

An artistic painting of a cracked red heart, symbolizing resilience and beauty. The heart is set against a background of swirling purple and blue colors. Several monarch butterflies are depicted around the heart, and a bright starburst emanates from the top left. The overall mood is one of hope and transformation.

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

## FROM THE ARTISTIC DIRECTOR

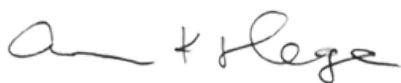
Welcome to our spring concert, ***Break Open to Beauty!*** This spring, we turn our attention inward—toward connecting with and expanding our capacity to feel. Perhaps, like me, you are carrying complicated emotions about where this world is heading. I find myself wondering whether these feelings are self-indulgent, inefficient, and a distraction from the "real" work that needs to be done. Do we have the time for these messy, overwhelming, and debilitating feelings? Or, looking at it differently, how can we afford to lose a connection to our feelings? Our emotions are not obstacles; they are signs of life. They confirm what we hold dear: our convictions, passions, love, care for others, our dreams—and hope. If we don't take the time to explore and stretch into our feelings, how can we truly know what we believe in or what we value?

One of music's most essential gifts is its invitation to feel, and to make time for feeling. This concert, in particular, has been thoughtfully curated to invite you to connect more deeply with your emotions. We open with Thomas Morley's light and playful "Fire, Fire My Heart." Though outwardly a bright madrigal of burning passion, its B section includes a slowing and opening of true yearning through suspension and resolution. Next, PWC premieres a work-in-progress showing of the first act of "The sound of grief," an opera for chorus and video by our 2024-2026 Composer-in-Residence Freida Abtan. This powerful new work explores the destructive force of grief that can devastate the world around us. Radiance continues with two new works from our collaboration with the Stanford Music Department, where we've served as one of this year's guest ensembles. The first piece, "Slow Traveler" by Calvin Van Zytveld, creates a moment of expansive listening, where time seems to stretch and perception slows. Lemon Guo's "Crying Cicadas" describes a fantastical transformation through grief. The full chorus returns for the premiere of Amy X Neuburg's "What Place Is This?", a three-movement work for a spatialized chorus divided into five choirs. It explores the meaning of home, the impact of displacement, and the often-fractured paths we take to find our way forward. We immediately follow this with "Nigra Sum," Michael Bussewitz-Quarm's evocative setting of the Song of Songs, highlighting the hope of a return home and the possibility of rebirth. The first half of the concert concludes with Ron Jeffers' stirring arrangement of "Amazing Grace," a reflection on the connection we can find, even amid struggle.

We close the concert with Giovanni Pergolesi's *Stabat Mater*, a profound multi-movement work that leads us on a heart-wrenching journey of empathy with Mary. Through his exquisite choral writing, Pergolesi walks us beside her as she bears witness to Christ's final day. We are invited to mourn, to weep, and to break open with her, as this ancient story becomes a vessel for the suffering experienced by so many at the hands of others. Whether through shifts in food aid policies, the deportation of citizens, or the bullying and exclusion of those deemed "other," *Stabat Mater* calls us to open our hearts to the suffering that surrounds us—reminding us that this tenderness, this willingness to feel is an essential part of what it means to be human.

Thank you for joining us on this journey. May your heart be broken open to beauty!

**Dr. Anne K. Hege**  
Artistic Director



PENINSULA WOMEN'S CHORUS • SPRING 2025 CONCERTS

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

**Fire, Fire My Heart** ‡ (1595, arr. 1965) Thomas Morley, arr. Norman Greyson

**The sound of grief** (2025) Freida Abtan  
*Movement 1 Premiere; Commissioned by the PWC*  
Stacey Street, Emily Jiang, and Sara Asher, *soloists*

**New Works by Stanford Graduate Composers Project**

**Slow Traveler\*** (2024) Calvin Van Zytveld  
**Crying Cicadas\*** (2024) Lemon Guo  
Lemon Guo, *soloist*

**What Place is This?** ‡ (2025) Amy X Neuburg  
*World Premiere; Commissioned by the PWC*

**Nigra Sum** ‡ (2019) Michael Bussewitz-Quarm  
Brooke Steele, *soloist*

**Amazing Grace** ‡ (1772, arr. 1996) John Newton, arr. Ron Jeffers

**Stabat Mater** (1736) Giovanni Battista Pergolesi

1. **Stabat mater dolorosa**
2. **Cujus animam gementem** • Stacey Street, *soloist*
3. **O quam tristis et afflicta**
4. **Quae moerebat et dolebat** • Paula Chacon, *soloist*
5. **Quis est homo qui non fleret** • Allison Rosengard and Petra Dierkes, *soloists*
6. **Vidit suum dulcem natum** • Cathleen Kalcic, *soloist*
7. **Eja, mater, fons amoris** • Paula Chacon, *soloist*
8. **Fac ut ardeat cor meum**
9. **Sancta mater, istud agas** • Cathleen Kalcic and Martha Morgan, *soloists*
10. **Fac ut portem Christi mortem** • Allison Rosengard, *soloist*
11. **Inflamatus et accensus**
12. **Quando corpus morietur**
13. **Amen**

\* *Radiance*  
‡ *ViVo repertoire*



## TEXT & PROGRAM NOTES

**Fire, Fire My Heart** from *The First Set of Ballads*, Thomas Morley, arr. by Norman Greyson

“Fire, Fire, My Heart” is a lively piece, characterized by its expressive text and engaging rhythms. The text reflects the intense emotions typical of madrigals from the Renaissance period. The repeated “Fa la la la la” refrains add a light-hearted, dance-like quality to the piece.

Fire, fire! My heart!

Fa la la la la la la la.

O help, alas! Ay me! I sit and cry me,  
And call for help alas, but none comes nigh me.

Fa la la la la la la la.

**The Sound of Grief**, Freida Abtan; *Movement 1 Premiere*; commissioned by the PWC

The sound of grief is an opera for chorus and video commissioned by the PWC to premiere in the spring of 2026. As our 2024-2026 Composer In Residence, Freida Abtan is creating this new opera for PWC over the course of her residency. As a part of our commitment to inclusive and process-oriented art-making, we present the first movement of this larger work. The PWC’s work on this piece began last May with a workshop with Radiance and Freida. Her work with us continued when Freida joined us at our tri-annual overnight retreat in the Santa Cruz mountains, workshopping elements of the score and then spending an evening filming *Radiance at Meets the Eye Studio* in San Carlos. This opera, inspired by the Orpheus myth, explores the devastating impact of grief and the power of music. Today, you will see and hear the first movement of the opera with video, electronic interludes, chorus, and solo trio. — Anne Hege

Have you heard?  
Have you heard from your son, Calliope?  
He is not well.  
No, not at all.  
Have you heard from your son, Calliope?

The sound of grief is deafening.  
The world is hurt.

His famous gifts about to spill into the earth.  
That’s where her blood is now.  
That’s where his love is now.  
Into the earth. He is not well.

It was on their wedding day,  
Before the vows were to take place.  
A humble snake bit into flesh,  
And brought the end, Eurydice.

This won’t end well.

Orpheus plays upon his lyre  
And all the world must stop to hear  
His fragile song becomes the thread.  
Our only goal to draw it near.  
His fragile song becomes the thread.  
Our only goal to cut it dear.

This won’t end well.  
The sound of grief is deafening.

Have you heard?  
Eurydice is taken now into proud Hades realm.  
Her memories will soon dissolve,  
Her precious shade will too.

Go to your son, Calliope.  
Advise him well, Calliope.  
Suppress your son.

His music’s weight upon the world  
May be too much to bear.

Each sound he makes destroys their lives.  
He breaks their hearts with his laments.

Go to your son, Calliope.  
Advise him well, Calliope.

And if you must, Calliope,  
Destroy your son.

### New Works by Stanford Graduate Composers Project

**Slow Traveler**, Calvin Van Zytveld

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

Oh! Happy souls, how fast you go,  
And leave me here behind.  
Don’t stop for me, for now I see,  
The Lord is just and kind.

**Crying Cicadas** (哭蝉), Lemon Guo, based on a traditional Kam Big Song

The piece is based on a song I learned from Kam song masters Pan Sayinghua and Pan Salixian in Xiaohuang village in Guizhou, China this summer. It is a song about the cicadas of early spring. In the story, a girl named Gnwei (the Kam word for both the cicada and the sound of the girl’s crying) in a bout of paranoid jealousy slit her mother’s stomach. Realizing too late that her mother had not lied, Gnwei grieved her death, and her cries became the sounds of cicadas every spring. In a TV version from the 1980s, this song was translated as a story about someone who’s unable to find a lover, with no mention of the matricide. It seems that mistranslation occurs often in the transmission of Kam music outside of their communities, sometimes by officials who seek to propagate a pacified image of ethnic minorities, sometimes by Kam people themselves as a creative strategy to cope with difficult socioeconomic and political situations. Listening to the recording, I was struck by the visceral power of the song and its uncanny juxtaposition with the censored mistranslation that floats unconvincingly on top, as if behind the voices there are shadows which are felt but not seen. This image shapes the composition. Most of the text appears in fragments, and the sentence sung in full roughly translates as follows:

*Every February, wild ferns grow all over the mountain. On the trees where new leaves grow, she cries out for mother. Gnwei Gnwei.* — Lemon Guo



**What Place is This?**, Amy X Neuburg, PWC Composer-in-Residence; *World Premiere; commissioned by the PWC*

“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.

— Amy X Neuburg

### 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.

### 3. Home

Now what? What? What?  
Where I was I was not wanted  
What was that?  
(Home, that was home)  
I had a hat I had a hammer  
I had a- I had a-  
Where I am I have no  
(Home, what is home?)

Now what? What? What?  
Now, this is now where you are, this is home, this is God  
(Home, I am home, where are you?)  
I had a fence, I had a family  
A wall I built of memory  
A wall at which to wail  
A wall at which to realize a dream  
No no no no  
(Gone, that is gone)  
Just a wall where I can plug in my machine  
(God, this is God, this is home)  
Mmm m m mmm m m mmm.

**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 “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 transiit,  
imber abiit et recessit.  
Flores apparuerunt in terra nostra.  
Alleluia.

*I am black, but beautiful,  
daughters 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.*

**Amazing Grace**, John Newton, arr. by Ron Jeffers

Ron Jeffers’ hauntingly ethereal arrangement of “Amazing Grace” offers a fresh and evocative interpretation of the well-known hymn. It encourages both performers and listeners to engage deeply with the hymn’s themes of redemption, grace, and spiritual reflection.

Amazing grace! How sweet the sound  
That saved a wretch like me!  
I once was lost, but now am found;  
Was blind, but now I see.

’Twas grace that taught my heart to fear,  
And grace my fears relieved;  
How precious did that grace appear  
The hour I first believed.

Through many dangers, toils, and snares,  
I have already come;  
’Tis grace hath brought me safe thus far,  
And grace will lead me home.

**Stabat Mater**, Giovanni Battista Pergolesi, 13th century  
Franciscan hymn

Pergolesi's *Stabat Mater* is one of the most revered sacred works of the Baroque era, renowned for its emotional depth and lyrical beauty. Composed in 1736 during the final months of Pergolesi's short life—he died at just 26—it was written as a setting of the medieval *Stabat Mater* text, which portrays the sorrow of the Virgin Mary at the foot of the cross.

Commissioned by the Confraternità dei Cavalieri della Vergine dei Dolori (Brotherhood of Knights of the Virgin of Sorrows) di San Luigi di Palazzo in Naples to replace an earlier setting by Alessandro Scarlatti, Pergolesi's *Stabat Mater* is scored for soprano and alto soloists, string ensemble, and continuo. Its expressive melodies, poignant suspensions, and delicate interplay between voices and instruments create a deeply moving depiction of grief, faith, and redemption.

The work is divided into twelve movements, alternating between duets and solos that reflect the anguish and devotion of the text. The opening "Stabat mater dolorosa" immediately sets a tone of sorrow with its weeping suspensions, while movements such as "Vidit suum dulcem natum" bring a sense of intimate lament. The closing "Quando corpus morietur" offers a serene yet hopeful resolution, expressing the desire for eternal salvation.

Despite its sacred theme, *Stabat Mater* is infused with the operatic expressiveness characteristic of Pergolesi's style. The work's immediate popularity led to its widespread dissemination across Europe, influencing later composers such as Johann Sebastian Bach, who reworked it into his *Tilge, Höchster, meine Sünden* (BWV 1083).

Today, Pergolesi's *Stabat Mater* remains a cornerstone of sacred choral music, a testament to the composer's ability to translate deep human emotion into music that continues to resonate with audiences centuries after its creation.

[Latin]

1.  
Stabat mater dolorosa  
juxta crucem lacrymosa,  
dum pendebat filius.
  2.  
Cujus animam gementem,  
contristantem et dolentem  
pertransivit gladius.
  3.  
O quam tristis et afflicta,  
fuit illa benedicta  
mater unigeniti.
  4.  
Quae moerebat et dolebat,  
pia mater, cum videbat  
nati pœnas inclyti.
- Quae moerebat et dolebat,  
et tremebat, cum videbat  
nati pœnas inclyti.

[English]

1.  
*The sorrowful mother stood  
weeping beside the cross  
while her son hung.*
  2.  
*Whose grieving soul,  
sorrowing and suffering,  
was pierced by a sword.*
  3.  
*O how sad and afflicted,  
was that blessed mother  
of the only begotten son.*
  4.  
*She mourned and grieved,  
pious mother, looking at the  
torment of her glorious child.*
- She mourned and grieved,  
and trembled, looking at the  
torment of her glorious child.*

5.  
Quis est homo qui non fleret,  
Christi matrem si videret  
in tanto supplicio?

Quis non posset contristari,  
piam matrem contemplari  
dolentem cum filio?

Pro peccatis suæ gentis  
vidit Jesum in tormentis  
et flagellis subditum.

6.  
Vidit suum dulcem natum  
moriendo desolatum,  
dum emisit spiritum.

7.  
Eja, mater, fons amoris  
me sentire vim doloris  
fac, ut tecum lugeam.

8.  
Fac ut ardeat cor meum  
in amando Christum Deum  
ut sibi compleceam.

9.  
Sancta mater, istud agas,  
crucifixi fige plagas  
cordi meo valide.

Tui nati vulnerati,  
tam dignati pro me pati,  
pœnas mecum divide.

Fac me vere tecum flere,  
crucifixo condolere,  
donec ego vixero.

Juxta crucem tecum stare,  
te libenter sociare  
in planctu desidero.

Virgo virginum præclara,  
mihi jam non sis amara,  
fac me tecum plangere.

10.  
Fac ut portem Christi mortem,  
passionis fac consortem,  
et plagas recolere.

Fac me plagis vulnerari,  
cruce hac inebriari,  
ob amorem filii.

11.  
Inflamatus et accensus  
per te, virgo, sim defensus  
in die judicii.

Fac me cruce custodiri,  
morte Christi præmuniri  
confoveri gratia.

12.  
Quando corpus morietur,  
fac ut animæ donetur  
paradisi gloria.

13.  
Amen

5.  
*Who would not weep  
seeing the mother of Christ  
in such agony?*

*Who could not be saddened  
to see the pious mother  
grieving with the son?*

*For the sins of the people  
she saw Jesus in torment  
and subject to the lashes.*

6.  
*She saw her sweet child  
dying forsaken,  
as he sent forth his spirit.*

7.  
*Come now, mother, fountain of love,  
let me feel the power of sorrow  
make me mourn with you.*

8.  
*Make my heart burn  
in the love of Christ the God,  
that I may please Him.*

9.  
*Holy mother, grant that  
the wounds of the crucified  
fixed firmly in my heart.*

*Your wounded child,  
so deigned to suffer for me,  
share his punishments with me.*

*Make me truly weep with you,  
and suffer the cross with Him,  
as long as I shall live.*

*To stand near the cross with you,  
to share gladly with you,  
the desire to lament.*

*O noble virgin of virgins,  
do not be harsh with me,  
make me mourn with you.*

10.  
*Make me bear the death of Christ,  
make me a companion of the passion  
and remember his wounds.*

*Make me wounded by the wounds,  
intoxicated by this cross,  
for the love of his son.*

11.  
*Inflamed and set on fire  
by you, virgin, may I be defended  
on the day of judgment.*

*Let me be guarded by the cross,  
protected by the death of Christ,  
comforted by grace.*

12.  
*When the body dies,  
grant that the glory of paradise  
may be bestowed on my soul.*

13.  
Amen

## 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.

## PWC CHORUS ROSTER

<b>SOPRANO 1</b> Karina Chen + Margaret Daul Jenn Davidson Kim Lydia Goodson + Marjie Hempstead ‡ Yvonne Ho Katharina Huang ‡ Emily Jiang * Kate Lincoln Emily Macway Brooke Steele Stacey Street * Wynn Tauberg * Jane Walker Helen Yu	<b>SOPRANO 2</b> Sara Asher * Ella Bacon Helen Bailey Vicki Brown Ann Crichton Jan Cummins ‡ Indumathi Das ‡ Petra Dierkes Barbara Hennings Gwen Johnson + Vanessa Lemahieu Andra Marynowski Kathryn Sanwick * Allie Sanzi Margaret Spool	<b>ALTO 1</b> Ivy Burg Raquel Coelho Lynne Haynes-Tucker Cathleen Kalcic * Betsy Landergren ‡ Kathryn MacLaury * Heather Mannion * Debbie Romani * Allison Rosengard * Beate Teufel Deanne Tucker * Catherine Turk + Tenaya Zoeller	<b>ALTO 2</b> Hildy Agustin Morgan Ames * Kate Andrade * Alice Bauder Jen Cao Paula Chacon * Lisa Collart * Sonia Gaiind-Krishnan Jane Lien * Ann Miller ‡ Martha Morgan Jenni Murrill Maggie Oren
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\* **Radiance:** Small Ensemble

‡ **ViVo:** The Virtual Voices Program offers a way to participate in the PWC with a reduced commitment. ViVo members perform a select portion of our repertoire in concerts.

+ **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](http://www.annehege.com)



### **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 and Roulette in New York City. She curates a monthly musical gathering called the Vernon Salon Series, which she founded in 2016. Anne has released three 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. She is a 2019 recipient of an InterMusic SF Grant. Anne is working on her first book, which explores the internal and external ecosystems that contribute to the understanding, practicing, and performing of music. When not at the piano or writing, she is running long distances, playing tennis, reading, or obsessively watching baseball. Recent projects include an ARC duET recital on the Old St. Hilary series, a tour of Oklahoma with the Lang/Rainwater Project, and a collaboration with the Peninsula Women's Chorus and the Stanford University doctoral composers. An upcoming project involves a performance art collaboration with Judit Navratil, a transdisciplinary artist who works at the intersection of virtual reality and extended reality.



### **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.



### **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.

## ABOUT THE COMPOSERS-IN-RESIDENCE



### **Amy X Neuburg, *Composer-in-Residence 2023-2025***

Amy X Neuburg has been a mainstay of the creative music scene in the Bay Area for 40+ years, known for her innovative use of live-looping technology, her wide-ranging voice and her colorful lyrics. In solo concert she has presented her “avant-cabaret” songs at festivals, colleges, and rock clubs throughout the U.S. and abroad. As composer, commissions for voices and ensembles have included Paul Drescher Ensemble, San Francisco Chamber Orchestra, Solstice vocal ensemble, Pacific Edge Voices, San Francisco Girls Chorus, and Del Sol String Quartet. Her song cycle “The Secret Language of Subways” with cello trio and electronics has played at Yerba Buena Center, the San Francisco Symphony After Hours, and the Los Angeles Philharmonic Left Coast Festival. She has also composed extensively for theater, visual media, and modern dance. Recent works focus on voice-based audio for multi-channel surround systems, most notably “Entitled” for the 140-speaker Cube theater at Virginia Tech. A classically trained vocalist with numerous recording credits, Amy studied voice and linguistics at Oberlin Conservatory/College and electronic music at Mills College. Recognitions include the Alpert/Ucross Prize, Phi Beta Kappa, and Pi Kappa Lambda honors, and grants from Arts International, the Gerbode Foundation, and the U.S. Embassy New Zealand.



### **Freida Abtan, *Composer-in-Residence 2024-2026***

Freida Abtan is a Canadian audiovisual composer and multi-disciplinary artist with a keen interest in immersive media. She works between fixed and real-time computational technologies in sound and video for concert diffusion, installation, and large-scale multimedia performance situations. Her music ranges from acousmatic composition to more industrial and pop-influenced experimental performance. Both as a solo artist, and as a floating member of the renowned experimental music group Nurse with Wound, she has toured her music and visuals internationally. Her compositions, performances, and installations have been featured at ICMC, the Spark Festival of Electronic Music, Mutek, The Elektra Festival, and Cap Sembrat amongst many others. Abtan’s music has been compared to bands such as Coil, and Zoviet France, because of her use of spectral manipulation and collage. Her unique sound is heavily influenced by acousmatic composition and other experimental audio. She has produced two solo albums and collaborated on many others: *Subtle Movements* (2008 United/Jnana), and the self-released CD/DVD *The Hands of the Dancer / The Temple of the Dreamer* (2010). Her audiovisual work has been described as “utterly mesmerizing, utilizing a visual language that perfectly captured the dream-like instability of the work’s underlying theme, exploring the logic of dream narrative”. Until recently, she spearheaded the Electronic Music, Computing, and Technology Bmus/Bsc programme at Goldsmiths, University of London. She now teaches Electronic Music Composition at Carnegie Mellon University.

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For nearly 30 years, Deanne has generously shared her time and talents with PWC, as a section leader, percussionist, photographer, recording and video editor, rehearsal and sectional host, and part-track creator. Her unwavering dedication and dependability have been vital to PWC's growth and continued success.

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