

1995

P · E · N · I · N · S · U · L · A

Women's

C · H · O · R · U · S

Patricia Hennings, Director

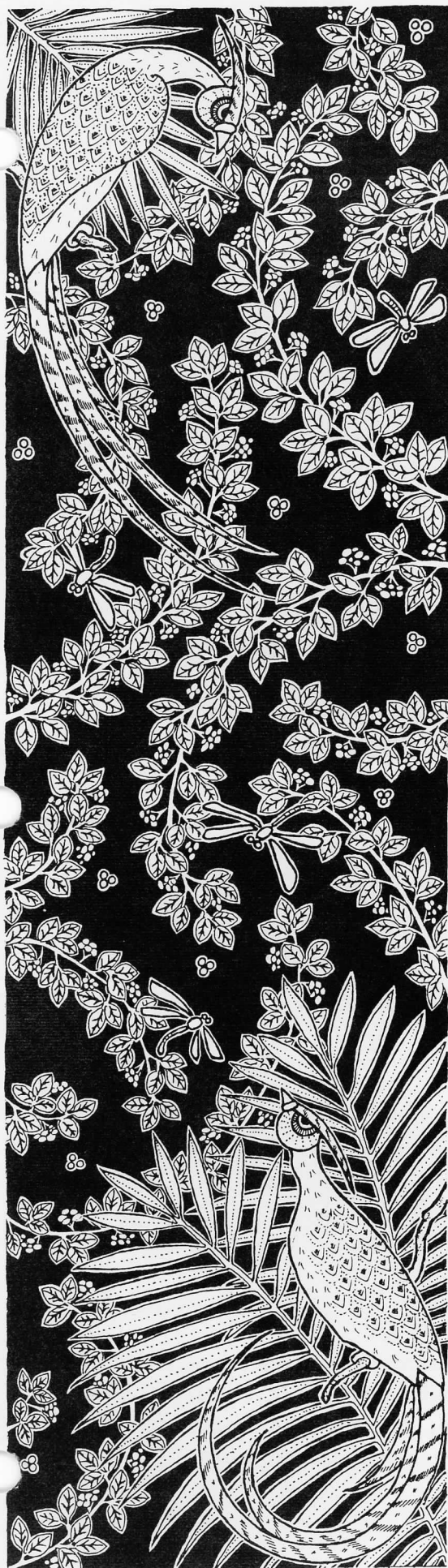
SPRING CONCERT

FEATURING
MEZZO-SOPRANO
WENDY HILLHOUSE

SATURDAY, MAY 20 8:00 P.M.
MISSION SANTA CLARA
UNIVERSITY OF SANTA CLARA CAMPUS

SUNDAY, MAY 21 7:30 P.M.
FIRST UNITED METHODIST CHURCH
HAMILTON AT WEBSTER
PALO ALTO

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2991

P R O G R A M

I

Invocation: Peace

Alice Parker

II

Indian Singing *text from poems by Gail Tremblay*

Ron Jeffers

1. To Grow Sane
2. We Wake the Day
3. Dark Nights
4. In Dreams

Speaker, Priscilla Bates

World Premiere

III TWO SACRED SONGS

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.

Examine Me *Psalm 139*

Bengt Johansson
1914-1989

IV

Requiem for the Earth *commissioned in memory of Valera Lusk Lee*

Nancy Telfer
b. 1950

I.

Requiem Aeternam

II.

Dies Irae

III.

Offertory

IV.

Sanctus

V.

Agnus Dei

Soloist, Wendy Hillhouse

World Premiere

I N T E R M I S S I O N

V

Ständchen, Opus 135

Franz Schubert
1797-1828

Lingering softly in the dark of evening's stillness, we are here; and with gently bent finger we knock on the beloved's chamber door. Thus now uprising, swelling, surging, with united voices, loudly, we call out in high spirits, "Sleep not when the voice of love speaks." Once a wise man sought near and far with a lantern for honest men. How rarer than gold are people that are dear and true to us. So when friendship speaks, love speaks, beloved sweetheart, do not sleep. But what in all the land would be comparable to slumber? Thus in place of words and offerings, you should now have rest. Just one little greeting, one more word, and this happy melody will be silenced. Then softly we will slip away.

Soloist, Wendy Hillhouse

Symphony No. 3, Fifth Movement

Gustav Mahler
1860-1911

Three angels sang a sweet song. With joy it rang blissfully throughout Heaven. They shouted merrily that Peter is free from sin. And as the Lord Jesus sat at the table, eating His evening meal with His twelve disciples: thus spoke the Lord Jesus, "What are you doing standing here? When I look at you, you weep at me!" "Why should I not weep, O merciful God? I have broken the ten commandments. I shall weep most bitterly." "You should not weep thus!" "O, have mercy on me!" "If you have broken the ten commandments, then fall on your knees and pray to God! Love only God in all eternity! Then will you attain heavenly joy." The heavenly city was prepared for Peter through Jesus and for the salvation of all.

Soloist, Wendy Hillhouse

VI THE INSPIRATION OF THE GAMELAN

May Rain

Lou Harrison
b. 1917

The Crane

Henry Cowell
1897-1965

Soloist, Wendy Hillhouse

Gamelan

R. Murray Schafer
b. 1933

Gamelan is a four-part vocal rendition of the traditional Indonesian music. Using the syllables "dong, deng, dung, dang, ding" assigned to a five-tone scale, this piece mimics the sound of gamelan music, traditionally played on percussive brass instruments such as gongs.

VII THREE FOLKSONGS

J'entends le Moulin *French Canadian folksong*

arr. Donald Patriquin

J'entends le moulin was originally known in France as *Mon père a fait bâtir maison*. The text appears at times to be illogical and nonsensical due to its "game of rhymes" in which the final syllables of each line all rhyme with "-tends" of "J'entends."

*I hear the millwheel tique tique taque.
My father is having a house built.
It's being built with three gables.
There are three carpenters building it.
The youngest is my darling.
What do you have in your apron?
It's a pie made of three pigeons.
Let's sit down and eat it.
While sitting down they all lept up,
Causing the sea and fish to tremble,
and the stones which are on the bottom.*

Waillie, Waillie *Scottish*

arr. Michael Cleveland

Savory, Sage, Rosemary and Thyme *British Columbia*

arr. Donald Patriquin



*The percussionist for Saturday evening's performance is Ken Piascik
The percussionist for Sunday evening's performance is Kim Venaas*

PWC would like to thank the following advertisers for their support:

Sherra Blind, Hairstylist; Christina's Hair Design; The Dark Room; Mardie Daul; Ellen DiNucci, Movement Dynamics; Beatrice Fanning; Marine Science Institute; Native Spirit Designs; Daniel B. Patterson, Residential Design; Piazza's Fine Foods; Royal Glass Company; Mike Sabes, Referral Realty; E.L. Short, Custom Bath Specialist; St. Matthew's Episcopal Day School & Dickens House

P R O G R A M N O T E S

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 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 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.

WENDY HILLHOUSE, MEZZO-SOPRANO

Mezzo-soprano Wendy Hillhouse returned last summer to Europe to make her Glyndebourne Festival Opera debut in the opening of the New Theater, singing Marcellina in *Le Nozze di Figaro*. Other engagements this season include debuts with the Washington, Seattle, and New Orleans Operas. This season's symphonic repertoire includes performances of the Vaughan Williams *Hodie*, the Duruflé *Requiem*, Leonard Bernstein's *Jeremiah Symphony* and the *Messiah*. She has sung with the Metropolitan Opera for five seasons as well as with the opera companies of Dallas, Los Angeles, San Francisco, Philadelphia, Barcelona, Nice and many others. Miss Hillhouse is an accomplished concert artist, having performed with the symphony orchestras of Boston, Dallas, Pittsburg, Colorado, Sacramento, Oakland, San Jose, and Reno, and at the Midsummer Mozart and Cabrillo Festivals. Miss Hillhouse holds degrees from the San Francisco Conservatory of Music and the University of California at Berkeley and is a Laureate of the Academie Maurice Ravel in France. She studies with Donald Stenberg of Burlingame.

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 on the main venue at the ACDA National Convention in San Antonio.

CHORUS MEMBERS

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

MEZZO-SOPRANO: Juanda Benson, Beatrice Fanning, Margie Hempstead, Dorothy Mak, Andra Marynowski, Cathleen McCann, Robin Petersen, Barbara Pforzheimer, Marti Puff, Carolyn Rutherford, Gail Schwettman, Paula Sebring, Bonnie Senko, Susana Shaio, Carol Stevens. Tricia Tani, Kathie Underdal

FIRST ALTO: Loretta Ames, Sue Irvine, Betsy Landergren, Mimi Patterson, Kathy Plock, Vonna Reynolds, Amy Roleder, Mary Shaw, Claire Taylor, Eithne Wait-Karski, Marsha Wells, Marjorie Zellner

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, Betty Wu



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:

Street:

City/State/ZIP:

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.

NOTES ON INDIAN SINGING

To Grow Sane is the final stanza of the poem entitled *To Grow Sane*; *We Wake the Day* is from the title poem of the book *Indian Singing in 20th Century America*; *Dark Nights* is from *It is Important* and *After the Invasion*; and *In Dreams* is from a poem called *Edges*. All of these poems are published in Gail Tremblay's *Indian Singing in 20th Century America*, published by Calyx Books, Corvallis, Oregon, 1990.

"*Indian Singing in 20th Century America* is a book of poems about finding ways to endure in a confused world. It celebrates cultures that understand the need for ceremony and that respect the Earth as the supporter of life. These poems are based in old traditions rooted in the American continent and even when they talk of personal matters are informed by the experience of indigenous ways of seeing. They are, however, clearly planted in a contemporary American experience and record the survival of a people who continue to show strength even though they often face great loss and adversity. The book celebrates the natural world because it is that great circle of things that makes life possible. It talks of the need to stop trying to explain and excuse greed, exploitation, and murder as part of a natural order rather than an imbalance of it. In these poems, I am trying to speak of maintaining a conscious way of living on the Earth -- a way that will not work toward creating the end of the world, but that talks of human beings adjusting to the constant change in the universe by finding ways to be in harmony with that change. In this book people experience loss of love, illness, and death and find ways to survive, to maintain their humanity, their ability to love. Perhaps because so many corn-planting, indigenous peoples know one can create a better world if communities of people are brave enough to be vulnerable, to love and give, even in this hard world where one will definitely experience loss, they have developed cultures that have informed us that a generous, caring world is possible. It is those cultures that these ancestors, thinking of the welfare of people seven generations in the future, have passed down, those cultures and that vision which I long for and struggle for and attempt to honor in this book."

Gail Tremblay

NOTES ON REQUIEM FOR THE EARTH

Requiem for the Earth was commissioned by The Peninsula Women's Chorus through a fund set up in memory of deceased PWC member Valera Lee. Canadian composer Nancy Telfer was a natural choice for this particular task. In the Spring of 1993, the Chorus introduced their audience to a new work by Telfer. Set to a haunting poem by Barbara Powis, *The Blue Eye of God* channeled the misery of sea animals into sound. The grating opening chords and echoing whispers that mimicked the flapping of birds' wings set the landscape. The words that followed left no room for misunderstanding; "The animals, the winged and swimming creatures, rose in their agony, confronted man." The following year, PWC performed *The Blue Eye of God* at the American Choral Directors Association (ACDA) national convention in San Antonio, Texas. Telfer was in the audience. As she listened to the performance, Telfer noted a connection between PWC's concert program, which was designed with symbols for Texas, and the singing. "There's a lot of sensitivity in the choir to different symbols that were being presented in the music. That sparked the idea in the first place for my using certain symbols in the music, or certain images in the music....(PWC) had some wonderful ideas about symbols of the natural environment." Telfer decided to organize these ideas as the text for *Requiem*. "I always start with the words first. I've been looking at the words for a while and then I start hearing certain images, certain textures, that would express the words. The piece has a lot of different facets to it. The overall effect is a sense of the light and a sense of eternity, the cycles going around and around in nature. When you get to the *Sanctus* and the '*hosannas*,' it's a bit of a surprise after the things that come before because everything is pretty wild and '*dies irae*.' In the next section there's a prayer promising the people will start protecting the environment. Suddenly in the *Sanctus* the heavens open and the birds who have not been on the shore for a long time suddenly appear all at once."

