

PWC COLLABORATES

PUCCINI AND WONG



Peninsula Women's Chorus • Spring 2024 Concerts

Dr. Anne K. Hege, Artistic Director
Anne Rainwater, Collaborative Pianist

with special guests

Golden Gate Men's Chorus and Joseph Piazza, Music Director

Saturday, May 4, 2024 at 8pm

Hosted by the PWC • Mission Santa Clara, Santa Clara

Sunday, May 5, 2024 at 4pm

Hosted by the GGMC • Mission Dolores Basilica, San Francisco



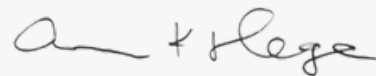
FROM THE ARTISTIC DIRECTOR

Puccini's *Messa di Gloria* for mixed chorus, brass, timpani, organ, and tenor soloist is a masterful forty-five-minute work. Puccini's vocal writing is exquisite. In this piece, you can hear his ability to create compelling musical themes that morph into something more complex, utilizing the romantic period's chromaticism and extended harmonic language. With the Golden Gate Men's Chorus, we have had the opportunity to explore the subtleties of this rarely performed work and are thrilled to share it with you today.

In counterpoint to the canonical nature of the Puccini, PWC spent this spring delving into uncharted territories as we explored Theresa Wong's new commission, "Night into Dawn." Through multiple workshops with Wong last fall, we were introduced to her improvisational language and the ideas that inspired the piece, including her experience sheltering with her family while on vacation in Lahaina, Hawaii, during the horrific fires. The piece, composed as a graphic score, led us to new ways of learning and rehearsing music. "Night into Dawn" is a ritual of hope where, within the sonic texture, we hear the crackling of fire and sonic manifestation of heat while simultaneously retaining a connection to the hope that guides us in the most challenging moments.

Complementing these two major works and opening our solo set in the first half is Sid Robinovitch's "Noche de Lluvia," a setting of Juana de Ibarbourou's poem of the same title. Robinovitch captures the sensual quality of the text's call to linger in a moment of intimacy in his tango-like setting. We follow this with Michael Bussewitz-Quarm's contemporary "Nigra Sum," which we first performed last fall. Returning to this piece with the composer's dedication "to all who have been displaced," I am struck by the final text, "flowers have appeared in our land," as I envision the hope and time needed for regrowth and new life in many current war-torn locations. We continue our solo set with Alice Parker's arrangement of the hymn "How Can I Keep from Singing" to honor Parker's life dedicated to choral music through choral compositions, arrangements, and work as an educator. In this arrangement, you can hear her choice to emphasize the wave-like contour of the melody by creating a canon of this line between the soloists and the chorus, mimicking waves tumbling upon waves in the third verse of the piece. We conclude our set with Arkadi Serper's arrangement of Mozart's "Overture to the Magic Flute." It is light and colorful, with hints of orchestration throughout the vocal textures. It is familiar, yet it's sure to surprise!

As I reflect on these past months in rehearsal, I am struck by the joy and community that have been present in the music-making process. I hope you can hear the love that has been part of our process of putting this together. We are thrilled to share this love and joy with all of you through this magnificent music.



Dr. Anne K. Hege
Artistic Director

PENINSULA WOMEN'S CHORUS • SPRING 2024 CONCERTS

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PUCCINI AND WONG

Saturday, May 4, 2024 at 8pm • Mission Santa Clara, Santa Clara
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Special guests **Golden Gate Men's Chorus**
Joseph Piazza, *Music Director*
Fred Cummins, *Accompanist*



PENINSULA WOMEN'S CHORUS

Noche de Lluvia (2000)
Nigra Sum (2019)

Sid Robinovitch
Michael Bussewitz-Quarm

Brooke Steele, *soloist*

Night into Dawn (2023)

Theresa Wong

World premiere, commissioned by the PWC

Jillian Saha, Jennifer Davidson Kim, Stacey Street, Katie Sanwick,
Cathleen Kalcic, and Susan Hogben, *ensemble*

How Can I Keep from Singing (2000)

Quaker Folk Hymn, arr. Alice Parker

Peggy Spool, *assistant conductor*; Cathleen Kalcic, *soloist*

Paula Chacon, Susan Hogben, Jennifer Song, and Wynn Tauberg, *ensemble*

Overture to *Die Zauberflöte* (1996)

W.A. Mozart, arr. Arkadi Serper

GOLDEN GATE MEN'S CHORUS

Inveni David (1868)

Anton Bruckner

Jesu, Rex admirabilis (2023)

Ivo Antognini

Darthulas grafsång (1919?)

Selim Palmgren

Son to Mother (2018)

Henrik Dahlgren

Long Road (2015)

Ēriks Ešenvalds

I'm Gonna Sing 'til the Spirit Moves in My Heart (1995)

Moses Hogan

GGMC COUNTERPOINT

Jubilate Deo (1982)

Henk Badings

Laudes de Saint Antoine de Padoue, #1 and #2 (1959)

Francis Poulenc

Quatre petite prières de Saint François d'Assise, #1 and #3 (1948)

Francis Poulenc

#7 Kanarbik from *Sügismaastikud* (1964)

Veljo Tormis

JOINT CHORUS

Messa di Gloria (1880)

Giacomo Puccini

Alex Boyer, *tenor*

Dan Gianola-Norris and Jason Park, *trumpets*

Cathleen Torres and Timothy Smith, *horns*

Nikki Hillis and Katie Curran, *trombones*

Anne Rainwater, *organ*

TEXT & PROGRAM NOTES

PENINSULA WOMEN'S CHORUS

Noche de Lluvia (Rainy Night) from *Canciones por Las Americas*, Sid Robinovitch, poem by Juana de Ibarbourou

The evocative words of Uruguayan poet and feminist Juana de Ibarbourou, also known as Juana de America (1892-1979) create a scene of great sensuality inside a bedroom and outside, where the rain is tapping with “little fingers” on the windowpane. The lush musical setting is by Canadian Sid Robinovitch, the first movement of a suite called *Canciones por las Americas*, premiered by the National Youth Choir of Canada in 2000.

Espera, no te duermas.
Quédate atento a lo que dice el viento
Y a lo que dice el agua que golpea
Con sus dedos menudos en los vidrios.

Todo mi corazón se vuelve oídos
Para escuchar a la hechizada hermana,
Que ha dormido en el cielo,
Que ha visto el sol,
Y baja ahora, elástica y alegre.

Escuchemos el ritmo de la lluvia.
Apoya entre mis senos
Tu frente taciturna.
Yo sentiré el latir de tus dos sienes,
Palpitantes y tibias.

Cómo estará de alegre el trigo ondeante!
Con qué avidez se esponjará la hierba!
Cuántos diamantes colgarán ahora
Del ramaje profundo de los pinos!

Espera, no te duermas. Esta noche
Somos los dos un mundo,
Aislado por el viento y por la lluvia
Entre las cuencas tibias de una alcoba.

—
*Wait, do not sleep.
Listen to what the wind is saying
And to what the water says tapping
With little fingers upon the window panes.*

*All my heart is listening
To hear the enchanted sister
Who has slept in the sky,
Who has seen the sun,
And now comes down, buoyant and gay.*

*Let us listen to the rhythm of the rain.
Cradle between my breasts
Your silent forehead.
I will feel the beating of your temples,
Throbbing and warm.*

*How gay the waving wheat will be!
How eagerly the grass will thrive!
What diamonds will cluster now
In the deep branches of the pines!*

*Wait, do not sleep. Tonight
The two of us are a world,
Isolated by wind and rain
In the warmth of a bedroom.*

Nigra Sum (I am Black), 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 “Nigram 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 pugnauerunt contra me;
posuerunt me custodem in vineis.
Surge et veni amica mea,
jam hiems transiit,
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.*

Night into Dawn, Theresa Wong, PWC Composer-in-Residence

World Premiere, commissioned by the Peninsula Women's Chorus 2023, Dr. Anne K. Hege, Artistic Director

This piece was written in response to my experience of being in Maui with family during the catastrophic hurricane and fire in August 2023. Reflecting on how communities operate in times of crisis, I wanted to delve into sounds and actions which examine the dynamics of care, improvisation, creativity, and communication. Throughout the piece, singers improvise within given parameters, requiring a heightened awareness amidst an unpredictable and ever-changing sonic surrounding. Melodies are juxtaposed with noise and textures to reflect the plural and contradictory nature of a crisis, in which alarm, uncertainty, and grief intertwine with the unexpected connection of generosity and care. My deepest thanks to Dr. Anne K. Hege, the community of PWC, and to the Herb Alpert and Ragdale Foundations for the opportunity to create this work. I dedicate this to the community of Lahaina and to the singers of the Peninsula Women's Chorus—that we may help each other to heal. — Theresa Wong

Stay side by side
This night is long
Hold a light
'Till morning dawns

How Can I Keep from Singing, a Christian hymn, Robert Lowry, lyrics by "Pauline T," arr. by Alice Parker

My life flows on in endless song,
above earth's lamentation
I hear the real though far-off hymn
That hails a new creation.

Though all the tumult and the strife
I hear that music ringing;
It sounds an echo in my soul:
How can I keep from singing?

When tyrants tremble, sick with fear,
And hear their death knells ringing;
When friends rejoice, both far and near,
How can I keep from singing?

In prison cell and dungeon vile
Our thoughts to them are winging:
When friends by shame are undefiled:
How can I keep from singing?

What though the tempest loudly roars,
I hear the truth, it liveth!
What though the darkness round me close,
Songs in the night it giveth.

No storm can shake my inmost calm
while to that rock I'm clinging;
Since Love is Lord of heaven and earth:
How can I keep from singing?

Overture to *Die Zauberflöte* (Magic Flute), W.A. Mozart, arr. by Arkadi Serper

The idea for singing this overture from Mozart's great opera came as a way to enjoy the exciting music written for orchestra in the way that only a chorus can. Because Mozart's instrumental music is so playful and so full of human spirit, the transcription from the orchestral score has been a natural for vocal ensemble. — Henry H. Leck

GOLDEN GATE MEN'S CHORUS

Inveni David, Anton Bruckner, text from *Psalms 89:20-21*

2024 marks the 200th anniversary of Austrian composer Bruckner's birth. The sacred motet, *Inveni David*, was written in 1868 for men's voices and trombones for the 24th anniversary of the Liedertafel Frohsinn in Linz, Austria.

Inveni David servum meum;
Oleo sancto meo unxi eum.
Manus enim mea auxiliabitur ei
Et brachium meum confortabit eum.
Alleluia.

—
*I have found David, my servant,
I have anointed him with my holy oil.
For my hand shall aid him
And my arm shall strengthen him.
Alleluia.*

Jesu, Rex admirabilis, Ivo Antognini, text from the *Matins for the Feast of the Holy Name of Jesus* (sung in Latin and English)

World premiere, commissioned by the Golden Gate Men's Chorus 2023, Joseph Piazza, Music Director.

Jesu Rex admirabilis,
Et triumphator nobilis,
Dulcedo ineffabilis,
Totus desiderabilis.

Quando cor nostrum visitas,
Tunc lucet ei veritas,
Mundi vilescit vanitas,
Et intus fervet caritas.

[Jesu dulcedo cordium,
Fons vivus, lumen mentium,
Excedens omne gaudium,
Et omne desiderium.]

Jesum omnes agnoscite,
Amorem eius poscite:
[Jesum ardentem quærite,
Quærendo inardescite.]

Te nostra Jesu vox sonet,
Nostri te mores expriment,
Te corda nostra diligant,
Et nunc, et in perpetuum.
Amen.

—
*O Jesus, King most wonderful!
[Thou conqueror renowned,
Thou sweetness most ineffable,
In whom all joys are found!]*

*[When once Thou visitest the heart,
Then truth begins to shine;
Then earthly vanities depart;
Then kindles love divine.]*

*O Jesus! Light of all below!
Thou font of life and fire!
Surpassing all the joys we know,
And all we can desire:*

*May every heart confess Thy Name,
And ever Thee adore;
And, seeking Thee, itself inflame
To seek Thee more and more.*

*Thee may our tongues forever bless;
[Thee may we love alone;
And ever in our lives express
The image of Thine own.]
Amen.*

Darthulas grafsång, Selim Palmgren, text by Johan Ludvig Runeberg

Flicka från Kola, du sofver!
Selmas strömmar, de blåa, kring dig tiga.
De sörja dig nu, du sista gren
Af Thrutills stam.

O, när står du opp i din skönhet åter?
Skönaste flicka i Erin!
Du sofver grafvens långa sömn,
Din morgonrodnad är fjerran.

Aldrig, o, aldrig nalkas väl solen
Väckande mer din bädd: — "stå upp!
Stå upp Darthula!
Vår är därute,
Dess vindar susa.
På gröna kullar, tjusande flicka,
Vagga nu blommor, i dalen skjutande löf!"

För alltid, för alltid, o sol, du vike
Från flickan från Kola: hon sofver.
O, hon står ej upp i sin skönhet åter,
Ej ser du, hur huld hon vandrar mer.

— Continued

*Girl from Kola, you are sleeping!
Selma's currents, the blue ones, are silent around you.
They mourn you now, you last branch
Of Thrutil's tribe.*

*Oh, when will you rise in your beauty again?
Most beautiful girl in Erin!
You sleep the grave's long sleep,
Your morning blush is far away.*

*Never, oh, never well approaches the sun
Waking up more your bed: – "get up!
Stand up Darthula!
Spring is out there,
Its winds are whistling.
On green hills, charming girl,
Cradle now flowers, in the valley shooting leaves!"*

*Forever, forever, O sun, thou wilt
From the girl from Kola: she is sleeping.
Oh, she does not rise again in her beauty,
Don't you see how deeply she wanders more.*

Son to Mother, Henrik Dahlgren, text by Maya Angelou

I start no
wars, raining poison
on cathedrals,
melting Stars of David
into golden faucets
to be lighted by lamps
shaded by human skin.

They
say you took my manhood,
Momma.
Come sit on my lap
and tell me,
what do you want me to say
to them, just
before I annihilate
their ignorance?

Long Road, Ēriks Ešenvalds, original Latvian text by Paulīna Bārda, English translation by Elaine Singley Lloyd

I love, I love you night and day
As a star in the distant sky.
And I mourn for this one thing alone
That to love, our lifetime was so short, so short.

A long road to heaven's shining meadow
And never could I reach its end.
But a longer road leads to your heart,
Which to me seems distant as a star.

High above the arch of heaven bends
And light so clear is falling.
Like a flower'ing tree the world is blooming.
Overwhelmed, my heart both cries and laughs.
Oh, like a flower'ing tree the world is blooming.
Overwhelmed, my heart both cries and laughs, and
laughs.

A long road to heaven's shining meadow
And never could I reach its end.
But a longer road leads to your heart,
A longer road leads to your heart, my love!
Which to me seems distant as a star. A long road.

I'm Gonna Sing 'til the Spirit Moves in My Heart, Moses Hogan,
TTBB arr. by Peter A. Eklund

I'm gonna sing 'til the spirit moves in my heart.
I'm gonna sing 'til Jesus comes.
Sing, oh my Jesus, 'til He comes.

It was grace that taught me,
It was grace that kept me,
And it's grace that will lead me home, hallelu!

I'm gonna pray 'til the spirit moves in my heart.
I'm gonna pray 'til Jesus comes.
Pray, oh my Jesus, 'til He comes.

Can't you feel the spirit move!
Can't you feel it movin'?

I'm gonna shout 'til the spirit moves in my heart.
I'm gonna shout 'til Jesus comes.
Shout, oh my Jesus, 'til He comes.

GGMC COUNTERPOINT

Jubilate Deo, Henk Badings
Psalms 66:1-2,16, Offertory for the 2nd Sunday after Epiphany

Jubilate Deo universa terra.
Psalmum dicite nomine eius.
Venite et audite et narrabo vobis omnes
Qui timetis Deum
Quanta fecit Dominus
animæ meæ.
Alleluia.
—

*Shout with joy to God, all the earth.
Sing a psalm to His name.
Come and hear, all you who fear God,
And I will tell you
What great things the Lord
has done for my soul.
Alleluia.*

Laudes de Saint Antoine de Padoue, #1 and #2, Francis Poulenc
13th C. Franciscan chants for the Feast of St. Anthony

Quatre petite prières de Saint François d'Assise, #1 and #3,
Francis Poulenc
Text attributed to St. Francis of Assisi (c. 1181-1226)

O Jesu
(Laudes de Saint Antoine de Padoue #1)

O Jesu perpetua Lux,
Tot in Antonio
Signis dans splendorem,
De quo no incongrua
Nobis gloriatio.

O Jesu perpetua Lux,
Tot in Antonio
Tibi dat honorem:
Gratia per hunc tua
Nos in vase proprio
Ferre da liquorem,

Lampade non vacua
Lumen det religio,
Caritas ardorem:
Donec in domo sua
Pater frui præmio
Donet post laborem.

– Continued

*O Jesus, everlasting light,
So often in Anthony
You showed your splendor
Through miracles, of whom
A fitting praise from us.*

*O Jesus, light eternal,
So often Anthony
Gives honor to you:
Through him, by your grace,
Grant that we might carry our oil
In our own vessel,*

*By our burning torches
May religion give light,
And charity [give] heat,
Until the Father grants us in His house
The enjoyment of our reward
After our earthly labors.*

Salut, Dame Sainte
(*Quatre petite prières de Saint François d'Assise #1*)

Salut, Dame Sainte,
reine très sainte, Mère de Dieu,
ô Marie qui êtes vierge perpétuellement,
élue par le très saint Père du Ciel,
consacrée par Lui, avec son
très saint Fils bien aimé
et l'Esprit Paraclet,
vous en qui fut et demeure
toute plénitude de grâce et tout bien!
Salut, palais; salut, tabernacle;
salut, maison; salut, vêtement;
salut, servante; salut, Mère de Dieu!
Et salut à vous toutes,
saintes vertus qui par la grâce
et l'illumination du Saint Esprit,
êtes versées dans les cœurs des fidèles
et, d'infidèles que nous sommes,
nous rendez fidèles à Dieu.

—
*Hail, Holy Lady,
most holy queen, Mother of God,
O Mary who art perpetually virgin,
chosen by the most holy Father of Heaven,
consecrated by Him with His
most holy and most beloved Son
and the Holy Paraclete,
thou in whom was vested and remains
the fullness of grace and all good!
Hail, palace; hail, tabernacle,
hail, dwelling-place; hail, raiment,
hail, handmaid, hail, Mother of God!
And hail to all ye
holy virtues who, by the grace
and inspiration of the Holy Spirit,
are poured into the hearts of the faithful
and make us, faithless as we are,
faithful to God.*

O proles
(*Laudes de Saint Antoine de Padoue #2*)

O proles Hispaniæ, beate Antoni,
Pavor infidelium, nova lux Italiæ,
Nobile depositum urbis Paduanæ!
Fer, Antoni, gratiæ beate Antoni
Ne prolapsis veniæ
Tempus breve creditum defluat inane.

—
*O Son of Spain, blessed Anthony,
Terror of unbelievers, new light of Italy,
Noble treasure of the city of Padua,
Bring us grace, O blessed Anthony,
Lest we should fall from mercy
And our short time slip away in vain.*

Seigneur, je vous en prie
(*Quatre petite prières de Saint François d'Assise #3*)

Seigneur, je vous en prie,
que la force brûlante et douce de votre amour
absorbe mon âme et la retire
de tout ce qui est sous le ciel,
afin que je meure par amour de votre amour,
puisque vous avez daigné
mourir par amour de mon amour.

—
*Lord, I beg you,
that the burning and sweet force of your love
might absorb my soul and withdraw it
from all that is beneath the sky,
so that I might die for the love of your love,
since you condescended
to die for the love of my love.*

#7 Kanarbik (Heather) from *Sügismaastikud* (Autumn
landscapes), Veljo Tormis, text by Viivi Luik

Kurb lilla kanarbik
Meeletult lõõskab
Päikese vimane virgendus silmis,
Muidu kõik on kui ikka,
Need samad on nurmed,
Need samad on teed,
Ainult nende peal põleb,
Maailma surune leek.

—
*Sad purple heather bell
Frantically blazes
Capturing aftermost flickering sunlight,
And all else is as ever,
As ever the meadows,
As ever the roads,
Only over them burning,
The suppressed flame of the world.*

JOINT CHORUS

Messa di Gloria, Giacomo Puccini

Giacomo Puccini (1858–1924) was an Italian composer renowned for his emotionally resonant operas that have become cornerstones of the genre. Born in Lucca, Italy, into a musical family, Puccini studied at the Conservatorio di Milano, where he developed his distinctive style blending Italian romanticism with verismo realism. His masterpieces include *La Bohème*, *Tosca*, and *Madama Butterfly*, characterized by their lush melodies and dramatic narratives.

Puccini's *Messa di Gloria*, completed in 1880 when he was just 22 years old, was his graduation thesis from Istituto Musicale Puccini in Lucca. Through this composition, he pays homage to his family's deep-rooted connection with sacred music within the city. Written for a grand mass setting, the piece demonstrates Puccini's early mastery of vocal writing and orchestration. While not as well-known as his operas, *Messa di Gloria* offers a glimpse into the youthful brilliance of Puccini's musical genius, foreshadowing the iconic works that would define his career.

Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie eleison.

—
*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

Gloria

Gloria in excelsis Deo
et in terra pax hominibus bonæ voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.

Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex cœlestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe, Domine Deus.

Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus Sanctus,
tu solus Dominus, tu solus Altissimus,
Jesu Christe, cum Sancto Spiritu
in gloria Dei Patris.
Amen.

—
*Gloria to God in the highest
and on earth peace to people of good will.
We praise you, we bless you,
we worship you, we glorify you,*

*We give you thanks
for your great glory,
Lord God, heavenly King,
almighty God and Father.
Lord Jesus Christ, only begotten, Lord God,*

*Lamb of God, Son of the Father,
you who take away the sins of the world,
have mercy on us;
You who take away the sins of the world,
receive our prayer
you who are seated at the right hand of the Father,
have mercy on us.*

*For you alone are the Holy One,
you alone are the Lord, you alone are the Most High,
Jesus Christ, with the Holy Spirit,
in the glory of God the Father.
Amen.*

Credo

Credo in unum Deum, Patrem omnipotentem,
Factorem cœli et terrae,
Visibilem omnium et invisibilem.

Et in unum Dominum Jesum Christum,
Filius Dei unigenitum,
et ex Patre natum ante omnia sæcula.
Deum de Deo, Lumen de Lumine,
Deum verum de Deo vero,
genitum, non factum, consubstantialem Patri;
per quem omnia facta sunt.

Qui propter nos homines et propter nostram salutem,
descendit de cœlis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die,
secundum Scripturas,
et ascendit in cœlum,
sedet ad dexteram Patris.

Et iterum venturus est cum gloria,
iudicare vivos et mortuos,
cuius regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem,
qui ex Patre Filioque procedit.

Qui cum Patre et Filio
simul adoratur et conglorificatur:
qui locutus est per prophetas.

Et unam, sanctam, catholicam
et apostolicam Ecclesiam.

Confiteor unum baptisma in remissionem peccatorum,
et expecto resurrectionem mortuorum,
et vitam venturi sæculi. Amen.

—
*I believe in one God, the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.*

*And in one Lord Jesus Christ,
the only Son of God,
eternally begotten of the Father.
God from God, Light from Light,
true God from true God,
begotten not made, of one being with the Father,
through whom all things were made.*

*Who for us men and our Salvation
came down from heaven.
By the power of the Holy Spirit and became incarnate
from the Virgin Mary and was made man.*

*For our sake he was crucified under Pontius Pilate,
he suffered death and was buried.
On the third day he rose again
in accordance with the Scriptures,
he ascended into heaven,
and is seated at the right hand of the Father.*

*And he will come again in glory
to judge the living and the dead,
and his kingdom will have no end.*

*I believe in the Holy Spirit, the Lord, the giver of life,
who proceeds from the Father and the Son.*

*Who with the Father and the Son
is worshipped and glorified,
who has spoken through the Prophets.*

*And I believe in one holy catholic
and apostolic Church.*

*I acknowledge one baptism for the forgiveness of sins,
and I look for the resurrection of the dead,
and the life of the world to come. Amen.*

Sanctus

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt cœli et terra gloria tua.
Hosanna in excelsis.

*Holy, Holy, Holy Lord, God of Sabaoth.
Heaven and earth are full of your glory.
Hosanna in the highest.*

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

*Blessed is he who comes in the name of the Lord.
Hosanna in the highest.*

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

*Lamb of God, who takes away the sins of the world,
have mercy on us.*

*Lamb of God, who takes away the sins of the world,
have mercy on us.*

*Lamb of God, who takes away the sins of the world,
grant us peace.*



PWC-GGMC Joint Rehearsal at Mission Santa Clara • Photo: Deanne Tucker

**SING
WITH THE
PWC**

Auditions

WHEN?

May 13, 16 & 20
August 12 & 15



WWW.PWCHORUS.ORG

ABOUT THE PWC



Photo: Zach Miley

Since 1966, the Peninsula Women's Chorus (PWC) has become synonymous with artistic excellence in choral music. Known for its adventurous 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 46 new works and released seven CD recordings over the last ten years. Among the PWC honors are: third place winner of The American Prize in 2023 in Virtual Performance, first place winner 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 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 and an appearance at the closing ceremony of the Chorus America Conference in 2023. In addition to extensive performances throughout the San Francisco Bay Area, the chorus has been heard on National Public Radio, has appeared on television both nationally and internationally, and has participated in international choral festivals in Spain in 2023 and Argentina in 2015.

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 ten 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 opportunity with the PWC. 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 and gives the PWC an even fuller sound for the ViVo portions of its repertoire. After celebrating its 50th anniversary season in 2016-17, the PWC dove right into another 50 years of enriching its community with vibrant music. www.pwchorus.org

PWC CHORUS ROSTER

SOPRANO 1

Karina Chen‡, Margaret Daul, Jennifer Davidson Kim, Rori Escudero‡, Marjie Hempstead*, Susan Hogben, Katharina Huang, Emily Jiang, Jillian Saha, Kathryn Sanwick, Brooke Steele, Stacey Street, Jane Walker, Helen Yu

SOPRANO 2

Sara Asher, Helen Bailey, Vicki Brown, Ann Crichton, Jan Cummins, Petra Dierkes, Eloise Dumas‡, Barbara Hennings, Vanessa Lemahieu, Jane Lien, Jenny Mandal*, Andra Marynowski, Eithne Pardini, Allie Sanzi*, Peggy Spool, Wynn Tauberg

ALTO 1

Kate Andrade, Alexis Wong Baird, Lynn Chang, Raquel Coelho*, Lynne Haynes-Tucker, Cathleen Kalcic, Betsy Landergren, Fiona Lau, Kathryn MacLaury, Heather Mannion, Debbie Romani, Jennifer Song, Lydia Stallings*, Deanne Tucker, Tenaya Zoeller

ALTO 2

Hildy Agustin, Morgan Ames, Tricia Baldwin, Alice Bauder, Paula Chacon, Lisa Collart, Marjorie Feldis, Sonia Gaind-Krishnan, Grace Lee, Ann Miller*, Michaela Montana, Martha Morgan, Jenni Murrill*

* **ViVo**: The Virtual Voices Program supports participation in PWC at a lower commitment level. ViVo participants perform a limited selection of our repertoire in our concerts. In spring 2024, ViVo participated in the first part of the concert.

‡ **Mentees**: high school students participating in the PWC Mentorship Program.

ABOUT THE PWC ARTISTS & STAFF



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 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 Volti 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



Peggy Spool, Assistant Conductor

Peggy Spool founded Vivace Youth Chorus in 2003. She retired in 2020 and is now serving as Emeritus Artistic Director. She has worked with youth choruses in the San Francisco Bay Area for over 25 years, including having prepared children's choruses for Opera San José, San José State Choirs, San Jose Symphonic Choir, and Mission City Opera. Prior to founding Vivace, she was a music director at Cantabile Youth Singers in Los Altos, California. She maintains a private vocal studio, teaches the children's choir at Stone Church of Willow Glen, and sings with Peninsula Women's Chorus.

Ms. Spool received a Bachelor of Music in Vocal Performance from Boston University, a Master of Music in Vocal Performance from San Francisco Conservatory of Music, and a Certificate in Kodály Music Education from Holy Names University. She is a member of the American Choral Directors Association (ACDA) and has served as the Children's Repertoire and Resources Chair for both the California Choral Directors Association and the Western Division States ACDA. She is also a member of National Teachers of Singing and the Organization of American Kodály Educators.



Anne Rainwater, Collaborative Pianist

Concert pianist Anne Rainwater is a dexterous musician known for her vibrant interpretations of works from J.S. Bach to John Zorn. Recognized for her "boldly assertive rhetoric" (San Francisco Examiner) and "bright golden honeycomb for a brain" (Roy Doughty, poet), she engages audiences as a soloist, chamber musician, and lecture artist locally and around the country. Anne has performed in venues and festivals throughout the US and Europe, including the Kennedy Center, the Donau Festival in Austria, Kampnagel in Germany, Severance Hall in Cleveland, Ohio, and Bargemusic. She holds degrees from the Oberlin Conservatory and the Manhattan School of Music. Anne curates a monthly musical gathering called the Vernon Salon Series, which she founded in 2016. She has released 3 solo albums – J.S. Bach's *Goldberg Variations* (2018), *Anywhere But Here* (2020), featuring electronic keyboard works by Jude Traxler, and *Ave Maria: Variations on a Theme by Giacinto Scelsi* (2023), a vocal and piano work by Ian Power out on Carrier Records. Anne is a 2019 recipient of an InterMusic SF Grant. She is working on her first book, which explores the internal and external ecosystems that contribute to the understanding, practicing, and performing of music. Highlights of her 2023/2024 season include performances at Santa Clara University and Cal State East Bay in California and Roulette in Brooklyn, New York. She also has an upcoming record release on New Focus Records featuring a trombone and piano single by Brooklyn composer Scott Wollschleger. When not at the piano or writing, Anne is running long distances, playing tennis, reading, or obsessively watching baseball. www.annerainwater.com



Theresa Wong, PWC Composer-in-Residence

Theresa Wong is a composer, cellist, vocalist, and intermedia artist 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 for The Future Is Female project, and *Harbors*, co-composed with Long String Instrument inventor Ellen Fullman and chosen as one of The Wire's top 50 releases of 2020. Her multimedia piece *The Unlearning*, 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, Peninsula Women's Chorus, NakedEye Ensemble, Long Beach Opera, Del Sol Quartet, and Splinter Reeds. She has shared her work internationally at venues including Fondation Cartier in Paris, Cafe Oto and Barbican Centre in London, San Francisco Asian Art Museum, Museo d'Arte Orientale in Torino, Sydney Festival, and The Stone in New York City. Wong is currently based in the San Francisco Bay Area. www.theresawong.org



Kathryn Sanwick, General Manager

Kathryn discovered a love of choral music in college when she joined the choir as a timid freshman. It was such a positive experience that she quickly made the decision to change her major to music, building on her formative years as a student of the piano. By the time she graduated, she had interned with the American Composers Forum of Los Angeles and knew her preferred career path was in arts administration. She had a few detours along the way, including earning her master’s degree in music systems from San Jose State University, before serving as a private lesson coordinator and later registrar at the Community School of Music and Arts in Mountain View. She joined the Peninsula Women’s Chorus in 2007, and in 2021, she became PWC’s first general manager.



Jungmee Kim, Marketing Director & Graphic Designer

Following her tenure as a PWC pianist from 2010 to 2015, Jungmee returned to the PWC in 2018, taking on the role of Marketing Director, and later assuming Graphic Designer responsibilities in 2019. Leveraging her creativity, drive, and extensive background as a performer and arts administrator, Jungmee has been fostering PWC’s evolution, adaptability, and growth. She holds degrees from New England Conservatory, Harvard University, and Northeastern University, and is an opera coach and staff pianist at Conservatorio di Milano “Giuseppe Verdi” in Milan, Italy—the very institution where Giacomo Puccini himself attended between 1880 and 1883.

PWC ACKNOWLEDGEMENTS

OUTGOING BOARD CO-PRESIDENTS

The Peninsula Women's Chorus would like to extend heartfelt gratitude to **Co-Presidents Lisa Collart and Tricia Baldwin**, who are stepping down from the PWC Board at the end of June 2024. Together, they have served on the Board of Directors for 22 years, each holding the position of Board President for several terms. Lisa and Tricia have helped navigate PWC through significant challenges, pursued incredible opportunities for the chorus, and helped build and support strategic ideas internally and externally to support PWC’s values of artistic excellence and inclusive community. Although they will be missed on the Board, we are thrilled they will continue to be active members of the chorus. **Thank you so much, Lisa and Tricia, for your deep commitment to PWC, for your many years of service, and for all that you bring to the organization!**

AUXILIARY SUPPORT

Ellie Chambers, Todd Collart, Alex Crichton, Ruthellen Dickinson, Beatrice Fanning, Lauri Feetham, Corky Fulton, May Goodreau, Zac Jennings, Roselena Martinez, Mercy Navarro, Kathy Plock, Susan and Brian Rooke, Gail Schwettman, Kyle Sofman, Éric Spérano, Alan Spool, and Dave Dix.

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Kate Andrade, Ann & Alex Crichton, Jan Cummins, Foothill College, Foothills Congregational Church of Los Altos, Cathleen & Frank Kalcic, Hogan Lovells, Meets the Eye Studios, Palo Alto Chamber Orchestra, Katie & Luke Sanwick, and Jane Walker

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ABOUT THE GGMC

The Golden Gate Men's Chorus is a select group of 50 men, representing the ethnic and social diversity of San Francisco, who share a common love of choral music. Founded in 1982, the Golden Gate Men's Chorus is dedicated to giving voice to the gay community through song. The Chorus is committed to excellence and joyous music-making; providing a supportive and nurturing atmosphere for our members' artistic and social self-expression; and sharing and expanding the rich and continuing tradition of male choral music. In November 2023, GGMC sang at the Lisbon Sings festival in Portugal and received gold medal diplomas for Equal Voice and Folklore chorus categories, with Counterpoint receiving a silver medal diploma for the Sacred Music category. In July 2018, GGMC toured the UK and competed at the Llangollen International Musical Eisteddfod in Wales, where the chorus took 1st place in the Adult Folk Song Choir competition and Counterpoint took 3rd place in the International A Cappella Group competition. In 2016 at the Golden State Choral Trophy in Monterey, CA, the chorus was named category winner for male choruses and awarded a gold medal diploma. In 2014 at the World Choir Games in Riga, Latvia, GGMC was awarded gold medals in the "Musica Sacra with accompaniment" and "Male Choirs" Champions Competitions and a silver medal in the "Spiritual" Champions Competition. The GGMC continues to broaden its musical repertoire and to grow as an arts organization. Read more about us at www.ggmc.org.



ABOUT COUNTERPOINT

Counterpoint is the select group of the GGMC. Founded in 1998 by former GGMC Music Director Joseph Jennings, Counterpoint specializes in a cappella repertoire from Renaissance to contemporary music. With voice parts ranging from countertenor to bass, Counterpoint has gained a reputation throughout the San Francisco Bay Area for its artistry, varied repertoire, and engaging performances.

GGMC CHORUS ROSTER

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Music Engraving: Tony Mauro
Recording Engineer: Zach Miley

The GGMC is sponsored in part by a grant from the San Francisco Grants for the Arts, and is a proud member of GALA Choruses and Chorus America.

ABOUT THE GGMC ARTISTS & STAFF



Joseph Piazza, Music Director

Joseph Piazza was appointed as Music Director of the Golden Gate Men's Chorus in May of 2010. During his tenure with GGMC, Mr. Piazza has appeared with the chorus at international and state choral festivals, released recordings of newly commissioned works, partnered with community arts organizations, and brought outstanding performances to the San Francisco Bay Area. In July of 2018, Piazza conducted GGMC at the Llangollen International Musical Eisteddfod in Wales on its tour of the UK, where the Chorus took 1st place in the Adult Folk Song Choir competition and Counterpoint took 3rd place in the International A Cappella Group competition. In November of 2016, GGMC was the category winner of the Golden State Interkultur International Festival whose finish placed the chorus as the number one ranked male chorus in North America and the number 10 male chorus in world rankings. In October of 2016, GGMC released its second CD under the direction of Piazza of new works for male choir commissioned by GGMC from composers such as Vytautas Miškinis, Ivo Antognini, David Conte, Leonard Enns, Ēriks Ešenvalds, Fredrik Sixten, and Stephen Main. In February of 2014, GGMC performed at the American Choral Directors' Western Division Regional Convention and in July 2014 at the World Choir Games in Riga, Latvia, where GGMC was awarded gold medals in the "Musica Sacra with Accompaniment" and "Male Choirs" Champions Competition and a silver medal in the "Spiritual" Champions Competition.

Piazza received his musical degrees from Northwestern University and the University of Cincinnati College Conservatory of Music. He was the former Music Director of Piedmont High School Acapella Choir and the founding director of ECCO, the alumni chorus of the Piedmont East Bay Children's Choir, representing outstanding high school vocalists from the Bay Area. Under his direction, the Piedmont Acapella Choir has toured the People's Republic of China, England, Scotland, Ireland, Canada, Italy, Hungary, and Germany. In 2008, on the occasion of Handel's 200th birthday, the choir performed *Messiah* in Halle, Germany. In 2007, the choir performed John Rutter's *Requiem* at Carnegie Hall with John Rutter conducting. In 2002, the choir was one of four featured at the Festival of Choirs under the direction of Vance George, at Davies Symphony Hall in San Francisco and again in 2010 performing with Chanticleer. The chorus appeared again at Carnegie Hall in 2011, 2012, and 2014. Mr. Piazza studied conducting and rehearsal techniques with Vance George; he has also worked with Dennis Keene and the Gregg Smith Singers. He appears as guest conductor with community choruses across California.



Fred Cummins, Accompanist

Fred Cummins received his BA in music, MA in music education, and MBA from Stanford University. Early in his music career, Fred sang and played bass with Waterwheel, a folk/jazz duo. He and his partner wrote and arranged tunes, recorded an album, and were featured for two years at the Palo Alto Chamber Orchestra's summer concert series. Fred was the first paid director of The Community School of Music and Arts in Mountain View. While there, he established choruses in ten elementary schools and directed in five. He also wrote grants that funded ten "artists in the community" for two years.

Fred is organist and choir director at Foothills Congregational Church in Los Altos. He has written and arranged several pieces for the church's singing and bell choirs and actively recruits musicians to sing and play during church services. The result is a broad mix of styles including classical, bluegrass, gospel, praise, jazz, and what might be called "fusion." An active chamber musician, Fred often plays recitals in the Los Altos area.

Fred has sung with the San Francisco Choral Artists, San Francisco Bach Choir, Stanford Early Music Singers, Stanford Memorial Church Choir, and Stanford Mendicants, which he also led for two years. He joined the Golden Gate Men's Chorus in January 2010 as a baritone. In August 2010, he was appointed as Accompanist of the GGMC.



Randall Kikukawa, Managing Director

Randall Kikukawa holds degrees from Harvard University (German Literature) and UC-Berkeley (Germanic Linguistics and Historical Linguistics). Originally from Wisconsin, he attended high school in Honolulu, Hawaii, where he sang with the Honolulu Symphony Chorus. While at Harvard, he sang with the Harvard-Radcliffe Collegium Musicum. After moving to the Bay Area in 1979, he sang with the UC-Berkeley Collegium Musicum and the Lesbian/Gay Chorus of San Francisco and served on the board of directors of the LGCSF for four years. He has been the music director of the GLBTQ+ Asian Pacific Alliance (GAPA) Men's Chorus since January 1991.

Under his direction, the GAPA Men's Chorus has sung throughout the Bay Area, as well as in Seattle, WA; Los Angeles; Montréal, Québec; Denver, CO; and most recently in Taipei, Taiwan, and Tokyo, Japan, where the chorus represented the US in the first and third Asian Hand in Hand LGBT choral festivals in November 2015 and April 2019.

Randall is a founding member of the Golden Gate Men's Chorus and has sat on the Board of Directors since 1985 in a variety of positions: CEO (14 years), Secretary (4 years), General Manager (2 years), and CFO (20 years). In April, 2015, he was appointed Managing Director for the GGMC.



Alex Boyer, Tenor

Tenor Alex Boyer's 2023-24 season includes covering Ruggiero in the Metropolitan Opera's production of *La Rondine*, singing Cavaradossi in *Tosca* with Livermore Valley Opera and Pocket Opera, the Duke in *Rigoletto* with Opera in the Heights, and a workshop of Dolores by composer Nicolas Benavides with West Edge Opera. The tenor also sings Beethoven's *Ninth Symphony* with the Idaho Falls and Modesto Symphonies. The busy tenor assays his first Wagner with West Edge Opera in *Legends of the Ring* and joins San Francisco Opera as Remendado in *Carmen*.

Previous engagements include Cassio in *Otello* with Livermore Valley Opera, performances with Festival Opera at Piedmont Center for the Arts, a snapshot concert with West Edge Opera, a Vienna Operetta concert at the Vallejo Performing Arts Center, and Beethoven's *Ninth Symphony* with the Quad City Glacier Symphony Orchestras. The artist has also sung Tichon in Janáček's *Káťa Kabanová*, Cavaradossi in *Tosca*, Captain Ahab in Jake Heggie's *Moby Dick*, as well as Dr. Richardson in *Breaking the Waves*, Sam Polk in *Susannah* and Des Grieux in *Manon Lescaut*.

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MORE INFO www.pwchorus.org/mentorship
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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."

2024 CONGRATULATIONS SARA ASHER!

Sara has contributed to PWC's mission for 25 years, as Section Leader, Board President, and computer tech support guru. Her part-track recordings, and her kindness, caring, and dedication have been invaluable to her fellow singers.

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- 2017 Anne Cover Anderson
- 2018 Andra Marynowski
- 2019 Ruthellen Dickinson
- 2020 Martin Benvenuto
- 2021 Cathleen Kalcic
- 2022 Tricia Baldwin
- 2023 Lisa Collart

 **BAY CHORAL GUILD**

American Journey

Join our tour through America's musical history, including Northern & Southern Harmony; songs of the Underground Railroad, Civil War, and Western Frontier; "art" songs by diverse composers; classics by Samuel Barber & Randall Thompson; Broadway theatre; and jazz.

Saturday, June 1, 7:30pm
Campbell United Methodist Church, Campbell

Sunday, June 2, 4:30pm
First Congregational Church, Palo Alto

Tickets at the door or online, www.baychoralguild.org

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