

May 1997

P·E·N·I·N·S·U·L·A

*Women's*

C·H·O·R·U·S

*Patricia Hennings, director  
Josephine Gandolfi, pianist*

SONG of SURVIVAL

&

MUSIC of the  
SPANISH MISSIONS

**Friday, May 2, 1997** 8:00 p.m.  
Holy Cross Church  
Santa Cruz

**Saturday, May 17, 1997** 8:00 p.m.  
Mission Santa Clara  
Santa Clara University

**Sunday, May 18, 1997** 7:30 p.m.  
First United Methodist Church  
Palo Alto

**Sunday, June 1, 1997** 4:00 p.m.  
Mission San Juan Bautista

*Sponsored by Foothill College*



# PROGRAM



## I

### Here is Holiness

Lou Harrison

b. 1917

from "Four Strict Songs," text by the composer, after "Hozhonji," songs from the Navajo

*Here is holiness of the begonia leaf with innumerable crystalline cells*

*Here is holiness of the mountain's deer and the unscented fawn*

*Here is holiness of the begonia leaf, and deer, and the star Aldebaran, lighting endlessness*

*Here is holiness of the beached agate, wet with wave*

Lou Harrison wrote "Four Strict Songs" shortly after moving to Aptos, California, following a ten year stay in New York. He wrote, "my heart went to Indian chants, such as the Navajo Hozhonji chants, which are designed to rebalance the worlds, making things right and well again."

*Percussion: Rick Kvistad, Deanne Tucker*

*transcription by Josephine Gandolfi, pianist*

## II

### THREE SACRED PIECES FROM MISSION SAN JUAN BAUTISTA

The most beautifully written manuscript of Old Mission music, ascribed to Padre Estevan Taprs, is found at the San Juan Bautista Mission. It contains 112 parchment pages of music in both red and black notation. Among the contents are "El Padre Nuestro" and "Credo Parisiense."

### El Cántico del Alba

Anonymous

*(Canticle of the Dawn)*

recorded by Father Zephyrim Engelhardt, O.F.M.

The "Canticle of the Dawn" was first recorded by Father Zephyrim Engelhardt O.F.M., the great historian of the California Missions. Old Californians report that it was sung at daybreak every morning as soliders, priests, Native Americans, and settlers roused themselves to greet the new day. "Surely," Father O'Sullivan, pastor of Mission San Juan Capistrano confirms, "that was one of the loveliest practices of Spanish California, the singing of 'El Alba.'"

*Soloists: Beatrice Fanning, Cathleen Kalcic*

### El Padre Nuestro

Anonymous

*(Our Father)*

"El Padre Nuestro" is an unusual setting of the Lord's Prayer. Set originally for men's voices, the second part of the prayer was often chanted by the Native American choir on a single tone. In order to sing the entire prayer in parts, the music of the first part is simply repeated.

### Credo Parisiense

Anonymous

The "Credo Parisiense" is a practical setting of the Creed for two equal voices and unison choes. It is figured chant of European origin, which was popular in the early missions.

### III

#### Duo Seraphim

Tomas Luis da Vittoria

*Two Seraphim cried to one another, Holy, Holy, Holy is the Lord God of hosts: All the earth is full of his glory. There are three that bear witness in heaven, the Father, the Word, and the Holy Ghost: and these three are one.*

*The motets of the Renaissance masters Vittoria, Francisco Guerrero and Cristobal de Morales were brought to the New World and were popular in the larger churches. Polyphony of this type, in the best Spanish tradition, was practiced in early Mexico.*

### IV

#### A del dia a de la fiesta

Jose de Orejon y Aparicio  
1706-1765

*To the day of the fiesta,  
dancing lights, different voices kindle your bright splendor, praise your clear idea  
And in hymns with grateful help celebrated this divine dawn  
that on your day appears more beautiful  
And then today on your throne this is offered as the Mother who helps everyone  
And then in this shrine now the treasure is the happy Mother who is adored  
seek the influence which inspires some to radiance, others to the lyric poem  
In the longing desire the pledge in agreement more brilliant from harmony and from the rosy glow  
If to form the faithful outline of this light, my loving voice is a bugle much like the sun  
This is the happy Mother who in this shrine is adored  
to whom is offered worship, and to whom praises are given.  
This is of Copacabana, sublime queen and always invincible  
who has mercy on those who ask for it and take care of those who adore her.*

*Jose de Orejon y Aparicio, a Peruvian composer of the Baroque era began his musical career at age 9 as a precocious boy soprano at the famed Lima Cathedral. He attained the posts of both organist and maestro de capilla at Lima, composing numerous sacred works for use in worship.*

*Soloists: Beatrice Fanning, Sue Malloy*

*Instrumentalists: Loretta Ames, violin; Patricia Hennings, flute; Mary Ellen Foley, guitar*

*Conductor: Paula Peplow*

### V

#### Salmo 150

Ernani Aguiar  
b. 1949

*(Praise the Lord in His sacred places)*

*This psalm of praise is written by one of the best known of the younger generation of Brazilian composers. "Salmo 150" is very characteristic of Aguiar's rhythmic rapidly-articulated compositions.*

## ❁ INTERMISSION ❁

MUSIC FROM "SONG OF SURVIVAL"

Arranged by Margaret Dryburgh and Norah Chambers

*After our release, the singer's vocal orchestra scores lay forgotten. However, in 1981, Antoinette Colijn, in Washington D.C., donated her vocal orchestra collection to Stanford University in Palo Alto, California. This gift led to concerts by the Peninsula Women's Chorus to make a tape for the Stanford Archive of Recorded Sound, to the "Song of Survival" documentary telecast in the USA and other countries, to Helen Colijn's book, "Song of Survival-Women Interned" (White Cloud Press, 1995, ISBA#1-883991-14-5 (paperback) or #1-883991-10-2 (hardcover), to the publication of "Song of Survival" sheet music and, finally, to the making of the feature film, "Paradise Road."*

*-notes by Helen Colijn*

**"New World" Symphony**

*Largo*

Antonin Dvorak

**The Unfinished Symphony**

*First Movement*

Franz Schubert

**Pastoral Symphony**

*from "The Messiah"*

George Frederic Handel

**Minuet in G**

Ludwig van Beethoven

**Morning**

*from the "Peer Gynt Suite"*

Edvard Grieg

**Londonderry Air**

Traditional

**Menuet a l'antique**

Ignacy Jan Paderewski

## The Captive's Hymn

(see back cover for text)

Margaret Dryburgh

Sumatra, 1942

Shortly after Antoinette Colijn donated her vocal orchestra manuscripts to Stanford University, the Archive of Recorded Sound suggested that a recording of this music would enhance their collection. The Peninsula Women's Chorus concert in 1982 was the first performance of the vocal orchestra music since World War II. Helen Colijn was the featured speaker at each of the chorus' concerts and the first concert began a five-year relationship between Helen and the Chorus which included: a concert of tribute attended by 10 survivors from the original vocal orchestra; the conception and making of the documentary film "Song of Survival;" a concert tour of Great Britain during which Helen and the Chorus performed at Coventry Cathedral and appeared live on Britain's "60 Minutes;" a performance for Sigma Alpha Iota's national women's music convention in Chicago; the production of several records of vocal orchestra music; and many, many concerts. The culmination of the Chorus' nurturing of this music was the American Choral Director's Association national convention in San Antonio, Texas in 1987, at which the Chorus "gave the music to the world" by performing for 3,000 choral directors from the United States and abroad. The Chorus is thrilled that after ten years, this remarkable story of courage and beauty has reached the popular screen through "Paradise Road." We also welcome Helen Colijn once again as guest speaker.

-notes by Patricia Hennings



### CHORUS MEMBERS

**First Soprano:** Liz Bellock, Jeanne Benioff, Sue Casey, Suzanne Hnilo, Carolyn Huffman, Deanna Knickerbocker, Shaula Kumaishi, Susan Malloy, Jill Mueller, Mercedita Navarro, Carol Schultz, Judy Sweet, Alicia Thesing, MaryLouise Thomaston.

**Mezzo Soprano:** Juanda Benson, Marie desJardins, Beatrice Fanning, Cathleen Kalcic, Robin Khodair, Dorothy Mak, Andra Marynowski, Paula Peplow, Barbara Pforzheimer, Carolyn Rutherford, Gail Schwettman, Paula Sebring, Bonnie Senko, Carol Stevens, Tricia Tani, Kathie Underdal.

**First Alto:** Loretta Ames, Alice Bauder, Ruthellen Dickinson, Sue Irvine, Betsy Landergren, Michele Nigh, Mimi Patterson, Kathy Plock, Vonna Reynolds, Mary Shaw, Claire Taylor, Deanne Tucker, Eithne Wait-Karski, Marsha Wells.

**Second Alto:** Mary Ager, Anne Anderson, Priscilla Bates, Beverly Colquhoun, Lisa Fenwick, Mary Ellen Foley, May Goodreau, Valerie Hornstein, Jan Reinhardt Houlihan, Sue Humphries, Kathy Berg MacLaury, Kim Mortyn, Gwen Peterson, Gerri Roe, Barbara Saxton, Betsy Scroggs.

## THE PENINSULA WOMEN'S CHORUS

The Peninsula Women's Chorus has earned a national and international reputation as one of the finest women's choirs in the United States. The Chorus, specializing in serious music for women's voices from the Medieval through contemporary periods, performs in the original languages and from memory. Established in 1966 by Marjorie Rawlins, the chorus celebrated its 30th anniversary last 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. In October 1995 PWC and director Patricia Hennings made their highly successful operatic debut in West Bay Opera's production of Puccini's *Suor Angelica*. In the past few months, the Chorus performed the National Anthem at the opening game of the San Jose Lasers of the ABL, the new women's professional basketball league, and in October PWC joined Slavyanka, the only men's Slavic chorus on the West Coast, for a program of Russian folk songs and sacred music.

## 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 women's music organization. As Director of Choral Activities at Skyline College, she conducts the Skyline College Choir and the Skyline Chorus, and teaches World Music and a humanities course in art and music. She served as Repertoire and Standards national chairperson for the ACDA Committee on Women's Choirs from 1990 to 1993. In July 1996 she served as guest conductor for the 1996 GALA Choruses' Festival V in Tampa, Florida.

## 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, the Cabrillo Music Festival, 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, New Albion, Koch International, and German National Radio in Berlin and Bremen.

## THE CAPTIVE'S HYMN

Father, in captivity we would lift our prayer to thee;  
Keep us ever in Thy love, grant that daily we may prove  
Those who place their trust in Thee, more than conquerers may be.

Give us patience to endure, keep our hearts serene and pure;  
Grant us courage, charity, greater faith, humility,  
Readiness to own Thy will, be we free or captive still.

For our country we would pray, in this hour be Thou her stay;  
Pride and selfishness forgive, teach her by Thy law to live;  
By Thy grace may all men see that true greatness comes from Thee.

For our loved ones we would pray, be their guardian night and day;  
From all danger keep them free, banish all anxiety;  
May they trust us to Thy care, know that Thou our pains doth share.

May the day of freedom dawn, peace and justice be reborn;  
Grant that nations loving Thee o'er the world may brothers be,  
Cleansed by suffering, know rebirth, see Thy Kingdom come on earth.