so sweetly. Drown my fears completely.

Five little birds with feathers fluffing stretch and spread in the midday sun.
Six little birds are cooing, humming, Drawing the eyes of ev'ryone.

Seven little birds in fountains splashing. Droplets soar, they fawn and play.
Eight little birds raise voices higher, Breathe to the wind singing, 'come my way!'

Sing little bird so sweetly. Drown my fears completely.

Fly, little Songbirds, to the horizon. Land meets sky and sky meets sea.
Dance, little Songbirds, flick your feathers, Move the current, carry me!
Sing, little Songbirds, call to your lovers. Draw them in completely.
You, little Songbirds, you can sing anything. I follow the wind and I come your way.

At the Spring Dawn (2023), Joan Szymko, poetry by Angelina Weld Grimké

This vibrant and uplifting composition sets a poem by Angelina Grimké, capturing the exhilaration of awakening at dawn and the profound joy of being alive. Grimké, a trailblazing Black lesbian writer and activist in the early 20th century, left an indelible mark through her literary works and her dedication to social justice. Her ability to thrive and contribute meaningfully during a time of significant societal challenges is a testament to her resilience and vision. This musical setting reflects the hope and vitality found in her words, inviting listeners to celebrate life's simple yet profound wonders.

I watched the dawn come,
Watched the spring dawn come.
And the red sun shouldered his way up
Through the grey, through the blue,
Through the lilac mists.
The quiet of it! The goodness of it!
And one bird awoke, sang, whirled,
A blur of moving black against the sun,
Sang again -afar off
And I stretched my arms to the redness of the sun,
Stretched to my fingertips,
And I laughed.
Ah! It is good to be alive, good to love,
At the dawn,
At the spring dawn.

— Angelina Weld Grimké (1880–1958)

When the Earth Stands Still (2017), Don Macdonald

The composer was inspired to write this piece while lying on the grass with his young son, both captivated by the clouds above. The song invites a loved one to embrace the present, finding beauty in life's simplicity and the power of love, even in challenging times. Written for his wife's advanced youth choir, Laline, it follows a contemporary verse-chorus structure with original lyrics. Though one of his easiest pieces to learn, its long, flowing phrases demand careful attention to dynamics, breath control, and tonal consistency, making it a rewarding yet challenging work to perform.

Come listen in the silence of the moment before rain comes down.
There's a deep sigh in the quiet of the forest and the tall tree's crown.

Now hold me.
Will you take the time to hold me and embrace the chill?
Or miss me,
will you take the time to miss me when the earth stands still?

Cause there's no use running
cause the storm's still coming
and you've been running for too many years.

Come listen in the silence of the moment before shadows fall.
Feel the tremor of your heartbeat matching heartbeat as we both dissolve.

Now hold me.
Will you take the time to hold me and embrace the chill?
Or miss me,
will you take the time to miss me when the earth stands still?

Cause there's no use running
cause the storm's still coming
and you've been running for too many years.

So stay with me, held in my arms
Like branches of a tree
They'll shelter you for many years.
For so many years (stay with me)
Stay with me



PENINSULA
WOMEN'S CHORUS

SPRING 2025 CONCERTS

BREAK OPEN TO BEAUTY

FRIDAY, MAY 2, 2025 • 7:30 PM
FIRST CONGREGATIONAL CHURCH
1985 LOUIS ROAD, PALO ALTO

SUNDAY, MAY 4, 2025 • 4:00 PM
TRANSFIGURATION EPISCOPAL CHURCH
3900 ALAMEDA DE LAS PULGAS, SAN MATEO





PIEDMONT EAST BAY
CHILDREN'S CHOIR



The internationally acclaimed **Piedmont East Bay Children's Choir** (PEBCC) offers children throughout San Francisco's East Bay an outstanding program of music training and choral performance. Started in 1982 by founding Executive Director Susan Rahl with Artistic Director Robert Geary, the Choir has performed with Joyce DiDonato, The Mark Morris Dance Group, Oakland Symphony, San Francisco Opera, and Volti, and at conventions of the American Choral Directors Association, Chorus America and the Organization of American Kodály Educators. In addition to vigorous programming of innovative new music commissions and premieres, the Choir is a leading force in international choral activities, with far-reaching collaborations, high marks in competitions world-wide, and the establishment of the Golden Gate International Children's and Youth Choral Festival in 1991. In 2024, the Choir earned the coveted "Young Choir of the World" title at the Llangollen International Musical Eisteddfod in Wales.

Recognizing that the creation of art is a forward-looking and forward-thinking endeavor, the Choir has commissioned and premiered dozens of new works by living composers including Sue Bohlin, Kui Dong, Stacy Garrop, Anne Hege, Jacqueline Hairston, Kirke Mechem, Melissa Dunphy, Pablo Ortiz, Eric Tuan, Mark Winges, Robin Estrada, Jens Ibsen, and many others.

ENSEMBLE

Soprano 1

Ainsley Mullane, Aviron Vartanian, Beatrix Vartanian, Felix Sudat, Georgia Orcharton, Keira Lee, Loki Olsen, Nicolas Adams, Violet Irie

Soprano 2

Anjali Falbo-Nicosia, Audrey Levin, Ava Tarapore, Ayla Montanez, Carys Pligavko, Daniel Hinton, Isaac Ets-Hokin, Josie Renaud, Laura Caceres Spears, Stella Esainko

Alto 1

Alexandria Wilson, Elana Cortes, Juniper Ruyle, Lisa Treichler, Maeve McMullen, Michael Sidbury, Murielle Vance, Sarah Khan-Akselrod

Alto 2

Adrian Thong, Aiden Emigh, Andrea Morales, Enzo Luis Magabo, Ilana Eustace-Shoham, Karena Che, Keanna Koehler, Laurna Sudat, Rafael Rajan, Sophi Ouyang



Eric Tuan, Artistic Director • Recognized for his adventurous programming and passion for musical excellence, Artistic Director Eric Tuan brings a wealth of experience in the choral arts to the Piedmont East Bay Children's Choir. Tuan received his B.A. in Music with Honors from Stanford University, and completed a Master of Music in Choral Studies with Distinction at the University of Cambridge with the support of a Gates Cambridge Scholarship.

Tuan currently serves as the director of the Stanford Early Music Singers, and served for twelve years as founding Artistic Director of the chamber chorus Convivium and Director of Music at Christ Episcopal Church, Los Altos. Tuan has sung professionally with Volti, Cappella SF, and the Philharmonia Baroque Chorale, and has received acclaim for his sensitive work as a collaborative pianist, continuo player, and répétiteur.

Tuan's choral works, published by E.C. Schirmer, draw upon his diverse musical background to explore questions of transcendence and social justice. He has been widely commissioned by ensembles throughout the United States and Europe including Seattle Pro Musica, Musae, San Francisco Choral Artists, the Peninsula Women's Chorus, and Vox Aurea. His music has been broadcast on BBC Radio 3 and Estonian Public Broadcasting.

Kymry Esainko, Collaborative Pianist is principal pianist for the Santa Rosa Symphony and enjoys playing chamber music with many of his orchestra colleagues. He plays with Piedmont Community Church and with the chorus at LOPC, and loves playing for both his daughter Stella with Ensemble and his son Kai with Pacific Boychoir. He also performs regularly at Flower Piano every September in Golden Gate Park. An accomplished jazz and improvisatory pianist, Kymry plays with Matt Small's Crushing Spiral Ensemble and the silent film ensemble Club Foot Orchestra. Kymry graduated from Oberlin College and Conservatory of Music with degrees in piano performance and American history. He lives in Oakland with his vocalist/trombonist wife Becca, his son Kai, daughter Stella, and a menagerie of cats and dogs.

From ***Echoes of Eureka*** (2025), Eric Tuan

*World premiere; Commissioned by Scott Ziegler and Shirley Pao,
dedicated to Zia and Veda, for the Piedmont East Bay Children's Choir*

1. **This is the Story of Charley Wei**
2. **Wipe Out the Plague Spots**
3. **Solidarity**

Kymry Esainko, Collaborative Pianist

Echoes of Eureka is a seven-movement choral opera that follows the true story of Charley Wei Lum, a young Chinese immigrant who arrived in 1880s California and settled in the logging town of Eureka. In 1885, an angry mob expelled Eureka's 300 Chinese residents, forcing them onto a steamship bound for San Francisco. In the aftermath, the exiled Chinese community took the unprecedented step of filing a federal lawsuit—the first known attempt at seeking reparations in U.S. history. *Echoes of Eureka* is inspired by historian Jean Pfalezer's book *Driven Out* and the work of Humboldt County historian Alex Service.

I. This is the Story of Charley Wei

This is the story of Charley Wei:
Eighteen years old, resident of Eureka, Gold Mountain,
Home to redwoods, sky, and sea.

In eighteen hundred and eighty five,
Charley and his neighbors were expelled.
Packed onto ships, houses burned down,
Businesses looted, threatened with the noose, driven out –
Because they were Chinese.
In San Francisco they regrouped, fought back, resisted in the courts –
Made history.

This is an old story, but it is your story too.
When you carry it away into the world,
Who will you be?

II. Wipe Out the Plague Spots

Text adapted from articles in the Humboldt Times, graciously shared by Humboldt County historian Alex Service. Inspired by Jean Pfalezer's book Driven Out and the memoir of the Rev. Charles Huntington.

Wipe out the plague spots!

*Did you hear the news?
Councilman Kendall's been shot!
Caught in a shootout between two Chinese gangsters, up from San Francisco.
Those Chinese. They're always bringing crime – bloody brawls, opium dens, and God
knows what else.
This is the last straw. This leper's colony is a curse to the city. Goodbye to Chinatown
– all three hundred of them. They must go!*

This leprous, pestilential hellhole – this leper's colony is a curse to the city.

*What are you doing here? Can't you read the sign?
"Any Chinese seen on the street after three o'clock to-day will be hung to this
gallows."
Grab your things and take them to the wharf. The boats for San Francisco are sailing
tonight, and you'd be better be on them.
Why? What have I done?
You are Chinese, and you must go.
You must leave today. No Chinese person can live in Humboldt County.
Goodbye to Chinatown!*

The Chinese must never return. They must go! Say goodbye to Chinatown.

*It's nearly three o'clock. The Chinese should all be at the wharf by now.
Look! There's one we haven't caught yet! And entering a white man's house.
Where's that Chinese boy who just ran in?
Charley is here on his way to the wharf. He is a member of our church, and just called
to say goodbye and ask for our prayers.
Out of the way! We want him now.*

We want him now! Wipe out the plague spots! Hang the Chinese!

*Boys, take that rope off that boy's neck! If you hang him you'll hang him over my dead
body!*

III. Solidarity

Who will you be?



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. 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. In 2016, Vox Musica received the American Society of Composers and Publishers (ASCAP) National Award for Adventurous Programming. Our mission is to create, preserve, and promote music worth sharing—a mission realized through the presentation of seasonal concert projects, as well as through specialized outreach and preservation endeavors. For More Information, Visit: www.VoxMusica.net

Soprano 1	Allison Proffitt, Mari Castaldi, Jenna Hopper
Soprano 2	Valerie Simonson, Laura McLellan, Maggie Santos
Alto 1	Carol Walker, Ema Gluckmann, Dina Lalkaka
Alto 2	Jennifer Crawford, Anna Larsen, Jo Watts



Daniel I. Paulson, Founder & Artistic Director holds a Bachelor of Music degree in voice performance and a Master of Music Degree in Choral Conducting and is a Doctoral candidate in Music Education at Teachers College, Columbia University. Daniel has been a featured conductor on the International Festival of New American Music in Sacramento, the Old First Concert Series in San Francisco, the Northern Zone Music Educators Association's High School Honor Choir

in Nevada, and the American Choral Directors Association's 2011 National Convention. In the Summer of 2014, he spent a month teaching vocal/choral music as a guest lecturer at the National University in Costa Rica. He is Professor of Voice and Choral Music at Sacramento City College, an Adjunct Instructor of Voice at Columbia University in New York, and serves as Founder & Music Director for Vox Musica. www.VoxMusica.net

Light & Love

Modern settings of Hildegard von Bingen's Poetry and Chant Melodies

Our performance is a collection of modern arrangements and settings of Hildegard von Bingen's (1098–1179) poetry and chant melodies. Hildegard, a visionary abbess, mystic, and composer, is one of the most remarkable figures of the medieval era. Living in the 12th century, she combined profound spiritual insight with a remarkable creative output, producing works that continue to inspire listeners today. Among her many contributions to music, Hildegard's compositions stand out for their innovation, beauty, and depth of expression.

Her "O" chants, a collection of antiphons and responsories that begin with the exclamation "O," showcase her deep reverence for the divine and unique compositional voice. These chants, such as "O viridissima virga," "O rubor sanguinis," and "O virtus Sapientiae," often praise divine virtues, the Virgin Mary, or specific aspects of creation. The "O" serves as an invocation, emphasizing wonder and adoration.

I.

O Felix Anima (Virtues), Brent Lee (b.1964) & Chris McNamara (b.1967)

O felix Anima, et o dulcis creatura Dei, que edificata es in profunda altitudine sapientie Dei, multum amas.	<i>You happy Soul, sweet and divine creation, fashioned in the deep height of the wisdom of God, you show great love.</i>
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— Peter Dronke, translation

O Ignis Spiritus Paracliti (Sequence to the Holy Spirit), Damijan Močnik (b.1967)

O ignis Spiritus Paracliti, vita vite omnis creature, sanctus es vivificando formas.	<i>O fire of the Spirit and Defender, life of the life of every life created: you are holy—giving life to every form.</i>
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O spiraculum sanctitatis, o ignis caritatis, o dulcis gustus in pectoribus et infusio cordium in bono odore virtutum.	<i>O breath of sanctity, o fire of charity, o taste so sweet within the breast, that floods the heart with the fragrance of virtues.</i>
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De te nubes fluunt, ether volat, lapides humorem habent, aque rivulos educunt, et terra viriditatem sudat.	<i>From you the clouds flow forth, winds take wing, the stones their moisture hold, the waters rivers spring, and earth viridity exudes.</i>
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— Keith L. Moore, translation

II.

O Virtus Sapientie (Antiphon to Divine Wisdom), Katerina Gimon (b.1993)

O virtus Sapientie, que circuiens circuisti, comprehendendo omnia in una via que habet vitam, tres alas habens, quarum una in altum volat et altera de terra sudat et tertia undique volat. Laus tibi sit, sicut te decet, o Sapientia.	<i>O strength of Wisdom, who, circling, you surround and everything embrace, in one lifegiving path, three wings you have: one of them soars on high, one from the earth exudes, and the third flutters everywhere. Praise be to you, as befits you, o Wisdom.</i>
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— Keith L. Moore, translation

O Virtus Sapientie*, Damijan Močnik (b.1967)

III.

O Choruscans Lux Stellarum (Antiphon for the Dedication of a Church),
Sara Garrad (b.1984)

O choruscans lux stellarum,
o splendidissima specialis forma
regalium nuptiarum,
o fulgens gemma:
tu es ornata in alta persona
que non habet maculatam rugam.
Tu es etiam socia angelorum
et civis sanctorum.
Fuge, fuge speluncam
antiqui perditoris,
et veniens veni in palatium regis.

*O glittering starlight,
O most splendid and special form
of regal marriage,
O shining gem:
you are adorned like a noble lady
who has no blemish.
And you are a companion of angels
and a citizen among the saints.
Flee, O flee the cave
of the old betrayer
and come, O come into the king's palace.*

— Peter Dronke, translation

Caritas Abundat (Antiphon to Divine Love), Damijan Močnik (b.1967)

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 profoundest depths
to the highest stars,
and is truly loving to all,
for to the ultimate King gave a kiss of peace.*

— Keith L. Moore, translation



Since 1966, the **Peninsula Women's Chorus** (PWC) has been dedicated to performing a broad spectrum of music in its original language, sung from memory, at the highest level of artistic excellence. The PWC promotes the growth of choral music for treble voices by commissioning new and adventurous works. The PWC is an open and affirming chorus composed of singers of many professions, ages, cultures, and life experiences and actively fosters a deeply felt sense of community and personal fulfillment. Recent honors include third place in the 2023 American Prize in Virtual Performance and an appearance at the Chorus America Conference closing ceremony.

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 eleven 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.

Soprano 1

Karina Chen (M), Margaret Daul, Jennifer Davidson Kim, Lydia Goodson(M), Marjie Hempstead (V), Yvonne Ho, Katharina Huang (V), Emily Jiang*, Kate Lincoln, Emily Macway, Brooke Steele, Stacey Street*, Wynn Tauberg*, Jane Walker, Helen Yu

Soprano 2

Sara Asher*, Ella Bacon, Helen Bailey, Vicki Brown, Ann Crichton, Jan Cummins (V), Indumathi Das (V), Petra Dierkes, Barbara Hennings, Gwen Johnson (M), Vanessa Lemahieu, Andra Marynowski, Kathryn Sanwick*, Allie Sanzi, Peggy Spool

Alto 1

Ivy Burg, Raquel Coelho, Lynne Haynes-Tucker, Cathleen Kalcic*, Betsy Landergrén (V), Kathryn MacLaury*, Heather Mannion*, Debbie Romani*, Allison Rosengard*, Beate Teufel, Deanne Tucker*, Catherine Turk (M), Tenaya Zoeller

Alto 2

Hildy Agustin, Morgan Ames*, Kate Andrade*, Alice Bauder, Jen Cao, Paula Chacon*, Lisa Collart*, Sonia Gaiind-Krishnan, Jane Lien*, Ann Miller (V), Martha Morgan, Jenni Murrill, Maggie Oren

* *Radiance • V = ViVo • M = Mentee*



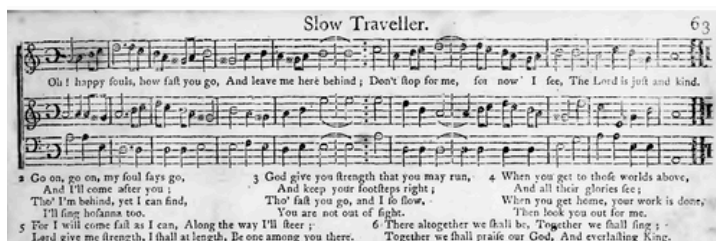
Dr. Anne K. Hege, Artistic Director creates musical worlds that invite an awareness of and attention to the body and our present moment. In her work as a conductor, composer, vocalist, and instrument builder, she explores the roots of musicality in the intersection of ensemble interaction, technology, 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 and commissioned by ensembles worldwide, including So Percussion, New Jersey Symphony Orchestra, Princeton Laptop Orchestra, Stanford Laptop Orchestra, Google Mobile Devices Ensemble, loadbang, Ensemble Klang, Clerestory, NOW Ensemble, and Valti SF. 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 and Cal Poly), Research Affiliate (CACPS, Princeton University), Elizabeth Mills Crothers Prize (Mills College), Gwen Livingston Pokora Prize in Music Composition (Wesleyan University) 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 regularly tours and performs on her analog-live looping instrument and raises her three wonderful daughters while working on her second opera for live voices and laptop orchestra. www.annehege.com

Slow Traveler (2024), Calvin Van Zytveld

From a collaboration project with Stanford University Graduate Composition Program

The early American hymn "Slow Traveler" by Jeremiah Ingalls (1764-1838) concerns bereavement and acceptance. Addressed to someone recently deceased, Ingalls here uses the metaphor of travel, which broadens the possible meaning one might find. I can't help but hear in these lyrics a profound expression of the disabled experience. Having lost my central vision several years ago, I travel through my daily tasks more slowly than some others and more slowly than I used to. And yet, I often find an unexpected joy traveling slowly, and, like Ingalls, conclude that a certain cosmic kindness attends me. Set to other notes, the text would likely feel a bit trite or false. In this piece, written for the Peninsula Women's Chorus, I tried to retain the gravity and solemnity of the original hymn while playing with different timescales. I have not found accepting loss and celebrating those who have left me behind to be light or easy, but this hymn from over two hundred years ago suggests that Ingalls and those who sang his hymn probably would have agreed. My deepest gratitude to Lemon Guo and Simon Frisch for assisting me with the writing of this piece. — Calvin Van Zytveld



"Slow Traveler" in *The Christian Harmony (1805)* of Jeremiah Ingalls

What Place is This? (2024), Amy X Neuburg

"What Place is This?" looks at concepts of home and displacement from various angles, both figuratively and literally, as the chorus is divided into five smaller groups positioned around the audience. These complexly woven voices argue over land, search for lost love, and find unity celebrating the mundane objects that ground us. I was inspired by world events, my own house, and the churches where PWC performs. Here they present two of the three movements.

1. God

God told me this was to be my home
God set aside this land for me
This is to be my - my - my
Mine, this is to be mine
God, oh God, what place is this?

God made this coat that I sewed by hand
God made these trees where I sowed the land
God made this house that I built of sand
God broke me down in an unknown town
God took my blanket and all I own
God shook me cold in a crowd alone
What is that sound?

(God) you were mine
(God) took your body
(God) and your mind
(God) slowly
(God) and my land
(God) land of mine
(God) man of mine
(God) land mine
(Man) is not mine

2. Question

Are you the missing and the dead?
We are the sound of rounds around your head
Are you the sky I left behind?
We are the wooden floor, the animals, your favorite tchotchkes,
your underwear still on the clothesline
Are you the children lost and sad?
We are the child you never had
Very bad, very bad
Are you the people of the town I knew?
We are the ones who've chosen differently from you
We cannot sing with you
Good-bye
Wait! Are you the love that left my comfy home?
Yes. We are the love that left you there alone.

Nigra Sum, Michael Bussewitz-Quarm

In 2016, the United Nations identified 13.5 million Syrians requiring humanitarian assistance, of which more than 6 million were internally displaced within Syria, and over 4.8 million were refugees outside of Syria.

The history of "Nigra Sum" dates back to the time of King Solomon. Some scholars believe the Songs of Solomon come from a Syrian wedding ritual, while others understand it as representing the "revival of life in nature."

This song is dedicated to all the refugees throughout the world and all who are lost. May you find peace and may this dark winter soon pass.

— Michael Bussewitz-Quarm

Nigra sum, sed formosa,
filiae Jerusalem,
sicut tabernacula Cedar,
sicut pelles Salomonis.
Nolite me considerare quod fusca sim,
quia decoloravit me sol.
Filii matris meae pugnaverunt contra me;
posuerunt me custodem in vineis.
Surge et veni amica mea,
jam hiems transit,
imber abiit et recessit.
Flores apparuerunt in terra nostra.
Alleluia.

*I am black, but beautiful,
daughter of Jerusalem,
like the tents of Kedar,
like the curtains of Solomon.
Do not stare because I am dark,
because the sun has changed my color.
My mother's sons fought against me;
they made me keeper of the vineyards.
Rise up and come, my love,
for now the winter is past,
the rain is over and gone.
Flowers have appeared in our land.
Alleluia.*

2025 NMfTV CLINICIANS & CIRCLESINGING

MOTION is an *a capella* group who uses improvisation and sound to build community and promote healing. Brought together by Bobby McFerrin, they have developed the ability to spontaneously create music and soundscapes to bring people together through harmony and sound. They will lead Circlesongs and encourage everyone to bring a spirit of adventure, curiosity, trust, and joy. Let it free your voice.

Circlesinging involves creating spontaneous vocal compositions in a group setting, often in a circle or semicircle, led by a facilitator. Unique vocalizations, global rhythms, soaring melodies, lush harmonies, funny noises, invented language, silence, prayers, and laughter are all a possibility. In the circle, we make music, build trust, take risks, and embrace life to the fullest. Every song, every voice has a place in the circle.



BRYAN S. DYER is a multi-talented musician who not only sings but plays and teaches several instruments including bass guitar, percussion and piano; writes and arranges music, conducts choirs and groups, and works in television, radio and film. A veteran of some of the Bay Area's top vocal groups including Street Sounds, SoVoSó, Slammin All Body Band, Linda Tillery and the Cultural Heritage Choir, CHELLE! and Friends and Bobby McFerrin & MOTION. He also performs

with The Funk Revival Orchestra, Rankin Scroo and Ginger, Juke Joint and the percussion and dance ensemble, Crosspulse.

His musical experiences have taken him around the globe including several trips throughout Europe, Japan, South Korea, Brazil and Jamaica and many legendary stages including Montreux Jazz Festival, The Kennedy Center in Washington D.C. and Lincoln Center in New York. Bryan's talents have landed him alongside such artists as Al Green, Carlos Santana, Michael McDonald of the Doobie Brothers, Ladysmith Black Mambazo, the soundtrack for the movie *La Mission* with Benjamin Bratt, and recording and performing with Huey Lewis and The News to name a few. He is also a member of The Recording Academy and a voting member of The Grammy Awards.



ASHLING COLE, also known as "Biscuit," is a dynamic vocalist and performer whose powerful voice transcends genres. With deep roots in gospel, soul, and R&B, Ashling's musical journey has taken her from intimate local stages to international performances.

As a dedicated music educator, Ashling currently leads the Edna Brewer Middle School Choir, where she inspires young voices to develop their musical talents and build confidence through song. Her work with Elevate Oakland, a nonprofit dedicated to providing arts education to underserved schools, reflects her commitment to empowering youth through music.

Ashling is a prominent member of the award-winning vocal ensemble SoVoSó, known for its soulful a cappella sound blending jazz, gospel, and world music. She has also toured extensively with the legendary Larry Graham & Graham Central Station, sharing stages with iconic artists such as Prince. Her powerful presence and dynamic vocal delivery have made her a sought-after performer in both live and studio settings.

Whether mentoring students, performing on global stages, or creating uplifting content online, Ashling continues to inspire audiences with her heartfelt voice, passion for music, and dedication to community.



DAVID WORM is an Oakland native and a longtime member of Bobby McFerrin's Voicestra and performs with Gimme 5 and MOTION. He co-founded the acclaimed a cappella group SoVoSó and is part of the improvisational trio WeBe3 with Joey Blake and Rhiannon.

As a composer, David has scored works for Alvin Ailey Dance, Bandaloop, Robert Moses Kin, and more, earning multiple Isadora Duncan Award nominations. His composition

"Someday" was featured in Mikhail Baryshnikov's White Oak Project, and his music appears in films like *StepUp* and *Love Francesca*.

With over 80 recording credits, David is a sought-after session singer, composer, and vocal percussionist. He teaches improvisational singing, Circlesinging, and vocal percussion at institutions like Omega Institute, Esalen, and Berklee College of Music, sharing his expertise worldwide.

Thank you for joining us at the 11th NMfTV Festival!