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Our First Full-Length Concert
In a Year and a Half

This Land Is OUR Land!

Saturday, June 9, 2001

8:00 PM

Harrisburg Unitarian Church



With our Special Guests
The Harrisburg Men's Chorus



Artistic Director

James M. Gautsch, Jr.

Accompanist

Anthony Haubert

The Singers

Tenor One

Steve Keefer

Ray Meyers

Nevin Buck

Tenor Two

George Ambrose

Bill Blanchard

Jerry Yoder

Daniel J. Duch

Baritone

Tim Coleman

Jack Davis

Marvin Mernick

Robert Nease, Jr.

David Payne

Joseph Weale

Bass

Bill Kennedy

Paul Foltz

James Latshaw

Baron Dietz

David Trump

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*Bringing together a diverse group of women,
united by the joy of singing,
to celebrate and empower women,
and to affirm a positive image of lesbians and feminists*

Artistic Director

Dan Krynak

Accompanist

Catharine Roth

The Singers

Kay Baldwin
Jan Davis
Donna Gomboc
Carol Mouzon
Linda Mussoline
Cathy Nelson
Joanne Nicholson
Linda Noble

Peg E. Odell
Beth L. Stone
Susan Swope
Shirley Tannenbaum (sick leave)
Florence Tarbox
Lucy Vincent
Virginia White

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Web site: www.cpwchorus.org Email: info@cpwchorus.org

This Land Is OUR Land!

Tonight we celebrate American music of many genres, a wide range of American poets and composers, and a variety of American experiences. In doing so, we claim our own place in this boisterous and beautiful country.

Katharine Lee Bates, generally known only as the poet who composed *America the Beautiful*, was a fascinating woman. The daughter of a Congregationalist pastor, she was born in Falmouth, Massachusetts in 1859 and spent her life in New England. According to Planet Out web site, she "was a precocious child who at the age of nine already had strong likes and dislikes. 'I like women better than men,' the young girl wrote in her diary. 'I like fat women better than lean ones.' She also showed her early feminist proclivities: 'Sewing is always expected of girls. Why not boys?'"



"After graduating from Wellesley College in 1885, Bates was invited to stay on and teach English. Pursuing a teaching career was one way that young, middle-class women at that time could become economically independent and remain unmarried if they so chose. In fact, Susan B. Anthony called the last years of the 19th century 'the epoch of the single woman,' because so many educated women opted not to marry men and instead partnered off with other women in romantic friendships."

At Wellesley, she met and formed a lifelong partnership with another professor, Katharine Coman, who founded the college's economics department. Such relationships were accepted enough to earn the term "Boston marriages" (or sometimes, "Wellesley marriages").

In 1893, traveling cross-country to a summer teaching job in Colorado Springs in 1893, a trip up Pike's Peak inspired her to write *America the Beautiful*. Although she originally considered the poem unworthy of publication, after several years she published it in *The Congregationalist* and it became immensely popular. After it was set to music the royalties supported her comfortably for the rest of her life.

Bates wrote many books and hundreds of poems. In 1912, Coman was stricken with breast cancer, and Bates nursed her through three painful years of decline. Katharine Bates lived until 1929, but she never stopped mourning Katharine Coman. *Yellow Clover*, her poem about the flower they collected for one another, is a moving expression of this grief. It is printed elsewhere in this booklet.

We are in the process of compiling links to web sites exploring many other interesting facets of her life and when finished will publish them on the History section of our web site (www.cpwchorus.org).

We like these quotes from a recent Chicago Tribune article about Aaron Copland (1900-1990): "Copland... was the greatest composer the American century produced. Like his Old Testament namesake, he was a high priest and public spokesman for his religion -- in his case, American music....

"Copland always was circumspect about his private life.... He apparently accepted his homosexuality at an early age but refused to go public with it, even when Bernstein urged him to do so in the '80s. 'I'll leave that to you youngsters,' Copland retorted. As was the case with his friend, composer Benjamin Britten (who played a central role in English musical life similar to the one Copland played in the U.S.), it is impossible to fully understand Copland's music without taking his sexuality -- or, for that matter, his Jewish heritage -- into account."

In the near future our web site will also feature links to useful web resources on Copland.



Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont. She has written some of the most beautiful and challenging arrangements we have performed.

She says that in the old Quaker hymn, *How Can I Keep from Singing?* "references to the persecution of Friends may be heard in the lyrics. This new arrangement emphasizes the celebratory and life-affirming aspects of the song."

More information can be found at www.gwynethwalker.com.

Program

THE COMBINED CHORUSES

America the Beautiful

Words by Katharine Lee Bates

Music by Samuel A. Ward, Arranged by Cindy Berry

Choose Something Like a Star

Words by Robert Frost, Music by Randall Thompson
from *Frostiana, Seven Country Songs*

THE WOMYN'S CHORUS

Ching-a-Ring Chaw

Traditional, Adapted by Aaron Copland, Arranged by Irving Fine

This Land is My Land

By Woodie Guthrie, Arranged by Dan Krynak

New verses by Chorus Member Shirley Tannenbaum

CHORUS:

This land is your land, this land is my land
From California to the New York island
From the redwood forest to the Gulf-stream waters
This land was made for you and me.

VERSE:

As I was walking that ribbon of highway
I saw above me that endless skyway
I saw below me that golden valley
This land was made for you and me. [CHORUS]

NEW VERSES:

Some folks are marching, some folks are preaching
Some folks are praying, and we're here singing
We've got a right to be who we are
And this land belongs to you and me. [CHORUS]

Cruel laws won't stop us, plagues won't destroy us
When oppressors stalk us we'll bravely meet them
We want to live out our lives in freedom
Our love will conquer bigotry.

We come from cities and mountain cabins
From many nations and many colors
They can't ignore us, 'cause we're here singing
That this land was made for you and me
[CHORUS: This land is your land,
this land is OUR land....]

Come All You Fair and Tender Ladies

Kentucky folk song, Arranged by Carl Zytowski

A Prairie Woman Sings

Words by Thelma Largent, Composed by Eugene Butler

Study War No More

African American spiritual, Arranged by J. David Moore

Music In My Mother's House

By Stuart Stotts, Arranged by J. David Moore
for MUSE, Cincinnati Women's Chorus

— *I n t e r m i s s i o n* —

THE MEN'S CHORUS

African American Spirituals
Special guest tenor William Cooley, Jr.

Keep in the Middle of the Road

Arranged by Marshall Bartholomew

Swing Down, Sweet Chariot

Arranged by J. David Moore

THE WOMYN'S CHORUS

Oh, Suzanna; Ellen Bayne; Ring the Banjo

Stephen Foster, Arranged by Richard Wienhorst

Soloist: Beth L. Stone

One Fine Day

Kay Weaver

The Birth of the Blues

Words by B.G. DeSylva and Lew Brown, Music by Ray Henderson

Arranged by Carl Strommen

Duet: Joanne Nicholson and Peg E. Odell

A Nightingale Sang in Berkeley Square

Lyric by Eric Maschwitz, Music by Manning Sherwin

Arranged by Alan Billingsley

A Girl's Best Friend

Lyrics by Ann Reed, Music by Jule Styne, Arranged by Anita Ruth

My Special Angel

Music and lyrics by Jimmy Duncan, Arranged by Teena Chinn

Beauty and the Beast

Lyrics by Howard Ashman, Music by Alan Menken

Arranged by Kirby Shaw

Soloist: Cathy Nelson

THE COMBINED CHORUSES

How Can I Keep from Singing?

Quaker hymn (circa 1800), Arranged by Gwyneth Walker

Daniel Krynak, Artistic Director

In December 2000, Dan Krynak retired after ten years as Artistic Director of the Harrisburg Men's Chorus. He holds a Master's of Church Music from the University of Southern California and a Bachelor's degree from Westminster Choir College.

Dan has always had a close relationship with our chorus. In 1993, he was instrumental in founding the chorus, and served on our board for several years. He led the two choruses in several major collaborations: Bendari, an African-based celebration of building community; Boys and Girls with Stories, a lesbian and gay musical; and in December, singing with Judy Collins.

In the summer of 2000, we lost our then Artistic Director and some of us feared for our future. Dan offered to assist in whatever way we chose and for the past year, he has served as our Artistic Director (without compensation). Recently, we agreed to a further two-year term. Tomorrow at our annual meeting the chorus and Dan will be brainstorming our future together, planning programs to reflect the unique personality and mission of our chorus.

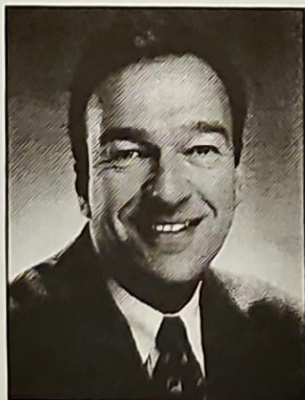
Catharine Roth, Accompanist

Catharine Roth came on board as a temporary emergency accompanist in the fall of 1998, and we and she are delighted that she is still with us. A native and resident of Adams County, Catharine performs with "Orrtanna," a traditional music duo, and currently divides her year between teaching college writing and work in a local vineyard.

James M. Gautsch

Artistic Director, Harrisburg Men's Chorus

Jim Gautsch earned his Bachelor of Music from Westminster Choir College and served as Associate Director of the chorus prior to his recent appointment as Artistic Director. He directs a church choir and in his spare time tunes pianos and repairs organs.



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Yellow Clover

*Katharine Lee Bates**

Must I, who walk alone,
Come on it still,
This Puck of plants
The wise would do away with,
The sunshine slants
To play with,
Our wee, gold-dusty flower, the yellow clover,
Which once in Parting for a time
That then seemed long,
Ere time for you was over,
We sealed our own?
Do you remember yet,
O Soul beyond the stars,
Beyond the uttermost dim bars
Of space,
Dear Soul, who found earth sweet,
Remember by love's grace,
In dreamy hushes of the heavenly song,
How suddenly we halted in our climb,
Lingering, reluctant, up that farthest hill,
Stooped for the blossoms closest to our feet,
And gave them as a token
Each to Each,
In lieu of speech,
In lieu of words too grievous to be spoken,
Those little, gypsy, wondering blossoms wet
With a strange dew of tears?
So it began,
This vagabond, unvalued yellow clover,
To be our tenderest language. All the years
It lent a new zest to the summer hours,
As each of us went scheming to surprise
The other with our homely, laureate flowers.
Sonnets and odes
Fringing our daily roads.
Can amaranth and asphodel
Bring merrier laughter to your eyes?
Oh, if the Blest, in their serene abodes,
Keep any wistful consciousness of earth,
Not grandeurs, but the childish ways of love,
Simplicities of mirth,
Must follow them above
With touches of vague homesickness that pass
Like shadows of swift birds across the grass.
Beneath some foreign arch of sky,
How many a time the rover
You or I,
For life oft sundered look from look,
And voice from voice, the transient dearth
Schooling my soul to brook
This distance that no messages may span,

Would chance
 Upon our wilding by a lonely well,
 Or drowsy watermill,
 Or swaying to the chime of convent bell,
 Or where the nightingales of old romance
 With tragical contraltos fill
 Dim solitudes of infinite desire;
 And once I joyed to meet
 Our peasant gadabout
 A trespasser on trim, seigniorial seat,
 Twinkling a saucy eye
 As potentates paced by.

Our golden cord! our soft, pursuing flame
 From friendship's altar fire!
 How proudly we would pluck and tame
 The dimpling clusters, mutinously gay!
 How swiftly they were sent
 Far, far away

On journeys wide,
 By sea and continent,
 Green miles and blue leagues over,
 From each of us to each,
 That so our hearts might reach,
 And touch within the yellow clover,
 Love's letter to be glad about
 Like sunshine when it came!

My sorrow asks no healing; it is love;
 Let love then make me brave
 To bear the keen hurts of
 This careless summertime,
 Ay, of our own poor flower,
 Changed with our fatal hour,
 For all its sunshine vanished when you died;
 Only white clover blossoms on your grave.



**See Program Notes for background on Ms. Bates and this poem.*

LYNNE LITTLE

AGENT

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The chorus rehearses every Monday night and the board meets monthly in Shiremanstown (with breaks for the holidayas and in the summer).

We welcome new singers and have plenty of spots on our board for volunteers. Speak to a chorus representative during intermission or after the concert to learn more.

Join the Womyn's Chorus family and find out how much fun Monday nights can be!

And check out our web site, at

www.cpwchorus.org

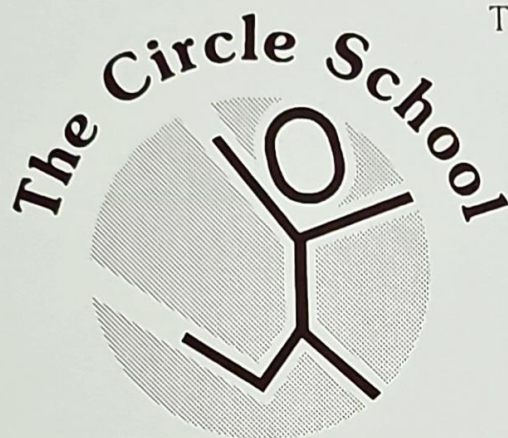
for photos, program notes and lists of tunes for all our concerts, and a rich array of information about the chorus and the movement of which we are a part.

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