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1994

Women's

C · H · O · R · U · S

Patricia Hennings, Director

*Music for the
Holidays*



*featuring the
Bay Bells Ensemble*

Saturday, December 10 8:00 p.m.

Sunday, December 11 4:00 p.m.

St. Patrick's Seminary
320 Middlefield Road
Menlo Park

Wednesday, December 14 8:00 p.m.

Los Altos United Methodist Church
Foothill Expressway at Magdalena
Los Altos

Sponsored by Foothill College

* Program *

I

Processional - Puer Natus Est Gregorian chant

arr. **Ralph H. Prime**

A child is born to us, and a son is given unto us; upon His shoulder power rests. And His name shall be called Angel of Great Counsel.

chorus and handbells

In Evangelium

Hildegard von Bingen

1098-1179

O flush of blood which from that lofty place flowed by divine suffering; you are the flower to which the winter of the serpent's breath can do no harm.

Ave Maria

Franz Biebl

b.1906

The Angel of the Lord brought tidings to Mary, and she conceived of the Holy Spirit. Hail Mary, full of grace, the Lord be with you. Blessed are you among women and blessed is the fruit of your womb, Jesus.

Mary said, "Behold the handmaiden of the Lord. Let it be with me according to your word."

Holy Mary, mother of God, pray for us sinners now and in the hour of our death. Amen.

II

Personent Hodie

arr. **Alice Parker**

chorus and handbells

Cum Essem Parvulus

Bengt Johansson

1914-1989

When I was a child, I spoke as a child, I understood as a child, I thought as a child; but when I became a man, I put away childish things. For now we see through a mirror into an enigma; but then face to face. Now I know in part; but then shall I know even as also I am known. And now remain faith, hope, love, these three; but the greatest of these is love.

Pastoral Symphony from *The Messiah*

Georg Friedrich Händel

1685-1759

The Pastoral Symphony is taken from Part I (the Christmas section) of *The Messiah*, and follows the angel's announcement of Christ's birth in "For Unto Us a Child is Born." The two-octave arrangement of this symphonic work for handbells is by Gail Berg, a member of Bay Bells Ensemble

Bay Bells Ensemble

III

Magnificat in G minor
edited by Joan Whittemore

Antonio Vivaldi
1678-1741

I Magnificat

My soul magnifies the Lord.

II Et exultavit

And my spirit has rejoiced in God my Savior.

III Quia respexit

For He has regarded the lowliness of his handmaiden. For behold I shall henceforth be called blessed by all generations.

IV Quia fecit

For He that is mighty has magnified me: and holy is His name.

V Et misericordia

And His mercy is on them that fear Him from generation to generation.

VI Fecit potentiam

He has showed strength with His arm: He has scattered the proud in the imagination of their hearts.

VII Deposuit potentes

He has dethroned the mighty and exalted the meek.

VIII Esurientes

He has filled the hungry with good things: and the rich He has sent away empty.

IX Suscepit Israel

He has sustained His servant Israel, remembering His mercy.

X Sicut locutus est

As He promised to our forefathers, Abraham and his seed, for ever.

XI Gloria patri

*Glory be to the Father, and to the Son and to the Holy Ghost;
As it was in the beginning, is now and ever shall be,
throughout the ages. Amen.*

Iris Fraser, soprano

Kari Peters, mezzo soprano

Intermission

IV

Company at the Creche

Daniel Pinkham
b. 1923

I. Stork II. Dove III. Caterpillar IV. Rooster V. Spider
VI. Porcupine VII. Lion

chorus, handbells and piano

V

L'Adieu des Bergers à la Sainte Famille from *L'Enfance du Christ*

Hector Berlioz
1803-1869

He will go far from the land where in a stable he saw the light of day. May the true love of his father and mother stay with him. May he grow, may he prosper, and may he be a good father in his turn. If some day in a place of idolatry he loses his spirit, fleeing the cruel mother earth, at our house may he regain his goodwill! May the poverty of the shepherd stay always dear to his heart! Dear child, may God bless you. May God bless you, happy couple. May you never feel the blows of injustice! May a good angel warn you of dangers hovering over you.

Il est Né traditional French

Il est né le divin enfant is a traditional French carol, and translated means "now is born the divine Christ child." It is a celebratory piece, capturing the joy of the fulfilled promise of Christ's coming. The two-octave arrangement of this favorite seasonal carol is by Donald E. Allured.

Bay Bells Ensemble

Nöel Nouvelet traditional French

arr. Tom Miller

Sing we now of Christmas, Noël sing we here. Devoted people give thanks to God. Sing Noël for the newborn King. The angel said, shepherds, leave this place! In Bethlehem you will find the little-Lamb. Sing we Noël for the newborn King! At Bethlehem they all assembled, finding the child, Joseph and Mary, too. Welcome to the kings guided to Bethlehem by the brightly shining star. One brought gold, the other holy incense. The stable thus resembled Paradise. Sing we Noël for the newborn King!

VI

Sheep May Safely Graze

Johann Sebastian Bach
1685-1750

Sheep May Safely Graze has been arranged for four octaves of handbells by Bay Bells Ensemble member Cheryl Baker, and is true from the organ score by Johann Sebastian Bach. Like an organ, the ringers position their bells in keyboard order, and in rows of small bells above rows of larger bells. Despite the complexity of the handbell ensemble techniques, the composition retains its peaceful nature of security.

Bay Bells Ensemble

VII

Nowell

Randall Thompson
1899-1984

In the Bleak Midwinter

arr. Gustav Holst
1874-1934

Angels from the Realms of Glory

arr. David Willcocks

❄ Program Notes ❄

Patricia Hennings, *director*

Patricia Hennings, Director of the Peninsula Women's Chorus since 1975, has directed the PWC in three appearances at ACDA regional and national conventions and is active as a clinician, adjudicator and guest conductor. She holds a Bachelor of Arts degree in Music from Pomona College, and Masters and Doctor of Musical Arts degrees from Stanford University. She is a member of Sigma Alpha Iota, and has received the Sword of Honor and the Rose of Honor from this professional music organization. As Director of Choral Activities at Skyline College, she conducts the Skyline College Choir, directs the Skyline Singers, and teaches a humanities course in art and music. She served as Repertoire & Standards national chairperson for the ACDA Committee on Women's Choirs from 1990 to 1993.

Josephine Gandolfi, *pianist*

Pianist Josephine Gandolfi performs as soloist, chamber musician, and vocal accompanist, and has appeared in concert and on radio in many parts of the United States, Germany, France, and Israel. In California she has appeared under the auspices of the San Francisco Symphony's New and Unusual Music Series, the Cabrillo Music Festival, the San Francisco Chamber Music Society, and on numerous university, museum, and community concert series. She has taught piano at Stanford University and the University of California at Santa Cruz and has held the position of coach-accompanist at the San Francisco Conservatory of Music. She has been accompanist to the Peninsula Women's Chorus since January 1992. She has recorded for CRI and German National Radio in Berlin and Bremen.

Iris Fraser, *soprano*

Soprano Iris Fraser is well known in the Bay Area as a concert soloist and for her appearances with West Bay Opera and San Jose Opera. A native of Canada, she attended the Academy of Music in Vienna, the University of Alberta, and the Banff Center. Her extensive operatic repertoire includes the roles of Gilda in *Rigoletto*, Lucia in *Lucia di Lammermoor*, Musetta in *La Bohème*, and Susanna in *Le Nozze di Figaro*. Among her honors she was a Grand Finalist in the San Francisco Opera Center Auditions and a recipient of the Canadian Opera Guild Scholarship, the Alberta Cultural Development Grant, and the Club Austria Scholarship.

Kari Peters, *mezzo soprano*

Kari Peters, mezzo soprano, is a Bay Area artist who has performed as a concert soloist for the Pacific Mozart Ensemble, the San Francisco Conservatory of Music Orchestra, the Tanglewood Music Institute, and the Redwoods Chamber Sextet. Recent operatic performances include *The Trial of Mary Lincoln* and *Les Mamelles de Tiresias* with the San Francisco Conservatory of Music and *Le Nozze di Figaro* at the Aspen Opera Festival. Kari received both a Master's Degree and Bachelor's Degree from the San Francisco Conservatory of Music and was the recipient of the Ralph van Beek Memorial Scholarship for Musical Achievement Award, as well as scholarships at the San Francisco Conservatory of Music.

Bay Bells Handbell Choir

Bay Bells is actually two community groups of advanced handbell ringers, one large group consisting of twelve ringers, and the ensemble which has four to five ringers. Under Cheryl Baker's direction since 1986, Bay Bells has performed throughout California and in Hawaii as a premier choir for handbell conventions, churches, corporate parties, restaurants, weddings, major department stores, televised auctions, cable television specials, and other public and private events. The Bay Bells Ensemble performs without a director, ringing two- to four octaves of handbells (25-49 bells). They are one of only a handful of handbell ensembles in California that performs an entire repertoire with this few ringers, and were featured at the American Guild of English Handbell Ringers (AGEHR) tri-state (CA, NV, HI) Area XII Conference as a Showcase Choir in Visalia, California in June 1994. Many members of Bay Bells are musicians or directors in their own right - for example, Marsha Wells is also a member of Peninsula Women's Chorus.

Cheryl (Sutton) Baker

Cheryl Baker, a resident of Fremont, has been ringing handbells for about 20 years. A graduate of Westminster Choir College (Princeton, NJ) with a B.M. in Church Music, a voice principal/organ minor, she is a handbell clinician, accomplished choral conductor, published composer, pianist, violinist, and solo handbell ringer. She is Director of Music at Sunnyhills United Methodist Church in Milpitas. Cheryl has been appointed as Twelfth Tone Newsletter Editor, serving on the AGEHR Area XII Board.

Members of Bay Bells Ensemble

Cheryl Baker, Gail Berg, Craig Hodgson, Cheri Rossi, Tim Rossi, Marsha Wells

Orchestra Members

Ron Erickson, violin; Candace Guiraro, violin; Eleanor Angel, viola; Sarah Fiene, cello; Ken Millers, string bass; Josephine Gandolfi, harpsichord

Be a Sponsor of the Peninsula Women's Chorus

The Peninsula Women's Chorus has non-profit status through the Foothill-DeAnza Colleges Foundation. We accept tax-deductible donations to help with operation costs not covered by our basic funding. This year such costs include our trip this summer to Germany, Scandinavia, and the Baltic States, when we will compete in the international choral competition in Tallinn, Estonia.

To make a tax-deductible contribution, drop off a check, made out to Foothill-DeAnza Colleges Foundation, in the lobby, or send it to:

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The Peninsula Women's Chorus

The Peninsula Women's Chorus returned this past summer from a highly successful concert tour to Germany, Denmark, Sweden, Estonia and Latvia, during which they won second prize at the Tallinn International Choral Competition. Established in 1966, the Chorus specializes in serious music for women's voices from the Renaissance through contemporary periods, performed in the original languages and from memory. In addition to extensive performing throughout the Bay Area, the Chorus has been broadcast on National Public Radio and has appeared on television both nationally and internationally. The Chorus has made two other overseas concert tours: in 1981 to Austria, Germany, and Switzerland; and in 1984 to Great Britain, where they participated in the International Eisteddfod in Llangollen, Wales, and appeared on BBC television. The Chorus performed at the American Choral Directors Association (ACDA) National Convention in San Antonio, Texas, in 1987, singing a feature concert of music from the film, *Song of Survival* and presenting music for women's voices in a special interest session of music by Kirke Mechem. In 1989 the Chorus sang at Davies Symphony Hall in San Francisco with the Dzintars, a 90-voice women's choir from Latvia. Over the past several years the Chorus has distinguished itself at women's choral festivals sponsored by ACDA, and in March of 1992 performed at the ACDA Western Division Convention in Honolulu, Hawaii. In March of 1993 the Chorus had the honor of performing by invitation at the ACDA National Convention in San Antonio.



Join The Chorus!

The Peninsula Women's Chorus specializes in serious music for women's voices from the Renaissance through contemporary periods, performed in the original languages and from memory. Rehearsals are held during the school year every Monday evening from 7:00-10:00 p.m. at Foothill College, Middlefield Campus. Auditions for the chorus are held the first two Mondays of September and January. For further information, please call 415-327-3095.

Be on Our Mailing List

If you or a friend would like to be added to our mailing list to receive timely notices of chorus performances, please complete the following information:

Name:

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Drop this off in the lobby, hand it to a chorus member, or send it to:

Peninsula Women's Chorus
P.O. Box 9522
Stanford, CA 94309



Chorus Members

First Soprano: Sue Casey, Mardie Daul, Heather Harris, Suzanne Hnilo, Lorraine Hultquist, Deanna Knickerbocker, Shaula Kumaishi, Susan Malloy, Carol Schultz, Judy Sweet, MaryLouise Thomaston, Elizabeth Thompson, Sylvia Tso, Mary Tusa

Mezzo Soprano: Colleen Baker, Juanda Benson, Beatrice Fanning, Margie Hempstead, Dorothy Mak, Andra Marynowski, Cathleen McCann, Robin Petersen, Marti Puff, Carolyn Rutherford, Gail Schwettman, Paula Sebring, Bonnie Senko, Carol Stevens, Tricia Tani, Kathie Underdal

First Alto: Loretta Ames, Paula Jensen, Betsy Landergren, Mary Lorey, Barbara Orbison, Mimi Patterson, Kathy Plock, Amy Roleder, Christina Sebastian, Mary Shaw, Claire Taylor, Eithne Wait-Karski, Marsha Wells

Second Alto: Mary Ager, Anne Anderson, Priscilla Bates, Alice Bauder, Beverly Colquhoun, Mary Ellen Foley, May Goodreau, Valerie Hornstein, Sue Humphries, Kathryn MacLaury, Kim Mortyn, Gwen Peterson, Gerri Roe, Betsy Scroggs

Hildegard von Bingen (1098-1179)

It was Goethe who said that the miniatures of Hildegard's first book of visions, *Scivias*, were simply extraordinary. Yet this 12th century abbess and scholar is not only admired as a mandala creator, poet, and justly recognized as a great mystic and Germany's first medical doctor and scientist. As the composer-theorist Robert Cogan has recently written, "The world of music scholarship is gradually realizing that in one of its most studied and important epochs, medieval European religious chant, by far the greatest single body of surviving work was composed by Hildegard von Bingen. Consequently all previous conclusions concerning this period's music may be subject to review as our understanding of her work matures. Fractal reflections, quasi-improvisatory cell elaborations, broken symmetries, a structure of musical-linguistic tone-color oppositions, makes this newly emerging music very vivid and modern."

As a nun and later as an abbess of her own Benedictine monastery at Rupertsberg in the Mainz diocese, conserving the liturgy of the church was the normal circumstance of her daily life. In her struggle for a methodology to prove the essence of oneness, she developed an intellectual chain of symbols of wisdom. For her, all life was universal proportion and the very communication with God an acquisition of wisdom. In the beginning of her third book of visions, *De Operatione Dei*, she pondered on the origin of life. She wrote that God put the universe in order with wisdom; that God was reason and that reason was the root of all. Reason meant defined arrangements and common denominators of balance. She wrote then about human reason after God's reason and its three interrelated powers of *expiratio*, *scientia* and *sensus* -- capabilities of reason which must harmonize and act in proper symmetry. Hildegard correlated this reason with science and the composition of music.

Music, she wrote, is perhaps our only way to reach God and thus complete knowledge. Boethius, in *De Institutione Musica* had stated that through the experience of music reason ascends from the corporeal to the incorporeal. Hildegard's music is not only ordered in measure and number; her chants are an expression of a particular reason, a rationale joining human reason with God's reason. It is the ritual of music which is the final tool to trample evil and transcend the sin bringing forth safe reason and justice. The soul will enjoy only through music. Quoting her own words, "Considering the profound nature of the spirit, knowing that the soul is symphonic, music exists for the discipline of the body, aims of the spirit, strong desire to fulfil the laws."

Vivaldi's Magnificat

The *Magnificat* in G minor comes from the rich collection of manuscripts of the Venetian ospedale, charitable institutions that provided for the poor, cared for the infirm, and housed the aged and the orphaned. The Ospedale della Pietà was an orphanage for girls and was widely known for the outstanding musicianship of its wards. Antonio Vivaldi was serving as *maestro di violino* at Pietà when he was asked to take over the responsibilities of providing all the church music for the Ospedale upon the resignation in 1713 of the *maestro di coro*, Francesco Gasparini. He continued to compose church music for the orphanage until his death in 1741.

The text is derived from the Gospel account of the Visitation. Vivaldi's *Magnificat* is available in several versions, perhaps most familiarly in SATB arrangement. Vivaldi wrote it between 1713 and 1717. He revised it in the 1720's as a version *in due cori*. In 1739 he produced a final version for performance at Pietà. Since the works entrusted to the choir and orchestra of Pietà were invariably performed by girls and women, it is unlikely that men were brought in to sing the lower choral parts. This forms the basis of the Whittemore edition for women's chorus, and ours is only the second performance of this edition in modern times.





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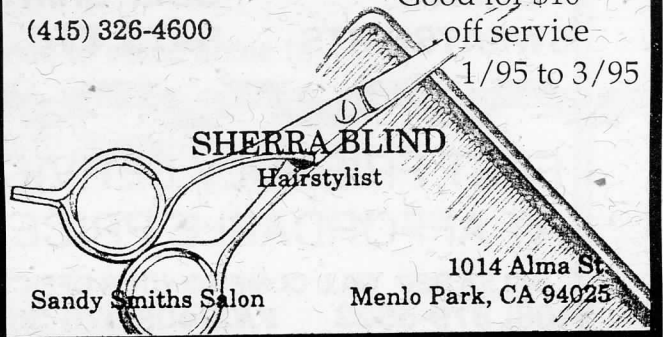
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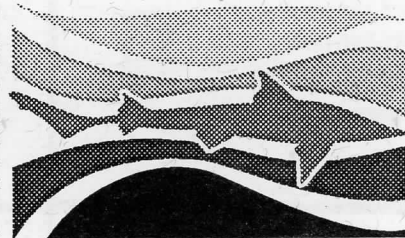
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