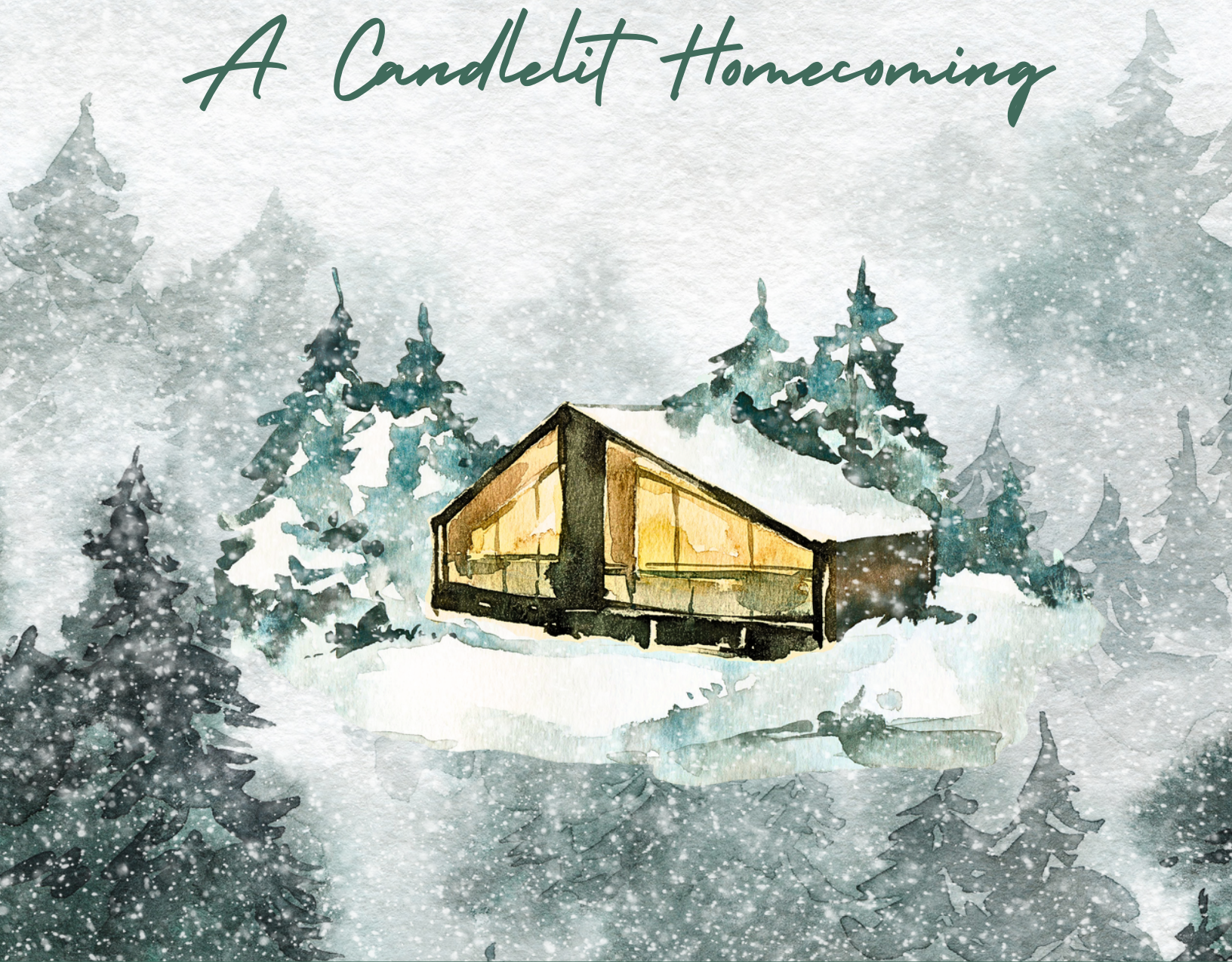


Peninsula Women's Chorus | Winter 2023 Concerts

# *A Candlelit Homecoming*



Thursday, December 7, 2023 at 8pm  
First United Methodist Church, Palo Alto  
Saturday, December 9, 2023 at 2pm  
Mission Santa Clara, Santa Clara



## From the Artistic Director

Welcome to our winter concert, *A Candlelit Homecoming*. In this concert, PWC takes audiences on a journey home through a winter landscape filled with wonder, adventure, fear, loneliness, and beauty. Weaving together pieces about snow and searching, we start with Elaine Hagenberg's contemporary arrangement of "O Come, Emmanuel," followed by Giovanni Gabrieli's glorious 1587 composition for double chorus, "O Magnum Mysterium." We then transition immediately to the heartfelt plea of John Leavitt's arrangement of "Ani Ma'Amin," or "I believe," declaring a commitment to faith in the most difficult of times. Bussewitz-Quarm's contemporary setting of "Nigra Sum" is dedicated to "refugees worldwide and all who are lost," and directs our compassion to those around the world who are suffering and far from home. The homeward journey includes PWC's long-time favorite, "In the Bleak Midwinter," and continues with the Core Ensemble performing the first piece of Brahms Op. 17, "Es tönt ein voller Harfenklang," in which the plaintive line of the trombone offers a point of wavering hope. Yet, in the snowscape, there is a new kind of beauty. Wallace Steven's stunning poem "Thirteen Ways of Looking at a Blackbird," suggests the paradoxical presence of all moments and perspectives condensed into a single moment, and embodies the still, wild, and vast beauty of winter.

Weaving together our snowscape, we continue with "Snow" sung in surround, followed by R. Murray Schafer's magical and evocative "Snowforms," setting Inuit words for snow within a graphic score. The first half concludes with Carol Barnett's "Winter, Snow," a second setting of Edward Thomas' text of lost innocence.

The second half begins with our chamber ensemble, Radiance, performing Veljo Tormis' studies of winter in his collection of four pieces, *Talvemustrid*, capturing the subtle shifts of light on a winter morning, the glorious gift of apples and potatoes through a long winter, the force of a blizzard, and the dancing shimmer of the Aurora Borealis. This is followed by Bang on a Can's David Lang's exquisite work "i lie," resetting a Yiddish folk song of love and longing in a minimalist style. Our journey continues with the quick and light "Veni, Emmanuel!" arranged by Zachary D. Steele, and home is in sight when the Core Ensemble returns to sing Mendelssohn's "Lift Thine Eyes," followed by the light jingle of bells in the Latvian Carol "Balts sniedeziņš snieg uz skujiņām." The concert concludes with the sense of singing together around a fireplace, presenting the holiday favorites of Rutter's "Candlelight Carol" and his arrangement of "Silent Night."

I hope that this concert inspires a reflection on your own journeys, the moments when you have been most lost, the arrivals home, the adventures into the wilderness, and all the many people who have traveled with you.

Wishing you all a joy filled holiday,

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

PENINSULA WOMEN'S CHORUS • WINTER 2023 CONCERTS

# A Candlelit Homecoming

Thurs, Dec 7, 2023 @ 8:00pm • First United Methodist Church, Palo Alto

Sat, Dec 9, 2023 @ 2:00pm • Mission Santa Clara, Santa Clara

Dr. Anne K. Hege, *Artistic Director*

Anne Rainwater, *Interim Pianist*

Jen Baker, *Trombonist*

<b>O Come, Emmanuel</b> (2016)‡	Elaine Hagenberg
<b>O Magnum Mysterium</b> (2023)‡	Giovanni Gabrieli, arr. Anne K. Hege
<b>Ani Ma'Amin</b> (I Believe) (2010)‡	Traditional Jewish, arr. John Leavitt
<b>Nigra Sum</b> (2019)‡	Michael Bussewitz-Quarm
	Brooke Steele, <i>solo</i>
<b>In the Bleak Midwinter</b> verse 1 (1906)‡	Gustav Holst
<b>"Es tönt ein voller Harfenklang"</b> from <i>Vier Gesänge</i> , Op. 17 No. 1 (1862)	Johannes Brahms
<b>Thirteen Ways of Looking at a Blackbird</b> (2010)	Anne K. Hege
	Cathleen Kalcic, <i>solo</i>
<b>Snow</b> (1972)	Alan Vincent
<b>Snowforms</b> (1986)	R. Murray Schafer
<b>In the Bleak Midwinter</b> verse 2‡	Gustav Holst
<b>Winter, Snow</b> (2005)	Carol Barnett

## INTERMISSION

### • Radiance •

<b>Talvemustrid</b> (1968)*	Veljo Tormis
	1. <b>Talvehommik</b> (Winter Morning)
	2. <b>Külm</b> (Cold)
	3. <b>Tuisk</b> (Blizzard)
	4. <b>Virmalised</b> (Northern Lights)
<b>In the Bleak Midwinter</b> verse 3**	Gustav Holst
<b>i lie</b> (2001)**	David Lang
	Jennifer Song, <i>solo</i>
<b>Veni, Emmanuel!</b> (2022)**	15th Century French melody, arr. Zachary D. Steele
<b>"Lift Thine Eyes"</b> from <i>Elijah</i> (1846)	Felix Mendelssohn
<b>"Gentle Snow"</b> from <i>Two Latvian Carols</i> (1991)	arr. Andrejs Jansons
<b>Candlelight Carol</b> (1985)‡	John Rutter
<b>Silent Night</b> (1818)‡	Franz Gruber, arr. John Rutter, SSAA voicing Pat Parr

\***Radiance** 8-voice ensemble

\*\* **Radiance** both 8- and 12-voice ensembles

‡**Vivo** repertoire

# Text & Program Notes

**O Come, O Come Emmanuel**, Elaine Hagenberg, Latin, trans. Josh M. Neale (v. 1-2), Henry S. Coffin (v. 3)

“O Come, Emmanuel” is a cherished Advent hymn originating from monastic traditions in the 8th or 9th century. With Latin origins, it evokes a deep sense of anticipation for the Messiah’s arrival. This timeless carol is a cherished part of Christmas celebrations, celebrated for its haunting beauty.

O Come, O Come Emmanuel  
And ransom captive Israel,  
That mourns in lonely exile here  
Until the Son of God appear.

O come thou Dayspring come and cheer  
Our spirits by Thine Advent here,  
And drive away the shades of night,  
And pierce the clouds and bring us light!

Rejoice! Rejoice! Emmanuel  
Shall come to thee O Israel.

O come, Desire of nations, bind  
All people in one heart and mind;  
Bid envy, strife, and quarrels cease,  
And fill the world with Heaven’s peace.

**O Magnum Mysterium**, Giovanni Gabrieli, arr. Anne K. Hege for PWC

“O Magnum Mysterium” originates from Gabrieli’s inaugural motet collection published in 1587, with a poignant dedication to his late uncle, Andrea. Written for two choirs of unequal size, it conveys a profound, solemn reverence, symbolizing a close connection to the Christ-child in the manger and culminating in the joys of alleluias. Adapted for women’s voices by PWC’s Artistic Director, Anne K. Hege.

O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
jacentem in praesepe!  
Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Christum.  
Alleluia!

*O great mystery,  
and wonderful sacrament,  
that animals should see the newborn Lord,  
lying in a manger!  
Blessed virgin, whose womb  
was worthy to bear  
the Lord Christ.  
Alleluia!*

**Ani Ma’amin (I Believe)**, traditional Jewish, arr. John Leavitt

The lyrics of this traditional Hebrew song originate from the thirteen-point version of the Jewish principles of faith, whose author remains unknown. Translated as “I believe” by a respected 12th-century rabbi, this song took on profound meaning during the Holocaust, when it was sung by thousands of Jews as they marched to their deaths in the gas chambers. Today, this deeply emotional song continues to provide solace and stands as a symbol of hope for the future of humanity, particularly now, in the time of war in the Middle East.

Ani ma’amin,  
be’emuna sh’léma,  
B’viat hamashiach,  
V’af al pi sheyitmeiah,  
im kol zeh ani ma’amin.

*I believe,  
with a complete belief,  
in the coming of the Messiah,  
Even though he may tarry,  
even so, I believe.*

**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 “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 Salominis.  
Nolite me considerare quo 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.*

**In the Bleak Midwinter**, Gustav Holst, poem Christina Rossetti

Holst composed a musical setting of the poem by Christina Rossetti, creating a beautiful and contemplative hymn that reflects the solemnity and serenity of the Christmas season.

In verse one, Rossetti describes the physical circumstances of the Incarnation in Bethlehem. In verse two, Rossetti contrasts Christ’s first and second coming. The final verse shifts the description to a more introspective thought process. This arrangement takes certain minor liberties with the original text, and is presented below.

1. In the bleak mid-winter,  
Frosty wind made moan,  
Earth stood hard as iron,  
Water like a stone;  
Snow had fallen, snow on snow,  
Snow on snow,  
In the bleak mid-winter,  
Long ago.
2. Heaven cannot hold Him,  
Nor the earth sustain,  
Heav’n and earth shall vanish  
When He comes to reign.  
In the bleak mid-winter  
Stable stall sufficed.  
Lord God Almighty,  
Jesus Christ.
3. What can I bring Him,  
Poor as I am? —  
If I were a Shepherd  
I would bring a lamb;  
If I were a Wise Man  
I would do my part;  
Yet what I can I give Him:  
Give my heart.

**“Es tönt ein voller Harfenklang”** (The full sound of harps rings out)  
from *Vier Gesänge*, Op. 17 No. 1, Johannes Brahms, poem Friedrich  
Ruperti

A unique treasure among the well-loved choral legacy of Johannes Brahms, his set of *Four Songs* for women’s chorus features the unusual sonority of two horns and harp. The Women’s Chorus of Hamburg, founded and conducted by Brahms, first performed them in January 1861 at the invitation of Clara Schumann. A public performance by a women’s chorus was unprecedented. “Es tönt ein voller Harfenklang” is the first song of the four and depicts the fiery yearning of lost love.

Es tönt ein voller Harfenklang  
Den Lieb’ und Sehnsucht schwellen,  
Er dringt zum Herzen tief und bang  
Und lässt das Auge quellen.

O rinnet, Tränen, nur herab,  
O schlage Herz mit Beben!  
Es sanken Lieb’ und Glück ins Grab,  
Verloren ist das Leben!

*The full sound of harps rings out,  
Swelling one with love and yearning;  
It pierces one to the heart, deeply and anxiously,  
And leaves the eyes streaming.*

*O run, my tears, stream down;  
O pound, my heart, and quiver!  
Love and Happiness are buried in the grave;  
Lost is my life!*

**Thirteen Ways of Looking at a Blackbird**, Anne K. Hege, poem  
Wallace Stevens

*SSSAAA arrangement for the Peninsula Women’s Chorus*

My friend and Spanish teacher Alberto Bruzos Moro first sent me this poem in 2007. Upon reading it, a melody immediately began to form. At the same time, I had the opportunity to write a piece for the New York Virtuoso Singers directed by Harold Rosenbaum. I was living in New Jersey at the time, and it was winter and Wallace Stevens’ text called to me to capture the lone barrenness of that time of year. This piece is an atmospheric work that makes use of rhythm and meter changes to evoke the motions of birds, water, and snow. I use crisp consonants to represent the sound of crackling ice, and the voices cry in the manner of swirling winds. I have always thought of this poem as a poetic Picasso, where Wallace Stevens is showing us the existence of all things at once in one being, the blackbird. That at one point all these verses were one being, a complex and wondrous thing that in our human frailty we can only conceive in pieces and that the striving to understand, to observe, and to sit with a thing such as a blackbird, in all its permutations, brings us closer to the wonder and magic of life. — Anne Hege

The river is moving.  
The blackbird must be flying.

Among twenty snowy mountains,  
The only moving thing  
Was the eye of the blackbird.

I was of three minds,  
Like a tree  
In which there are three blackbirds.

The blackbird whirled in the autumn winds.  
It was a small part of the pantomime.

A man and a woman  
Are one.  
A man and a woman and a blackbird  
Are one.

I do not know which to prefer,  
The beauty of inflections  
Or the beauty of innuendoes,  
The blackbird whistling  
Or just after.

Icicles filled the long window  
With barbaric glass.  
The shadow of the blackbird  
Crossed it, to and fro.  
The mood  
Traced in the shadow  
An indecipherable cause.

O thin men of Haddam,  
Why do you imagine golden birds?  
Do you not see how the blackbird  
Walks around the feet  
Of the women about you?

I know noble accents  
And lucid, inescapable rhythms;  
But I know, too,  
That the blackbird is involved  
In what I know.

At the sight of blackbirds  
Flying in a green light,  
Even the bawds of euphony  
Would cry out sharply.

When the blackbird flew out of sight,  
It marked the edge  
Of one of many circles.

He rode over Connecticut  
In a glass coach.  
Once, a fear pierced him,  
In that he mistook  
The shadow of his equipage  
For blackbirds.

The river is moving.  
The blackbird must be flying.

It was evening all afternoon.  
It was snowing  
And it was going to snow.  
The blackbird sat  
In the cedar-limbs.

**Snow**, Alan Vincent, lyrics Edward Thomas

Alan Vincent is a choral composer, conductor, and music educator based in London, and most of his life’s work is devoted to youth early on in their musical careers. I was given a copy of this canon close to thirty years ago and I have always loved the way the alliteration of “silence of snow” followed by the “s” of whiteness perfectly captures the sound of snow crunching underfoot.

— Anne K. Hege

In the gloom of whiteness,  
In the great silence of snow,  
A child was sighing  
And bitterly saying: “Oh,  
They have killed a white bird up there on her nest,  
The down is fluttering from her breast!”  
And still it fell through that dusky brightness  
On the child crying for the bird of the snow.

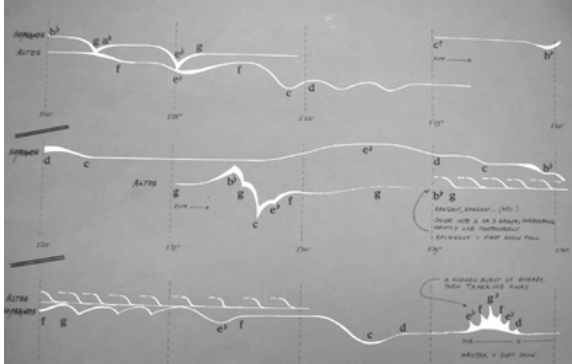
**Snowforms**, R. Murray Schafer

“Often on a winter day I have broken off from other work to study the snow from my farmhouse window, and it is the memory of these forms which has suggested most of the continuous horizon of ‘Snowforms.’” — R. Murray Schafer

The graphical score (example on page 6) is comprised solely of gentle curves, whose shape resembles snow drifted across the landscape yet specifically calls for designated pitches linked by smooth transitions. The piece is almost entirely hummed, except for the sporadic interjection of various Inuit words for snow, bringing sudden texture to an otherwise gentle soundscape.

Apingaut  
Mauyak  
Ganit  
Sitidlorak  
Akelrorak  
Pokaktok  
Anio  
Tiltuktortok  
Aput

*First snow fall*  
*Soft snow*  
*Falling snow*  
*Hard snow*  
*Newly drifted snow*  
*Snow like salt*  
*Snow melting into water*  
*Snow beaten down*  
*Snow spread out*



(Page 2 of R. Murray Schafer's "Snowforms")

In the Bleak Midwinter verse 2 – see page 4

Winter, Snow, Carol Barnett, poem Edward Thomas

I found the lovely "Snow" by the Edwardian British poet Edward Thomas and decided to contrast the cold brightness of my lyrics with the soft snowy whiteness of Thomas's lines. The result is an other-worldly little waltz for treble voices and piano.

Winter, Snow

Winter, bright light,  
cold flame of renewal,  
music of ice.

— Carol Barnett

— Carol Barnett

In the gloom of whiteness,  
In the great silence of snow,  
A child was sighing  
And bitterly saying: "Oh,  
They have killed a white bird up there on her nest,  
The down is fluttering from her breast!"  
And still it fell through that dusky brightness  
On the child crying for the bird of the snow.

— Edward Thomas

Talvemustrid (Winter Patterns), the fourth part of the series *Nature Patterns*, Veljo Tormis, words Andres Ehin, translated from Estonian and adapted by Ritva Poom

Estonian composer Veljo Tormis studied organ, choral conducting, and composition at the Tallinn Conservatory and received his degree in composition from the Moscow Conservatory in 1956. His music had been known for over 30 years in the Soviet Union and Eastern Europe, but was not heard in the West until the 1990's. Tormis wrote an opera, ballet/cantata, 30 film scores, and several symphonic pieces, but it is in the field of choral writing that he made his mark with over 200 choral works. His compositions characteristically integrate the techniques of 20th-century art music with the melodies of the ancient *regi laul*, or Balto-Finnic folk song.

1. Talvehommik (Winter Morning)

Juba ärgates tundsin  
talve taeva sinist lõhna seda lõhna  
mis täitis tänavad ja väljakud  
Juba ärgates tundsin  
talve taeva sinist lõhna seda lõhna  
mis imbus verre ja lumme  
Suur sinise tulv haaras linna  
Sele lõhnana taevas  
täna tungis me sekka

*Early waking, sensing  
wintry heaven's bluish fragrance  
that same fragrance  
now filling avenues and esplanades*  
*Early waking, sensing  
wintry heaven's bluish fragrance  
that same fragrance  
which entered life-blood and snowfall*  
*Vast bluishness floods swathes the city*  
*Scented fragrantly heaven  
enters forceful among us*

## 2. Külm (Cold)

Keldris külmetavad kartulid ja õunad  
Majadel suud ja silmad lund täis  
Keldris külmetavad kartulid ja õunad  
Udune taevas ja ähmane päike  
Mere on halvanud jää

*Cellars filled with cooling apples and potatoes*  
*Houses with mouths and eyelids snow-filled*  
*Cooling apples and potatoes*  
*Fogginess rising so mistily sunlit*  
*Ice has slow benumbed the sea*

## 3. Tuisk (Blizzard)

Vinge võigas valge huile  
tormab pleale hiigelpuile  
võigas valge huile vinge  
kisub lõhki puie hinge  
huile võigas vinge valge  
üle ilma külma kalge  
äkki huile võigas valge

*Ghastly fearsome wintry below*  
*storming onto massive fir tree*  
*Fearsome wintry bellow ghastly*  
*tearing sunder fir tree marrow*  
*Below fearsome ghastly wintry*  
*fully world-wide cutting coldly*  
*sudden bellow fierce wintry*

## 4. Virmalised (Northern Lights)

Virmalised virvendavad  
Valgeid hobuseid jookseb  
üle sinise põllu.  
Kukub kerget lund üle karge talve.  
Kusagilt kõlavad kellad  
üle kauge künka.  
Rebastuled, rebenevad  
Taevas rebaseid jookseb tulega sabas.  
Hännad välguvad vilkalt ööga rütmis.  
Virmalised virvendavad  
vIRR ja varr...  
Akna all tütarlaps istub  
tumedas kleidis..

*Borealis glimmer, shimmer*  
*Silver thoroughbreds racing*  
*over meadowlands azure.*  
*Lightly falling snow covers bracing winter.*  
*Distantly echoing churchbells*  
*Over distant hillsides.*  
*Foxes flaming, ripping, rending*  
*Foxes fiery tail-tips heavenward racing*  
*Tail-tips flickering nighttime tempos swiftly.*  
*Borealis glimmer, shimmer*  
*vIRR and varr*  
*Maiden sits under a window*  
*somberly skirted.*

In the Bleak Midwinter verse 3 – see page 4

i lie, David Lang, text in Yiddish Joseph Rolnick

*Commissioned by the California vocal ensemble Kitka, in part with funds from the National Endowment for the Arts*

I have a long history with this ensemble, having worked with them on music for the American Conservatory Theater's production of the play *Hecuba*, directed by Carey Perloff and starring Olympia Dukakis. Kitka is an all woman group, and it concentrates on music that comes out of the various folk traditions of Eastern Europe, so when they asked me to write a kind of "modern folk song" it seemed natural to me to take the text of an old Yiddish song and give it new music. I chose this particular text because it has a darkly expectant feeling about it. It isn't about being happy or sad or miserable or redeemed; rather, it is about waiting for happiness or sadness or misery or redemption. As is the case in many Yiddish songs, something as ordinary as a girl waiting for her lover can cast many darker, more deeply beautiful shadows. — David Lang

Leyg ikh mir in bet arayn  
Un lesh mir oys dos fayer  
Kumen vet er haynt tsu mir  
Der vos iz mire tayer

Banen loyfn tsvey a tog  
Eyne kumt in ovnt  
Kh'her dos klingen – glin glin glon  
Yo, er iz shoyn noent

Shtundn hot di nakht gor fil  
Eyns der tsveyter triber  
Eyne iz a fraye nor  
Ven es kumt mayn liber

Ikh her men geyt, men klapt in tir,  
Men ruft mikh on baym nomen  
Ikh loyf arop a borvese  
Yo! er iz gekumen!

*I lay myself down in bed  
And put out the flame;  
He will come to me today,  
The one who is dear to me.*

*Trains run twice a day;  
One comes in the evening.  
I hear the bell ring – ding ding dong  
Yes, he is already near.*

*The night has a great many hours:  
Each drearier than the last.  
One only is a cheerful one:  
When my beloved comes.*

*I hear someone come, someone  
knocks on the door,  
Someone calls me by name.  
I run downstairs barefoot—  
Yes! He has come!*

**Veni, Emmanuel!**, 15th Century French melody, words from 18th Century, arr. Zachary D. Steele

“Veni, Emmanuel!” (O Come, Emmanuel) is a famous Advent hymn associated with the period of anticipation leading up to Christmas. It conveys a sense of longing and hope for the coming of the Messiah. Steele’s twist on the traditional French melody seeks to capture the excitement, wonder, and anticipation of the Advent season.

Veni, veni, Emmanuel Captivum solve Israel, Qui gemit in exilio, Privatus Dei filio. Gaude! Gaude! Emmanuel, Nascetur pro te, Israel!	<i>O come, o come, Emmanuel, And ransom captive Israel, That mourns in lonely exile here Until the Son of God appear. Rejoice! Rejoice, Emmanuel, Shall come to thee, O Israel.</i>
--	---

O come, thou Dayspring come and cheer  
our spirits by thine advent here.  
Disperse the gloomy clouds of night,  
and death’s dark shadow put to flight.

O Come Thou Key of David, come  
and open wide our heavenly home.  
Make safe the way that leads to thee,  
and close the path to misery.

“**Lift Thine Eyes**” from *Elijah*, Felix Mendelssohn, based on Psalm 121: 1-3

Elijah is an oratorio, composed in the 1840s, that tells the story of the biblical prophet Elijah. “Lift Thine Eyes” is one of the notable and melodious choral sections of the work, conveying a sense of inspiration and spiritual uplift. Mendelssohn’s *Elijah* is celebrated for its rich choral writing and remains a staple in the choral and classical music repertoire.

Lift thine eyes, O lift thine eyes to the mountains, whence cometh help.  
Thy help cometh from the Lord, the Maker of heaven and earth.  
He hath said, thy foot shall not be moved. Thy Keeper will never slumber.

**Balts sniedeziņš snieg uz skujiņām** (A gentle snow is on the ground), arr. Andrejs Jansons, poem Janis Poruks

“Balts sniedeziņš snieg uz skujiņām” is a boisterous exclamation that says, “Christmas is coming and it makes me so happy I could burst!”

Balts sniedeziņš snieg uz skujiņām, Un maigi dziedot pulkstens skan; Mirdz šur tur ciemos ugunis, Un sirds tā laimīgi pukst man. Man ir, it kā kad paceltos Gars augstumos, kur debess telts. Ir pulcējusī enģeļus, Kur āres spīd kā spožais zelts. Es sa protu, es sajūtu, Ka šeit virs zemes spodriba.	<i>A gentle snow is on the ground, On bush and tree and all around, The sleigh bells jingle peacefully And I’m as happy as can be. Tonight I fell my spirit fly Way up into the heaven high, Where angels sing in harmony On golden clouds and pearly seas. Tonight I feel that I could be Like angels pure and heavenly</i>
---	--

Tas augstākais, ko mums var dot, Un skaidram būt, ir godība. Ai, māmiņa, cik laba tu, Tu mani baltu mazgāji, No acīm skūpstot asaras Man svētku drānas uztērpi. Ai, māmiņa, vai mūžiģi Es varēšu tāds skaidris būt, Jeb vai būs liktens nolēmis. Man citādam virs zemes klūt?	<i>And shine like diamond stars above All the world and those I love. I’m happy as a child can be Surrounded by my family, For Christmas Eve I’m finely dressed And feeling like I’m truly blessed. I feel content and whole tonight, My heart is filled with pure delight; Oh, will it always be this way? Or will it change, now who can say?</i>
--	---

**Candlelight Carol**, John Rutter

Inspired by Geertgen’s masterpiece, *Nativity at Night*, “Candlelight Carol” beautifully captures the essence of Jesus’ birth, with a special emphasis on the profound love that Mary held for her son, Jesus.

How do you capture the wind on the water?  
How do you count all the stars in the sky?  
How can you measure the love of a mother,  
Or how can you write down a baby’s first cry?

**Refrain:**

Candlelight, angel light, firelight and starglow  
Shine on his cradle till breaking of dawn.  
Gloria, gloria in excelsis Deo!  
Angels are singing; the Christ child is born.

Shepherds and wise men will kneel and adore him,  
Seraphim round him their vigil will keep;  
Nations proclaim him their Lord and their Saviour,  
But Mary will hold him and sing him to sleep.

Find him at Bethlehem laid in a manger:  
Christ our Redeemer asleep in the hay.  
Godhead incarnate and hope of salvation:  
A child with his mother that first Christmas Day.

**Silent Night**, Franz Gruber, arr. John Rutter, SSAA voicing Pat Parr, German words Josef Mohr, translation J.F. Young

In the quaint town of Oberndorf bei Salzburg, Austria, this beloved Christmas carol was born in 1818. Composed by Franz Gruber with heartfelt lyrics penned by Josef Mohr, this timeless carol was honored by UNESCO as an intangible cultural heritage in 2011.

Silent night! Holy night!  
All is calm, all is bright  
Round yon virgin mother and child.  
Holy infant, so tender and mild,  
Sleep in heavenly peace,  
Sleep in heavenly peace.

Silent night! Holy night!  
Shepherds quake at the sight.  
Glories stream from heaven afar,  
Heav’nly hosts sing Alleluia!  
Christ, the Saviour is born,  
Christ, the Saviour is born.

Silent night! Holy night!  
Son of God, love’s pure light  
Radiant beams from thy holy face  
With the dawn of redeeming grace,  
Jesus, Lord, at thy birth,  
Jesus, Lord, at thy birth.



# About the Peninsula Women's Chorus

Since 1966, the Peninsula Women's Chorus (PWC) has become synonymous with artistic excellence in choral music. Known for its 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 45 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 Virtual Performance in 2023, 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. For more info: [www.pwchorus.org](http://www.pwchorus.org).

---

## Chorus Roster

---

### Soprano 1

Alexis Wong Baird  
Margaret Daul‡  
Jennifer Davidson Kim  
Marjie Hempstead‡  
Susan Hogben‡  
Katharina Huang‡  
Emily Jiang\*  
Emily Macway  
Jillian Saha  
Kathryn Sanwick\*\*  
Suyeon Shin  
Elina Smith-Leitch  
Brooke Steele  
Stacey Street\*\*  
Jane Walker

### Soprano 2

Sara Asher\*\*  
Helen Bailey  
Vicki Brown‡  
Ann Crichton  
Jan Cummins‡  
Petra Dierkes  
Barbara Hennings  
Vanessa Lemahieu  
Jenny Mandal‡  
Andra Marynowski‡  
Eithne Pardini  
Peggy Spool  
Lydia Stallings  
Wynn Tauberg

### Alto 1

Lynn Chang  
Raquel Coelho  
Lynne Haynes-Tucker\*  
Ann Hillesland‡  
Cathleen Kalcic\*\*  
Betsy Landergren‡  
Fiona Lau  
Kathryn MacLaury  
Heather Mannion  
Debbie Romani\*  
Jennifer Song\*\*  
Hoai-Thu Truong‡  
Deanne Tucker\*  
Tenaya Zoeller

### Alto 2

Morgan Ames  
Kate Andrade\*\*  
Alice Bauder  
Paula Chacon\*\*  
Lisa Collart\*\*  
Marjorie Feldis  
Sonia Gaind-Krishnan  
Valerie Hornstein‡  
Grace Lee  
Elena Melendez‡  
Ann Miller‡  
Michaela Montana  
Martha Morgan  
Jenni Murrill‡  
Maggie Oren

---

‡ViVo: The Virtual Voices Program to support participation in PWC at a lower commitment level. ViVo participants perform a limited selection of our repertoire in our concerts.

\*Radiance 12-voice ensemble

\*\*Radiance both 8- and 12-voice ensembles



# About the 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), 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 is a voice faculty member and teaches as an Adjunct Professor at Mills College at Northeastern University while raising her three wonderful daughters and working on her second opera for live voices and laptop orchestra. [www.annehege.com](http://www.annehege.com)



## **Anne Rainwater**, *Interim Pianist*

California 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 appears as a soloist, chamber musician, and lecture artist locally and around the country. Anne engages audiences of classical and contemporary music through solo and group performances, university and community-sponsored lectures, and private lessons. She has performed in venues and festivals throughout the US and Europe, including the Kennedy Center, the Donau Festival in Austria, Kampanagel in Germany, Princeton University, Bargemusic, Tulane University, and the Paramount Theatre in Oakland, among others. 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 2 solo albums – J.S. Bach's *Goldberg Variations* (2018) and *Anywhere But Here* (2020), featuring electronic keyboard works by Jude Traxler. 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.

Her book, *Hooked on Multiphonics*, fills the gap for trombonists and composers looking to understand this extended technique for her instrument. Her compositions have been performed nationwide partly through commissions by members of Mivos Quartet, The Fourth Wall, loadbang, Asphalt Orchestra, Wavefield, and with solo and collaborative projects as composer/performer. Currently, Jen Baker is fascinated with exploring human consciousness and is developing exciting ways to connect wellness with trombone multiphonics. If you would like to help her find funding for her projects, please let her know.



## **Jen Baker**, *Trombone*

Jen Baker, NYC-based trombonist/composer has pioneered a widely diverse career based in redefining the role of trombone in contemporary music and traditional performance settings. Featured on numerous record labels including the soundtrack to Werner Herzog's Oscar-nominated *Encounters at the End of the World*, she performs throughout New York City and internationally as contemporary trombonist and improviser, highlights including *Bang on a Can* at Carnegie, a museum re-opening at MIT, and Vinny Golia's Large Ensemble at Roulette.

Her book, *Hooked on Multiphonics*, fills the gap for trombonists and composers looking to understand this extended technique for her instrument. Her compositions have been performed nationwide partly through commissions by members of Mivos Quartet, The Fourth Wall, loadbang, Asphalt Orchestra, Wavefield, and with solo and collaborative projects as composer/performer. Currently, Jen Baker is fascinated with exploring human consciousness and is developing exciting ways to connect wellness with trombone multiphonics. If you would like to help her find funding for her projects, please let her know.



## **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.

# Thank You to Our Donors

The Peninsula Women's Chorus gratefully acknowledges all donations made between **October 30, 2022 through October 30, 2023**. Donations received after the publication deadline will be acknowledged in the next program. PWC values all our donors and we try to be accurate on this listing. Please let us know if we have made any errors regarding your support. **THANK YOU!**

## SUPPORTING SPONSORS

Jan Cummins, Attorney At Law  
The Right Touch Designs

## VIRTUOSO CIRCLE (\$25,000+)

Anonymous  
California Nonprofit Performing Arts Grant  
Program

## CHERUBIM CIRCLE (\$5,000-\$25,000)

Christina Sudin  
Jane Walker\*

## CONDUCTOR CIRCLE (\$2,500-\$4,999)

Anonymous  
Allen and Lynn Wellman Barr  
in memory of Patricia Hennings  
Todd and Lisa Collart  
Barbara and Barry Hennings  
Al and Eithne Pardini\*  
Deanne Tucker

## COMPOSER CIRCLE (\$1,000-\$2,499)

Anne Anderson  
in memory of Carl Anderson  
Sara Asher and Wolff Dobson  
Tricia Baldwin and Paul Wolber  
Mardie Daul  
in memory of Patricia Hennings  
Tamra Hege  
Frank and Cathleen Kalcic  
Kathryn and Keith MacLaury  
Andra Marynowski\*  
Bonnie Senko  
Cherrill Spencer and Richard O. Leder  
Brooke and James Steele  
Stacey Street and Marshall Spight

## CONCERT CIRCLE (\$500-\$999)

Kate Andrade  
Leslie Bacon  
Jeannie Bruins  
Jan Cummins, Attorney At Law\*  
Lauri Feetham  
Sonia Gaiind-Krishnan  
Marjie Hempstead  
Fiona Lau  
Ann Miller  
Martha Morgan  
Robin Mulgannon  
in memory of Patty Hennings  
Salesforce  
Jennifer Song  
The Right Touch Designs  
Jasper Thrun and Petra Dierkes-Thrun  
Hoai-Thu Truong and Kevin Whitley

## CHORUS CIRCLE (\$250-\$499)

Penny, Pat and Meg Barrett  
Nancy and Clayton Bavor  
Martin Benvenuto and Chuck Beazell  
Jonathan Cosby and Kathleen Gwynn  
Ann Crichton, Alex Crichton, Catherine  
Crichton, Ginevera Barta and Monica  
Crichton  
Sarah Etheredge  
Jean and Mark Farmer  
Bob and Jan Fenwick  
May Goodreau  
Brad Hanson  
Lynne Haynes-Tucker  
Judy and John Kenney  
Heather Mannion  
Kim Mortyn  
Network for Good  
Debbie and Roger Romani  
Kathryn and Luke Sanwick  
Eva Scott  
Peggy and Alan Spool  
Michael Ward and Karen Schaffer  
Tenaya Zoeller and Johannes Schweizer

## CONTRIBUTORS CIRCLE (\$100-\$249)

Jim and Alice Bauder  
Liz Hannan  
Signe Boyer  
Arthur and Cathy Brigida  
in honor of Eithne Pardini  
James and Vicki Brown  
John and Agnes Caulfield  
Tim Chown  
in honor of Petra and Pieter  
Andrea Cosmin and Sorin Spanoche  
Faith and Daniel Dougherty  
in honor of Ann E. Miller  
Frank Farris  
Carol Farris  
Paula and Jack Flower  
Maureen Godwin  
in honor of Tricia Baldwin  
Hege Tompkins Family  
Nathan Hennings  
Dr. Lorraine Hultquist  
John P. and Joanne McGlothlin  
Eva Pollack  
Cara Prunty  
Patricia Rohrs  
Barbara and Owen Saxton  
Douglas Scott  
Sigma Alpha Iota, SF Peninsula  
Noel and Carol Stevens  
Tricia Tani  
Claire Taylor  
Kendall Thompson and Maureen Mellon-  
Thompson  
William and Nancy Warren  
Deborah Williams and Jean Luc Laminette  
Anna Zara

## FRIENDS (\$1-\$99)

Linda Anderson  
Anonymous  
Carol Anthony  
Ella Bacon  
Judith Blood  
Eugene and Julia Callanan  
Alba Camacho  
Andrienne Clark  
Ainsley Donaldson  
in honor of Ann Miller  
Kirsten Espe  
Eileen Hamper  
Vicki Hanson  
Jan Heilman  
Andrea Julian  
Ann Kay  
Sarah Kidd Kelts and Andrew Kidd  
Ray Lapuz and Malaya Redding-Lapuz  
Teresa O'Neill  
Lori and Jim Patterson  
Sandra and Dave Rich  
Carol Scheffler  
Katy Stella  
in memory of Deborah Holmes  
Alan Templeton  
Skip Wortiska, Linda Johnson and  
George Wortiska  
Dagmar Zimdahl

*\*Legacy Donor*



Supported by SVCcreates,  
in partnership with the  
County of Santa Clara



Trusts and Estates • Elder and Disability Law

## In Memoriam of PWC Alumnae

**Lois Prior**

*Soprano 1*

December 1932 - May 2023

**Deanna Knickerbocker**

*Soprano 1*

January 1939 - September 2023



### PENINSULA WOMEN'S CHORUS MENTORSHIP PROGRAM

#### Are you a high school treble singer?

Participate in the PWC's Mentorship Program and have the opportunity to perform an eclectic selection of contemporary music with the PWC at our concerts. Applications accepted on a rolling basis.

[WWW.PWCHORUS.ORG/MENTORSHIP](http://WWW.PWCHORUS.ORG/MENTORSHIP)



## Sing with the PWC

**Auditions**

Jan 4, 8, & 11



[www.pwchorus.org/auditions](http://www.pwchorus.org/auditions)  
[auditions@pwchorus.org](mailto:auditions@pwchorus.org)



## BAY CHORAL GUILD

### Icons of the Baroque



Presenting two treasured masterpieces of the Baroque era — J.S. Bach's exquisite motet *Jesu, meine Freude* and G.F. Handel's virtuosic *Dixit Dominus* — as well as the lovely *Magnificat* by the

17th-century nun Isabella Leonarda.

**Saturday, March 2, 7:30pm**

Campbell United Methodist Church, Campbell

**Sunday, March 3, 4:30pm**

First Congregational Church, Palo Alto

Tickets at the door or online, [www.baychoralguild.org](http://www.baychoralguild.org)

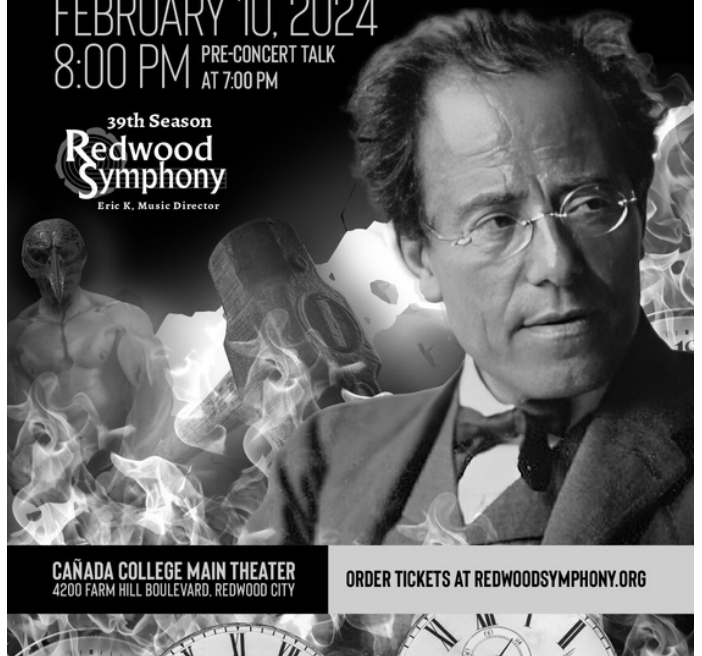
# MAHLER'S "TRAGIC" SYMPHONY

MAHLER:  
SYMPHONY NO. 6  
ERIC K., CONDUCTOR

FEBRUARY 10, 2024

8:00 PM PRE-CONCERT TALK  
AT 7:00 PM

39th Season  
**Redwood  
Symphony**  
Eric K., Music Director



CANADA COLLEGE MAIN THEATER  
4200 FARM HILL BOULEVARD, REDWOOD CITY

ORDER TICKETS AT [REDWOODSYMPHONY.ORG](http://REDWOODSYMPHONY.ORG)

# Acknowledgements

**A sincere thank you to members of the Peninsula Women's Chorus Auxiliary, whose help is greatly appreciated.**

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

**Special thanks to the following for their in-kind contributions:**

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

## Board of Directors

Tricia Baldwin, *Co-President*  
Lisa Collart, *Co-President*  
Stacey Street, *Vice President*  
Kathryn MacLaury, *Treasurer*  
Ann Miller, *Secretary*  
Morgan Ames  
Kate Andrade  
Helen Bailey  
Paula Chacon  
Ann Crichton  
Heather Mannion  
Erin McOmber  
Martha Morgan

## General Manager

Kathryn Sanwick

## Marketing & Graphic Design

Jungmee Kim

## Business Manager

Irene Litherland

## Program Publication Staff

Lisa Collart  
Anne K. Hege  
Jungmee Kim  
Debbie Romani

## Advisory Council

Signe Boyer,  
*Choral Conductor*  
Jan Cummins,  
*Attorney at Law*  
Kathy Fujikawa,  
*Former PWC Board Member & Choral Conductor*  
Amy Goodreau,  
*Professional Accountant*  
Kirke Mechem,  
*Composer*

# Help PWC Grow

The PWC is thriving and it's thanks to YOU—our donors, singers past and present, friends and family. We are also growing (with almost 60 singers!) and we need funding to grow as well! We are so grateful for your support, and hope you will make a contribution to our Annual Appeal to keep us going strong.

Donations of any size are greatly appreciated. **Please DONATE TODAY!**

If you donate \$500 or more before the end of the year, you will be invited to a special donor celebration event on Sunday, January 28th featuring our composer-in-residence Theresa Wong. We hope to see you there!



[www.pwchorus.org/donations](http://www.pwchorus.org/donations)



Follow us @pwchorus



Don't miss a beat!



Scan the QR code or visit [www.pwchorus.org](http://www.pwchorus.org) to sign up to our mailing list.