

1996
P·E·N·I·N·S·U·L·A
Women's
C·H·O·R·U·S

Patricia Hennings, director
Josephine Gandolfi, pianist

30th
ANNIVERSARY
CONCERT
1966 - 1996

MUSIC
of the
HEART
and
SPIRIT

Friday, May 17, 1996 8:00 p.m.
Mission Santa Clara
University of Santa Clara Campus
Santa Clara

Sunday, May 19, 1996 7:30 p.m.
First United Methodist Church
Hamilton at Webster
Palo Alto

Sponsored by Foothill College

P R O G R A M

I EARLY AMERICAN SACRED MUSIC

When Jesus Wept *fuguing tune*

William Billings
1746-1800

Shaker Tunes

Traditional

1. Come Life, Shaker Life
2. In Yonder Valley
Soloist: Beatrice Fanning
3. I Will Bow and Be Simple
4. Mother Ann's Song
5. Celestial Choir
6. Nightingale's Song
Soloist: Patricia Tani
7. Learned of Angel
8. Encouragement
9. Followers of the Lamb
Soloist: Mary Ellen Foley

II

How Excellent Thy Name
Text from Psalms: VIII, 1, 3-6

Howard Hanson
1896-1981

Alleluia

Randall Thompson
1899-1984

III

Whitman "Credo"

Ron Jeffers

IV

The Canticle of the Sun
Text by St. Francis of Assisi

Libby Larsen
b. 1950

Soloists

Cheryl Tacchi, Deanna Knickerbocker, Cathleen Kalcic

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

V

Two Songs of Love on Poems of Wendell Berry

Michael Cleveland

Commissioned by the Rutherford family in honor of the Thirtieth Anniversary of the Peninsula Women's Chorus, and to honor the thirtieth season of founding member Carolyn L. Rutherford.

1. The Wild Rose
 2. Earth and Fire
- Soloists: Susan Malloy, Patricia Tani*

Kashiri

VI

Tae Kyun Ham
b. 1936

Soloist, Cathleen Kalcic

VII

The Winged Joy *a love story in seven parts*

Kirke Mechem
b. 1925

1. Love is a Terrible Thing
 2. The Message
 3. The Cynic
 4. A Farewell
 5. Love Came Back at Fall O' Dew
 6. Red May
 7. You Say There Is No Love
- Soloist - Susan Malloy*



*PWC would like to thank the following sponsors
for their support:*

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Daniel Patterson, Residential Design
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*And special thanks to Anonymous for their generosity and good will
in their contribution to the success of this chorus.*

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.

PROGRAM NOTES

EARLY AMERICAN SACRED MUSIC

This set of early American music contains, first, a fuguing tune by America's first noted composer, William Billings. Its inclusion in our program recognizes the 250th anniversary of this leather tanner composer's birth. Following is a collection of Shaker tunes, used by the United Society of Believers in Christ's Second Appearing (Shakers) in worship to express praise, joy, yearning or union.

"The first Believers were seized by such ecstasy of spirit that, like leaves in the wind they were moved into the most disordered exercises: running about the room, jumping, shaking, whistling, reeling and at the same time shouting, laughing or singing snatches of song."

- Edward Deming Andrews

Shaker ritualism was a true folk art intended for communal use. In America, Shakers colony existed from 1774 through the time of its greatest influence (1840's) to its decline after the Civil War.

WHITMAN "CREDO"

The text of *Whitman "Credo"* comes from Walt Whitman's *Song of Myself*, sections 31 and 43.

(31: 663-669)

I believe a leaf of grass is no less than the journeywork of the stars,
And the pismire is equally perfect, and a grain of sand, and the egg of the wren,
And the tree-toad is a chef-d'œuvre for the highest,
And the running blackberry would adorn the parlors of heaven,
And the narrowest hinge in my hand puts to scorn all machinery,
And the cow crunching with depress'd head surpasses any statue,
And a mouse is miracle enough to stagger sextillions of infidels. . .

(43: 1097-1110)

My faith is the greatest of faiths and the least of faiths,
Enclosing worship ancient and modern and all between ancient and modern,
Believing I shall come again upon the earth after five thousand years,
Waiting responses from oracles, honoring the gods, saluting the sun,
Making a fetich of the first rock or stump, powowing with sticks in the circle of obis,
Helping the llama or brahmin as he trims the lamps of the idols,
Dancing yet through the streets in a phallic procession, rapt and austere in the
woods a gymnosophist,
Drinking mead from the skull-cup, to Shastas and Vedas admirant, minding the
Koran,
Walking the teokallis, spotted with gore from the stone and knife, beating the
serpent-skin drum,
Accepting the Gospels, accepting him that was crucified, knowing assuredly he
is divine.
To the mass kneeling or the puritan's prayer rising, or sitting patiently in a pew,
Ranting and frothing in my insane crisis, or waiting dead-like till my spirit arouses
me,
Looking forth on pavement and land, or outside of pavement and land,
Belonging to the winders of the circuit of circuits.

KASHIRI (*Are You Going Away?*)

The text of *Kashiri* is a traditional Korean lyric poem.

*Are you going away, indeed?
Are you going away, leaving me behind?
Without caring whether I can live on,
Are you going away, leaving me behind?
Though I wish to hold you here,
I fear you will leave never to return.
Now I let you go, though grief-stricken;
Come back to me as quickly as you are leaving.*

TWO SONGS OF LOVE ON POEMS OF WENDELL BERRY

1. The Wild Rose

Sometimes, hidden from me in daily custom and in trust,
So that I live by you unaware as by the beating of my heart.
Suddenly you flare in my sight,
A wild rose blooming at the edge of thicket,
Grace and light where yesterday was only shade,
And once again I am blest choosing again
What I chose before.

2. Earth and Fire

In this woman the earth speaks.
Her words open in me cells of light flashing in my body,
And make a song that I follow toward her out of my need.
The pain I have given her I wear like another skin,
Tender, the air around me flashing with thorns
And yet such joy as I have given her sings in me
And is part of her song.
The winds of her knees shake me like a flame.
I have risen up from her, time and again,
A new man.

Two Songs of Love

*Commissioned by the Rutherford Family
in honor of the Thirtieth Anniversary of the Peninsula Women's Chorus,
and to honor the thirtieth season of founding member
Carolyn L. Rutherford.*

Patricia Hennings, Director

Michael Cleveland Composer

Michael Cleveland, Associate Professor of Music and Chair of the Department of Music at the University of Nevada, Reno, received his Doctor of Musical Arts in music education and music history and literature from the University of Oregon in 1970. Prior to that he taught music in the public schools in San Jose, California. Dr. Cleveland has served as President of the Western Division of the Music Educators National Conference, as Music Director of the Reno First United Methodist Church since 1982, and is an active member of the American Choral Directors Association. He has taught at the University of Nevada, Reno, since 1981, and has chaired the Department of Music since 1986.

As a choral director, Dr. Cleveland has worked with university ensembles, church choirs and community choirs. Since 1982 he has been the founder and director of the Sierra Women's Ensemble, a vocal chamber ensemble dedicated to the performance of music for women's voices by major composers.

Dr. Cleveland has composed and published a wide variety of choral works. While also composing works for mixed choir, he has specialized in writing for women's chorus.

Wendell Berry Author

Wendell Berry is a Kentuckian who wrote and taught in California and New York before returning to the Kentucky River region where he has lived for two decades, writing and farming on seventy-five acres in Henry Country. Mr. Berry has emerged as an eloquent spokesman for conservation, common sense, and sustainable agriculture, topics he has pursued in numerous works. He is the author of more than two dozen books of fiction, poetry, and essays.

Mr. Berry is a past fellow of both the Guggenheim Foundation and the Rockefeller Foundation, and a former Stegner Fellow at Stanford University. He has received, among other awards, the Victory of Spirit Ethics Award in 1992 from the Louisville Community Foundation and the University of Louisville, and the Lannan Foundation Award for nonfiction in 1989.

THE WINGED JOY

1. Love Is a Terrible Thing *Grace Fallow Norton*

I went out to the farthest meadow,
I lay down in the deepest shadow;
And I said unto the earth, "Hold me,"
And unto the night, "O enfold me,"
And unto the wind petulantly
I cried, "You know not for you are free!"
And I begged the little leaves to lean
Low and together for a safe screen;
Then to the stars I told my tale:
"That is my home-light, there in the vale,
"And O, I know that I shall return,
But let me lie first mid the unfeeling fern.
"For there is a flame that has blown too near,
And there is a name that has grown too dear,
And there is a fear. . ."
And to the still hills and cool earth and far sky
I made moan,
"The heart in my bosom is not my own!
"O would I were free as the wind on wing;
Love is a terrible thing!"

2. The Message *Margaret Sackville*

"Oh, have you not a message, you who come over the sea?
Have you not a message or word at all for me?"
"I have sailed, sailed, sailed where the seas are green and blue,
I've silver, gold and merchandise — but never a word for you."
"But did you see my love by any way you came?
For if you saw my love, he must have spoke my name."
"Oh, yes, I saw your love — oh, yes, and he was gay
Riding in his coach-and-six all on his birthday."
"But when you spoke of me, of me — oh! what was it he said?"
"Oh, he never said a word at all, but turned away his head."

3. The Cynic *Theodosia Garrison*

I say it to comfort me over and over,
Having a querulous heart to beguile,
Never had woman a tenderer lover ---
For a little while.
Oh, there never were eyes more eager to read her
In her saddest mood or her moments gay,
Oh, there never were hands more strong to lead her --
For a little way.

4. A Farewell *Harriet Monroe*

Good-bye! — no, do not grieve that it is over,
The perfect hour;
That the winged joy, sweet honey-loving rover
Flits from the flower,
Grieve not — it is the law. Love will be flying,
Yes, love and all.
Glad was the living — blessed be the dying.
Let the leaves fall.

5. Love Came Back at Fall O' Dew

Lizette Woodworth Reese

Love came back at fall o' dew,
Playing his old part;
But I had a word or two
That would break his heart.
"He who comes at candle-light,
That should come before,
Must betake him to the night
From a barred door."
This the word that made us part
In the fall o' dew;
This the word that brake his heart —
Yet it brake mine, too.

6. Red May *A. Mary F. Robinson*

Out of the window the trees in the Square
Are covered with crimson May —
You, that were all of my love and my care,
Have broken my heart today.
But though I have lost you and though I despair,
Till even the past looks gray —
Out of the window the trees in the Square
Are covered with crimson May.

7. You Say There Is No Love *Grace Fallow Norton*

You say there is no love, my love, unless it lasts for aye!
Oh, folly, there are interludes better than the play.
You say lest it endure, sweet love, it is not love for aye?
Oh blind! Eternity can be all in one little day.

There never were loftier promises given
Of love that should guard her the ages through,
As great, enduring and steadfast as Heaven --
For a week or two.

Well, end as it does, I have had it, known it,
For this shall I turn me to weep or pray?
Nay, rather I laugh that I thought to own it
For more than a day.

THE PENINSULA WOMEN'S 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. Established in 1966 by founder and director Marjorie Rawlins, the chorus celebrates its 30th anniversary this spring. 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 three overseas concert tours: in 1981 to Austria, Germany, and Switzerland; in 1984 to Great Britain, where they participated in the International Eisteddfod in Llangollen, Wales, and appeared on BBC television; and in the summer of 1994 to Germany, Denmark, Sweden, Estonia and Latvia, during which they won 2nd Prize at the Tallinn International Choral Competition. 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. In March of 1992 they performed at the ACDA Western Division Convention in Honolulu, Hawaii, and in 1993 the Chorus was selected by jury to perform on the main venue at the ACDA National Convention in San Antonio. This past October PWC and director Patricia Hennings made their highly successful operatic debut in West Bay Opera's production of Puccini's *Suor Angelica*.

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. She has been named guest conductor for the 1996 GALA Choruses national convention in Tampa, Florida next July.

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.

SINGERS OF THE PENINSULA WOMEN'S CHORUS

FIRST SOPRANO

Liz Bellock	Since 1987
Cynthia Benson	1995
Sue Casey	1975
Mardie Daul	1994
Heather Harris	1993
Suzanne Hnilo	1994
Deanna Knickerbocker	1974
Shaula Kumaishi	1994
Susan Malloy	1994
Jill Mueller	1996
Mercidita Navarro	1995
Carol Schultz	1994
Judy Sweet	1993
Cheryl Tacchi	1996
MaryLouise Thomaston	1991
Mary Tusa	1990

FIRST ALTO

Loretta Ames	Since 1982
Sue Irvine	1975
Betsy Landergren	1988
Susan Meikle	1995
Michele Nigh	1996
Mimi Patterson	1982
Kathy Plock	1978
Vonna Reynolds	1991
Amy Roleder	1990
Christina Sebastian	1979
Mary Shaw	1976
Claire Taylor	1974
Eithne Wait-Karski	1994
Marsha Wells	1994
Marjorie Zellner	1980

MEZZO-SOPRANO

Anita Baldwin	Since 1995
Juanda Benson	1982
Marie DesJardins	1995
Beatrice Fanning	1989
Cathleen Kalcic	1989
Robin Khodair	1982
Dorothy Mak	1993
Andra Marynowski	1981
Barbara Pforzheimer	1990
Carolyn Rutherford	1967
Gail Schwettman	1983
Paula Sebring	1978
Bonnie Senko	1981
Carol Stevens	1967
Tricia Tani	1979
Kathie Underdal	1980

SECOND ALTO

Mary Ager	Since 1981
Anne Anderson	1966
Alice Bauder	1983
Beverly Colquhoun	1993
Lisa Fenwick	1995
Mary Ellen Foley	1992
May Goodreau	1983
Valerie Hornstein	1985
Sue Humphries	1982
Kim Jameson	1996
Kathryn MacLaury	1988
Kim Mortyn	1988
Gwen Peterson	1989
Gerri Roe	1982
Betsy Scroggs	1980



