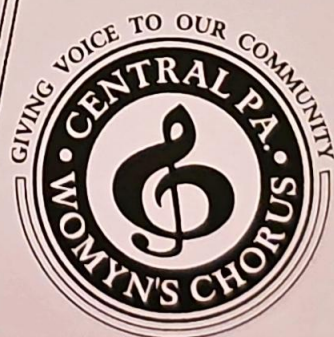


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Sand In My Shoes



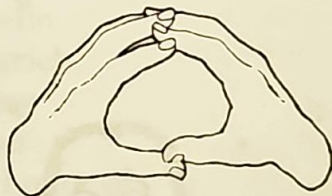
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Sarah Hopkins • Wendi Wissick

Soprano Two

Jan Davis • Susan Leviton
Lee Melchior • Cathy Nelson
Shirley Tannenbaum

Alto One

Linda Murphy • Joanne Senier
Susan Swope • Kate Williams
Yvonne Wilson

Alto Two

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Tom Tiehel

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John Hayden, percussion

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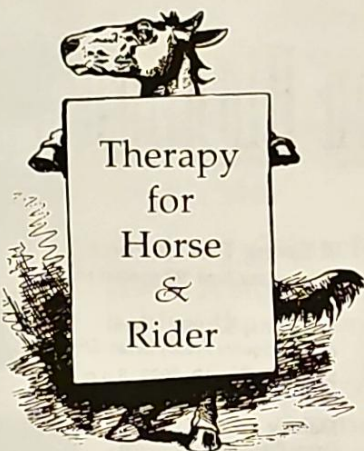
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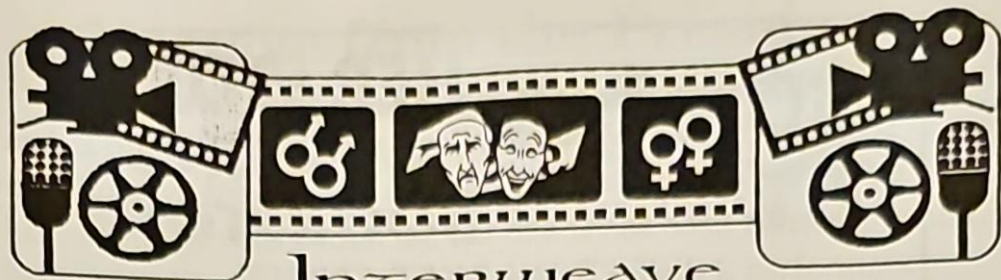
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November 15 — *Go Fish*

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January 17 — *Ballot Measure 9*

(1992) This film documents the controversy surrounding Ballot Measure 9 in Oregon which would prohibit and revoke laws which protect homosexuality from discrimination.

February 21 — *Victim*

(1961) A landmark film for its bold, complex, and sophisticated treatment of homosexuality, this thriller was instrumental in changing the existing British law that made homosexuality a criminal act.

March 21 — *Extramuros*

(1985) A story of lesbian love and lusty ambition behind the convent walls.

April 18 — *My Beautiful Laundrette*

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The Chorus is also a member of the Sister Singers Network of women's choirs.

Message from the President

It is a great honor to welcome all of you to the 1996 Fall concert of the Central Pennsylvania Womyn's Chorus. Those of you who have followed us through the years are aware of the changes and growth within the chorus. It has been an exciting and challenging time. It is quite an adventure getting a performance from the planning stage to the concert stage.

I offer a very special thank you to our friends and family who generously contributed to this event. We believe that music plays an important part in changing the world in which we live. Tonight we are proud to present *Silent No More!* Some of our selections are classics, some are our favorites, and some were chosen for their message: a little something for everyone!

Now sit back, relax, and have a wonderful evening.

Rose Samuel



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Silent No More!

Program Notes

October is Domestic Violence Awareness Month. We were honored to be asked to perform for the twentieth anniversary celebration of the Pennsylvania Coalition Against Domestic Violence, and took this opportunity to develop a program that celebrates the power of women. This collective and individual power enables us to overcome tremendous obstacles and achieve our rightful place and full potential. And it enables us to work to create a better world.

The first set of pieces we call "Ancient Mothers." In it we celebrate foremothers both real and archetypal. **Harriet Tubman** was probably the foremost figure of the underground railroad. Often called Grandma Moses for her role in leading her people out of slavery and into the promised land, she escaped slavery herself, and returned to the south nineteen times to lead other slaves to freedom in the north. She never lost a passenger. **Joan of Arc** was first hailed as a visionary and freedom fighter in medieval France, and then condemned and burned at the stake as a witch by the catholic church (the universal Christian church of the time); in this century, the same church finally declared her a saint. Leslie Feinberg (author of *Stone Butch Blues*) makes the point that perhaps Joan's greatest crime was having the temerity to dress as a man.

Music In My Mother's House is a favorite of many chorus members, who grew up in musical households and who now find ourselves at a stage of life where we miss our musical ancestors deeply. The traditional native American tune **Ancient Mother** reminds us of a time when the Mother

Goddess was worshipped in her many forms throughout various cultures, symbolizing the divine feminine and the source of all life.

The slaves of the American south found hope and solace in song, often expressing in coded references a desire for freedom, and sometimes even specific directions for achieving it (*Follow the Drinking Gourd* advised the slaves to follow the Big Dipper's handle pointing north). Our set of spiritually centered tunes includes several of these: **Swing Low Sweet Chariot**, and **Study War No More**.

River is the theme to the movie *The Mission*, a beautiful and disturbing film set in the Amazon basin in the eighteenth century. Many native Americans were highly talented at performing music in the classical European style, and this tune evokes that effect.

Namasté is from the Hindu tradition, a greeting in Sanskrit from "my heart and soul to yours"; its essence acknowledges the divinity within each being. This piece by Christine Korb won an International Peace Award in 1984 after its premiere performances in Poland. We conclude this set with Vivaldi's **Gloria** because we simply love singing it.

"Three Js and a C" perform two a cappella tunes. **On Children** was composed by the prolific and profoundly talented songwriter, Ysaye Barnwell of Sweet Honey in the Rock, based on lyrics from Kahlil Gibran's *The Prophet*. This is the Flirtations' arrangement. **When They Know Who We Are** is by singer-songwriter Jamie Anderson.

We perform music in a wide variety of styles, and the next set continues the classical theme established in the Vivaldi piece, with a light-hearted madrigal. The last tune in this set celebrates the power of the human heart to triumph over great hardship. Margaret Dryburgh, Nora Chambers, and 600 other previously pampered and privileged women and children of the upper classes were interned in a Japanese prison camp on the island of Sumatra during world war two. Working from their memory of the orchestral originals of pieces by classical composers, Dryburgh and Chambers created four-part a cappella vocal arrangements on scraps of paper. Under harrowing conditions of filth and disease, dressed in rags and seated on little stools because they were too weak to stand, the singers sang these moving pieces. At the international festival

of Gay and Lesbian Choruses which was held in July in Tampa (and attended by five thousand singers), two of our members learned this moving arrangement of Dvorak's **New World Symphony**, and have shared it with us.

Susan Leviton, chorus member and vocalist with Harrisburg's Old World Folk Band, has been researching and singing Yiddish folk and art songs for over 12 years. (Yiddish was the vernacular [non-religious language] of eastern European Jews prior to World War II.) Delving into the musical literature of eastern European Jewry has given her keys to unlock treasures of a largely destroyed culture, and she shares her insights in a range of a cappella lecture/recitals. Of particular interest to her are the music composed and sung during the period of the Holocaust, and the songs that capture women's lives and unique experiences.

A Gutn Ovnt Brayne was unearthed by singer Adrienne Cooper, who pored over a four-volume collection of Yiddish folk songs published in Israel, searching for evidence of domestic abuse in a culture that has traditionally valued the concept of "shalom bayis" (peace in the household). It is a song that captures the terror of marital violence. This is her translation:

"Good night, Brayne, my dearest friend. My heart is in ashes since I've been with that murderer, my husband. I forgot to buy the herbs — my mother had to bring meat to the house. Ach, the soup's boiled down to nothing... Good night, good night. O Brayne, stay! He hit me yesterday! Beat me black and blue. I'm too ashamed to tell anyone. Good night, Good night... O Brayne, I would divorce him; leave the child to him, but I am so alone, I want only to lie down in the street and not ever get up again."

Susan's next tune begins a set devoted to songs of collective hope and power, from the great social change movements of our grandmothers' and great grandmothers' generations. **Arbeter-Froyen** is an early labor movement anthem (1892) directed at working women. Many of the movers and shakers in the radical labor movement at the turn of the century were women. Their boldness in breaking out of sex

role stereotypes within their own families gave them a taste of both risk and victory that easily translated into leading the masses in struggles for equality.

This was "one of the first and most popular songs in czarist Russia," where oppressive working conditions were rampant. Recalling a tanners' strike in 1897, Abba Levin wrote that "the strikers sang workers' songs with great enthusiasm, mainly Edelshat's 'Arbeter-froyen'..." It remains a brilliant piece of women's history for us to reclaim. This translation is by Chana Mlotek:

"Working women, suffering women. Women who languish at home and in the factory. Why are you standing on the sidelines? Why aren't you helping build a temple of freedom, of human happiness? Help us to carry the red banner forward through the storm, through dark nights! Help us to spread truth and light among ignorant, lonely slaves! Help us to raise the world from its squalor and achieve everything we value. Fight together like mighty lions — for freedom, equality, our ideals! More than once have brave women made tyrants and thrones tremble. They've shown, during the bitterest storms, that they can be trusted with the holy flag."

On the Internet, at the world wide web site of Women's Voices of Chapel Hill, North Carolina, a community chorus dedicated to programming a repertoire of 50 percent music by women composers, we found the following background on the composer of **The March of the Women**.

"Dame Ethel Mary Smyth (1858-1944) overcame the constraints of her middle-class English background by open rebellion. Taught piano and theory as ladylike accomplishments, she became so concentrated in her studies that her family deemed them unsuitably intense, and stopped her lessons. The teenaged Ethel went on a protracted and progressively more severe strike, finally confining herself to her room and refusing to attend meals, church, or social functions unless her father would send her to Leipzig to study composition.

"After two years the embattled Mr. Smyth gave in, and Ethel went to Leipzig, where her larger-than-life personality found an aesthetic outlet in the development of a

Brahmsian idiom. She gained some recognition in England with the performance of her *Mass in D* for chorus and orchestra in 1893, and struggled to get her operas performed.

"A woman of boisterous vitality who fell prey to inconvenient passions for persons of both sexes, Smyth was affectionately caricatured in E.F. Benson's Dodo novels and mocked by Virginia Woolf. In 1910, Smyth met Emmaline Pankhurst, the founder of the British women's suffrage movement and head of the militant and extremely well organized Women's Social and Political Union. Struck by Mrs. Pankhurst's mesmerizing public speeches, Smyth pledged to give up music for two years and devote herself to the cause of votes for women.

"**The March of the Women** was written in 1911 and premiered by a chorus of suffragists at a fund-raising rally at the Albert Hall in London on March 23, 1911. It became the battle cry of the suffrage movement, and was published in arrangements for mixed voices and unison singing.

"Its most famous, though least public performance occurred in Holloway prison in London in 1912: over 100 suffragists, including Mrs. Pankhurst and Ethel Smyth, who had smashed windows of suffrage opponents' homes in well-coordinated simultaneous incidents all over London, were arrested, tried, and sentenced to two months' imprisonment. Ethel Smyth found her time in prison an exalting experience of communal determination and sacrifice by women of all ages and classes.

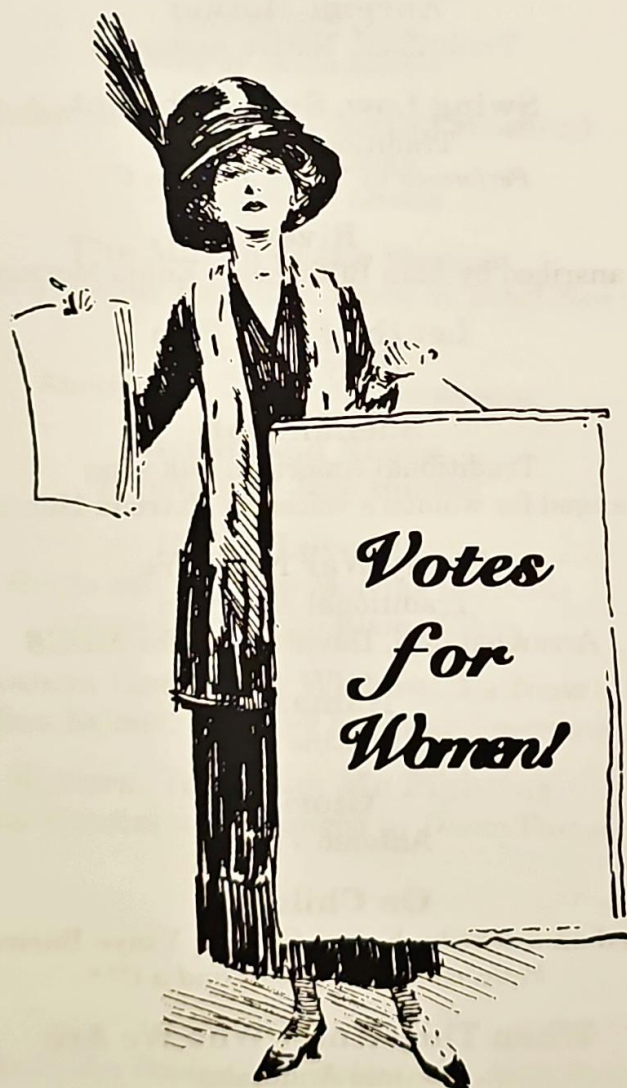
"One day, while the prisoners were taking their outdoor exercise, Ethel Smyth appeared at a window overlooking the prison yard, and conducted their singing of the suffrage battle anthem by waving her toothbrush."

In 1911, the Massachusetts state legislature passed a law limiting the work hours of children to 54 hours per week. In retaliation for this worker victory, the textile corporations cut the hours of all employees to 54, and cut wages correspondingly. On January 1, 1912, the workers in the Lawrence, Massachusetts textile mills began a nine-week strike. In their walkout marches, the women carried banners reading "**Bread and Roses**", announcing their fight for the beautiful things that make of life worth living, as well as for life's necessities. James Oppenheim wrote a song inspired by

those banners. It has been set to many tunes; the hymn-like version we perform is arranged by Jane Hulting, who directs Anna Crusis Women's Choir of Philadelphia.

While the causes of domestic violence are cultural, it is intimate in nature. Recognizing this, we have included a set of songs on the nature of "love." Malvina Reynolds' **If You Love Me** offers a model for a healthy approach. **Gonna Get Along Without You Now**, which was sung by the "girl group" Patience and Prudence in the fifties, does too.

We chose to conclude the concert with **Sisters, You Keep Me Fighting** to honor the women of the Pennsylvania Coalition Against Domestic Violence, and all the members of our audience (both sisters and brothers) whose patient courageous struggle emboldens all of us to be silent no more!



Program

Common Woman

Based on a poem by Judy Grahn

Harriet Tubman

Walter Robinson, arranged by John Coates, Jr.

Joan of Arc

Ruth Huber

Amelia Earhart

Dave McEnery

Music in My Mother's House

Stuart Stott, arranged by J. David Moore

*Written for MUSE, Cincinnati Women's Choir
Catherine Roma, Director*

Ancient Mother

Traditional, Native American

Swing Low, Sweet Chariot

Traditional spiritual

*Performed by "Three Js and a C" **

River

Transcribed by Alan Billingsley, Ennio Morricone

Let the River Run

Carly Simon

Shenandoah

Traditional American folk song

Arranged for women's voices by Patricia Hennings

Study War No More

Traditional American

Arranged by J. David Moore for *MUSE*

Namasté

Christine Korb

Gloria

Antonio Vivaldi

On Children

Based on a text by Kahlil Gibran, Ysaye Barnwell

*Performed by "Three Js and a C" **

When They Know Who We Are

Jamie Anderson

*Performed by "Three Js and a C" **

— I n t e r m i s s i o n —

A River of Birds

Source Unknown

Sister, Awake

Anonymous 16th Century Madrigal

Arranged by William P. Latham

Overture to the Marriage of Figaro

Wolfgang Amadeus Mozart, arranged by Howard Cable

Largo Movement to "New World" Symphony

by Antonin Dvorak, arranged by Margaret Dryburgh

Good Night, Brayne

Yiddish folk song

Sung by Susan Leviton

Arbeter-Froyen (Working Women)

Yiddish folk song

Sung by Susan Leviton

The March of the Women

Words by Cicely Hamilton, Music by Ethel Smyth

Step by Step

Anonymous union organizing song

Bread and Roses

Arranged by Jane Hulting

If You Love Me

Words and music by Malvina Reynolds

Arranged by Jayce Elaine Eilers

Gonna Get Along Without Ya Now

Milton Kellern, arranged by Roger Emereson

Sisters, You Keep Me Fighting

Patty Huntington, arranged by Diana Porter

Very Special Thanks

In June, Tom Tiehel received a phone call that, to put it mildly, changed his plans for the summer and fall. Margi Pietsch had had a sudden change of responsibilities at work, and found it necessary to resign as our artistic director and accompanist. On behalf of our board, Dan Krynak persuaded Tom to step into this void and prepare us for our fall concerts. As an incentive, Dan promised to serve as interim accompanist. Tom, used to directing church and school choirs, found himself in front of twenty-some strong-minded and outspoken women. He has fulfilled his responsibilities with patience and grace, and together we have created tonight's concert. We will always be grateful for the help he gave us in these months of need. And Dan has managed to prepare for these concerts while holding down a full-time job in addition to leading the Harrisburg Men's Chorus and directing a church music program, and coping with far more than his share of family crises. To both of these good men, we offer our deepest thanks.

About Our Artistic Director

At the tender age of eleven, Tom Tiehel was already the organist for his church. He earned his undergraduate and graduate degrees in organ performance, and a Master of Sacred Music degree from Southern Methodist University, with concentration in conducting and organ performance. Tom is the Director of Music at Saint Patrick's Cathedral in Harrisburg, where he is responsible for all of the choirs and ensembles and the entire music program at the school.

About Tonight's Accompanists

Dan Krynak, our pianist, is artistic director of the Harrisburg Men's Chorus. Three years ago, he was instrumental in forming the Central Pennsylvania Womyn's Chorus, and continues to serve on our board of directors. Dan earned his bachelor's degree from Westminster Choir College in Princeton, New Jersey, and his Master's in Church Music from the University of Southern California. He is Minister of Music at St. John's Lutheran Church in Shiremanstown.

An engineer by day, John Hayden's interests and talents as a percussionist range from the classical (he is the percussionist with the West Shore Symphony) to rock (he is in a garage band). We are very excited to have his rhythmic talents to add spice to some of our numbers.



Once in a while, during a lifetime, one encounters individuals so influential no words can express. These individuals, unknowingly, radiate a light brightening a dark world. Voices echoing hope and love to me. Voices joined together as one. My heart has been lifted so many times I have lost count. The Central Pennsylvania Womyn's Chorus has been, is, and always will be a part of my most inner soul. I have the utmost respect for each of you. I am so proud to be a part, and my love for you all is undying.

*Sisters, you keep me fighting!
Yours with voice from the heart,
Fronne*

Very Best Wishes to the
Central Pennsylvania Womyn's Chorus

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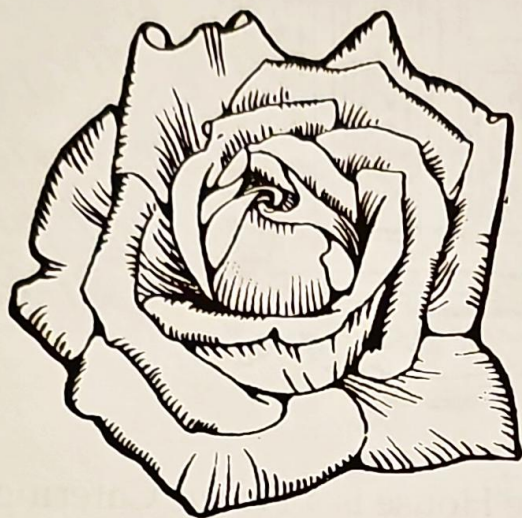


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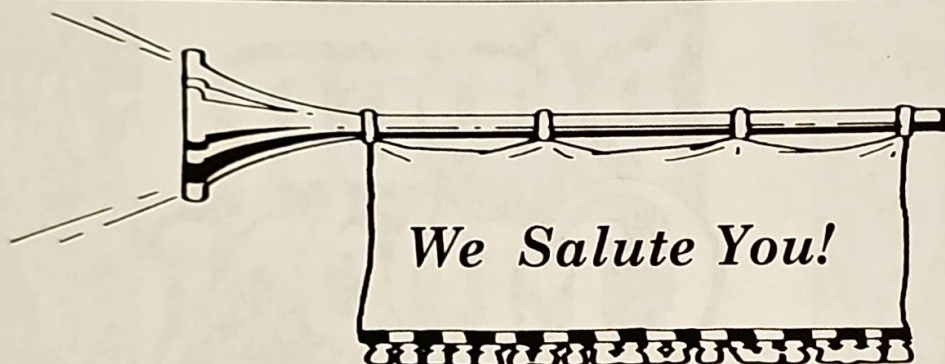
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Ephrata

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Kathy Styer
Beth Buckter
Owner/Managers



During our first two years, the chorus singers and board have been thrilled by the warm outpouring of support we have received from the feminist, lesbian, and gay communities.

Without our audience, there can be no chorus.

Thank you for being here.

We look forward to seeing you again,
and hope you will bring your friends.

Behind the scenes, countless individuals and organizations have given quietly and generously of their time and talents. We wish we could name them all. From the bottom of our hearts, we thank each and every one of you.



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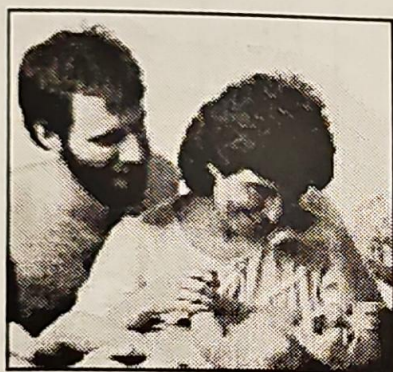
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crossroads

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crossroads congratulates
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FAB '96
November 9, 1996
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6 PM PreFAB '96 Reception
7 PM FAB '96 Silent Auction, Keynote Speaker Rev.
Barry Stopfel, Buffet and Cash Bar, Award Presentation,
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
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York Area Lambda

York Area Lambda is an organization devoted to the uniting of gay men and lesbian women, and those individuals supportive of them, for the purpose of promoting a sense of community among ourselves and a better understanding and acceptance in the greater community in which we live. This is accomplished through educational, political and charitable activities. Please join us! For just \$10.00 per year, our newsletter will keep you informed and involved!

NAME (S) _____

ADDRESS _____

York Area Lambda, P.O. Box 2425, York, PA 17405-2425
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Please support the Central Pennsylvania Womyn's Chorus by:

- joining us • making a financial contribution • placing an ad in our next program book • serving as a volunteer, and • attending our concerts. Be sure you're on our mailing list.



Yes! I want to support our chorus!

☐ Enclosed is my contribution (your name will be listed in our next program booklet):

☐ \$500 or more ("benefactor")

☐ \$100+ ("sponsor")

☐ \$50+ ("donor")

☐ \$25+ ("contributor")

☐ \$10+ ("friend")

☐ Other: \$ _____

Write name(s) below as you want it to appear in program (otherwise, we will take it from your check), or

☐ check here if you prefer not to be listed

I would like to help with:

☐ Selling tickets ☐ Fund-raising activities

☐ Concert production

☐ I'd like to sing.

☐ I'd like to place an ad in the next program book. Please contact me when you are planning it.

☐ Put me on the mailing list and keep me posted on concerts and other activities.

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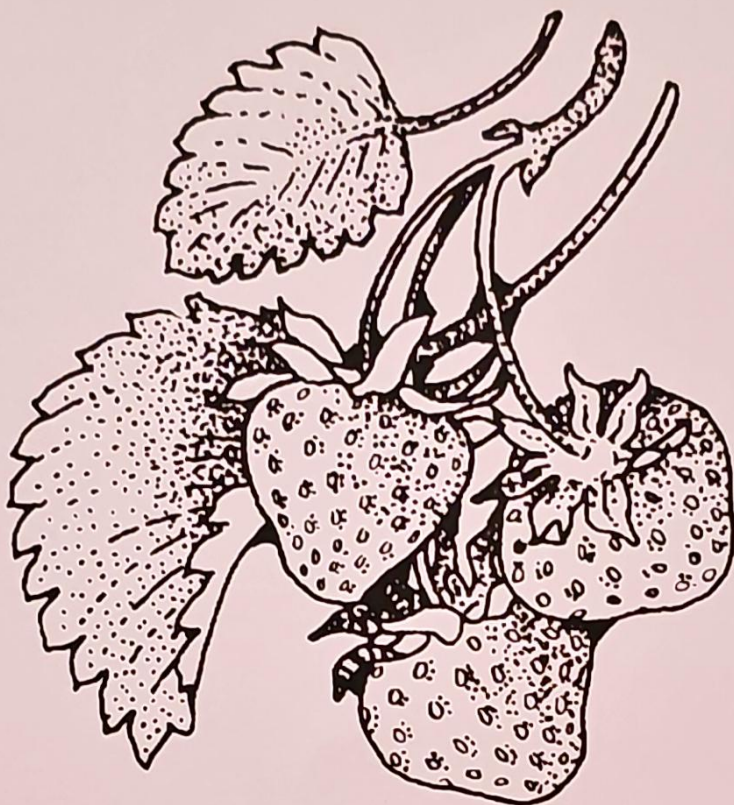
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