

Central Pennsylvania Womyn's Chorus

presents



UPCOMING CPWC EVENTS



June 20, 2009: Lancaster PA Pride, Buchanan Park, Admission \$5
<http://lancasterpride.com/default.aspx>

July 24, 2009: Voices United - A Choral Celebration of
Pride. Market Square Presbyterian Church, Harrisburg.
www.harrisburgpride.org

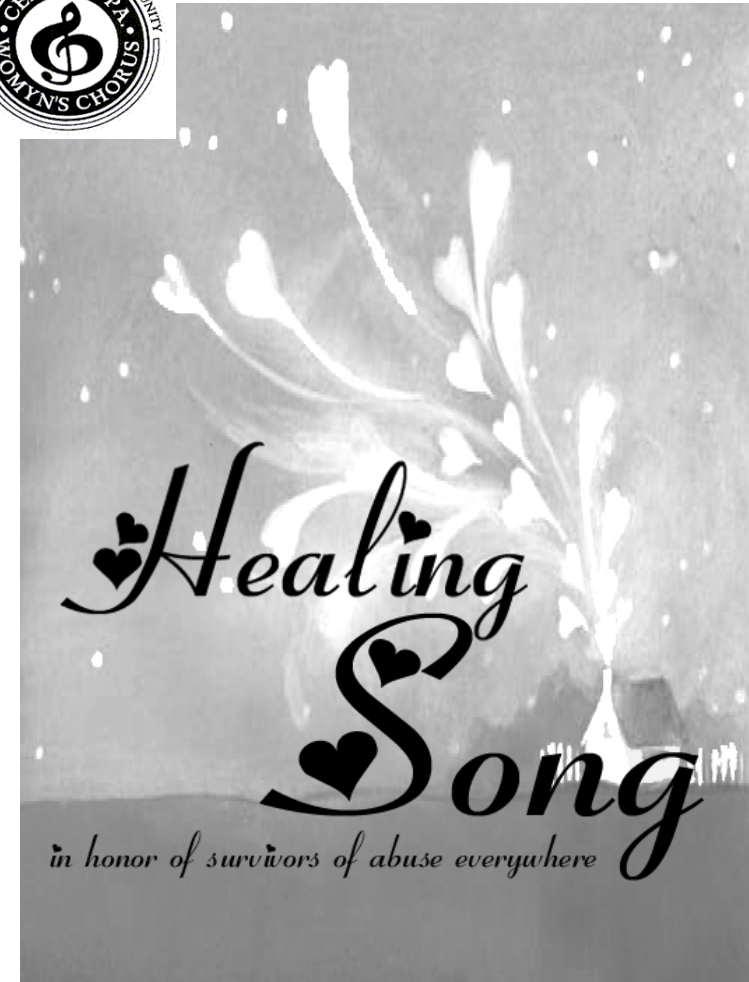


Saturday, October 17, 2009: Spaghetti Dinner, Colonial Park
United Church of Christ, Harrisburg. Tickets \$10

December 5th and 6th, 2009: Winter Concert "Blue Icicle"

June 5th and 6th, 2010: Spring Concert

www.cpwchorus.org



Featuring guest artists **3.12**

Saturday, June 5, 2009
7:30 PM
Rose Lehrman Art Center
Harrisburg, PA

Sunday, June 7, 2009
3:00 PM
Carlisle Theatre
Carlisle, PA

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Welcome from the

Central Pennsylvania Womyn's Chorus

Don't blink, because if you do then two years pass just like that. I can't believe my term as president is up, and yet, as I look back on all the CPWC has accomplished, I am so very proud.

We've had our share of change, as we went through the process of having two interim directors, and then choosing a permanent one, as well as acquiring a new accompanist. Having Dan Krynak return as our director has been a blessing in so many ways for the chorus, and has allowed us to grow and move forward with our mission. So many thanks are owed to past accompanist Anthony Haubert for sharing his gifts with us, and to Jeffrey Cogan for creating a smooth transition as he took on the role of new accompanist. Both positions are so vital to the chorus, and we are very fortunate to have two of the best musicians with us.

We are very pleased to be sharing the stage with 3.12 today. This remarkable group, consisting of David Glasgow, Deb McCain, and Jason Whetstone, presents uplifting, healing music. According to their website, in discussing how 3.12 came to be, they write, "We sang for us. We sang because we needed to hear the songs. And the best way for us to hear them was to sing them—to breathe them deeply into our lungs, wrap our muscles around them, and offer them back to the space around us. We sang to change ourselves. We sang because to keep silent would have been to surrender to something less than hope."

We are proud to present Healing Song: In Honor of Survivors of Abuse Everywhere. To be a survivor takes an inordinate amount of courage, and we wanted to recognize that. So sit back, relax, and enjoy this event as we present a concert of hope.

Cathy Nelson
CPWC President

WWWe're on the WWWeb!

Information on upcoming concerts and other events, plus a delightful collection of photos, program notes, newsletters and lots more. Check us out!

www.cpwchorus.org

P. O. Box 60426 • Harrisburg PA 17106-0426
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Founded in 1994, the Central Pennsylvania Womyn's Chorus brings 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.

The chorus rehearses every Monday night (with holiday and summer breaks) and the board meets monthly at Colonial Park United Church of Christ, 5000 Devonshire Road, Harrisburg.
We welcome new singers.

CPWC is a proud member of:



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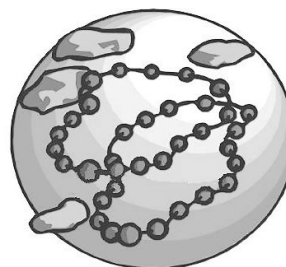
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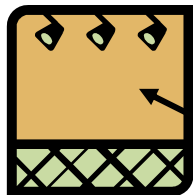
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Pride Festival of Central PA is a project of The Foundation for Enhancing Communities



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PRELUDE

3.12

Cherish Madonna Ciccone and Pat Leonard
Think about That Brian Steckler, George Rowe and Lydia Gott
Love's Divine Seal
Testify to Love ... Paul Field, Henk Pool, Ralph van Manen and Robert Riekerk

All 3.12 songs are arranged by David Glasgow

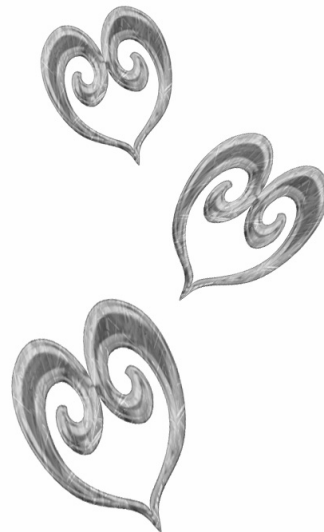
The Central Pennsylvania Womyn's Chorus brings together a diverse group of women, united by the joy of singing, to celebrate and empower women and to affirm a positive image of lesbians and feminists.



Like moons and like suns,
With the certainty of tides,
Just like hopes springing high,
Still I'll rise.

You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.

From *Still I Rise*
by Maya Angelou



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Men's Chorus

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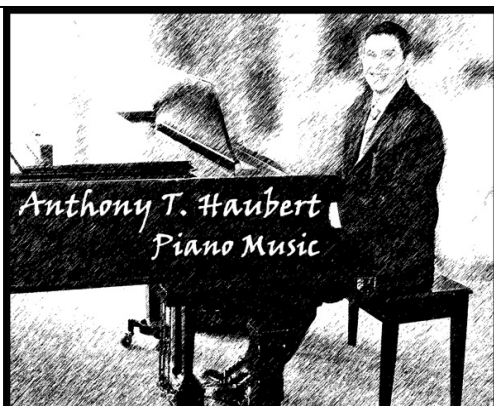
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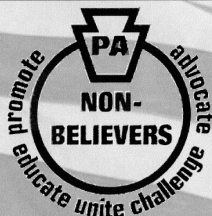
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PROGRAM

How Could Anyone Libby Roderick

A New Beginning Audrey Snyder

Laschia Chi'io Piango Georg Friederic Handel
arranged by Catherine DeLanoy

Joan of Arc Ruth Huber

Give Us Hope Jim Papoulis
arranged by Francisco J. Núñez
Readers: Pamela Smith and René Roadcap

Seasons of Love Jonathan Larson
from *Rent*
Soloists: Rachel Neff and Jennie Jones
Cheryl Huber

Somewhere That's Green Howard Ashman
from *Little Shop of Horrors*
Darla Henry and Lucy Twitchell

Padmapani Paula Foley Tillen
text by Thich Nhat Hanh

Pie Jesu Andrew Lloyd Webber
from *Requiem*
Nora Carreras and Virginia DeChristopher

Keep Your Lamps Trimmed and Burning Traditional
arranged by Jay Althouse
Soloist: Nora Carreras



INTERMISSION



Bridge over Troubled Water Paul Simon
arranged by David Glasgow
3.12

Love Won't Leave You Ben Glover and Shaun Shankel
arranged by David Glasgow
3.12

Woman Am I Joan Szymko
Reader: Arleen Shulman

Miss Celie's Blues Quincy Jones,
Rod Temperton, Lionel Richie
arranged by J. David Moore
Trumpet: Parker Kenyon

Breaths. Ysaye Barnwell
words by Birago Diop

What I Want Pat Lowther

Sisters, You Keep Me Fighting Patty Huntington
arranged by Diana Porter, additional text by Muse Philip Hagemann

Laughing Song David Brunner
text by William Blake

In Remembrance Eleanor Daley

Still I Rise Rosephanye Powell
Soloist: Lorraine Hennessy
Laura Dalton

Bold New Song. 3.12
3.12 and CPWC

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“One life is all we have and we live it as we believe in living it. But to sacrifice what you are and to live without belief, that is a fate more terrible than dying.”

- Saint Joan of Arc
(1412-1431)

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Central Pennsylvania Womyn's Chorus

Artistic Director : Dan Krynak

Accompanist: Jeffrey J. Cogan

SOPRANO ONE

Anna Conway
Laura Dalton*
Virginia DeChristopher
Darla Henry
Lorraine Hennessy
Lucy Twitchell

SOPRANO TWO

Nora Carreras* * section leader
Jennie Jones
Stacy Jones
Kimberley Koester
Rachel Neff

ALTO ONE

Cheryl Huber
Laury McIntyre
Linda Mussoline*
Pamela Smith

ALTO TWO

Sandy Boothe
Donna Gomboc
Arleen Shulman*
Kelly McEntee

STAGE MANAGER:

Cathy Nelson

Dan Krynak, artistic director, was instrumental in founding the CPWC in 1993, and served on the board for several years. He directed the Harrisburg Men's Chorus for 10 years and in 2000 became director of the CPWC for three years. He led the two choruses in several major collaborations: Bandari, an African-based celebration of building community; Boys and Girls with Stories, a lesbian and gay musical; and in December 2000, singing with Judy Collins. He holds a Master's of Church Music from the University of Southern California and a Bachelor's degree from Westminster Choir College.



Jeffrey J. Cogan, accompanist, has a strong and diverse musical background. In 1981 after attending Pennsylvania State University, he enlisted in the United States Army Band Program and served in the military until retiring while at the United States Army War College. During his tours in the military, he performed on clarinet, saxophone, piano and organ for heads of state around the world in more than 20 countries and served three different administrations in Washington while assigned to the United States Army Band. Additionally, he sang in the United States Army Soldier's Chorus in Europe and the United States and also served in a Combat Arms Armor Unit during the Persian Gulf War. He is a graduate of the Army College of Music in Virginia and currently is a Church Director of Music Ministries here in Harrisburg and is a private music educator in piano, organ, and clarinet.

Renee Bartholomew, percussion, plays percussion in many styles, including classical, jazz, drum and bugle corps, and rock. She was the drummer for the band Stone Soup and plays with many area groups.



3.12

THREE TWELVE IS:
Jason Whetstone, Deb McClain
and David M. Glasgow
with
Nick Curry, percussion
Steve Salinger, bass
Virginia Jackson, guitar
Tim Servinsky, auxilliary instruments

The name of this marvelous trio, is a reference to the biblical book of Second Corinthians. Chapter 3, verse 12 of that book says that "Because we have great hope, so we act with great boldness."

Jason earned a Bachelor of Music in Audio Recording from the Cleveland Institute of Music. He began his professional recording career in Nashville, TN. After a few years of slaving in the studio circuit, Jason decided to try working in commercial music. He returned to the Harrisburg area to be closer to his loving parents and sister. Jason eventually realized that he had a serious gift in singing, and felt that sharing that gift with others who suffer spiritually was the best way to give thanks. Jason now works as an audio specialist for JPL, a leading media communications company in the Central Pennsylvania region. He lives in Harrisburg with his partner Nathan and their cats.

Deb has participated in ministries at many churches—Lutheran, Baptist, Methodist, Pentecostal/Charismatic, and mainstream non-denominational—but she is currently a member of an affirming Christian church, MCC of the Spirit. Music became a passion for Deb in her teen years, although she struggled with severe stage fright and would get ill whenever she was scheduled to sing in front of people. Today, Deb has overcome this aspect of sharing her gift. Deb has followed a career path in the property and casualty business insurance industry and has invested the last 14 years with Wells Fargo Insurance Services of Pennsylvania, Inc. Deb lives in Dillsburg with her life partner, Lisa, who are now raising Deb's two children and two dogs.

David was reaching up to the keyboard of his mom's piano and playing songs he heard on the radio by the age of 3, so his parents signed him up for piano lessons. He has a B.A. in Music Composition & Theory from Dickinson College. David spent a number of years in congregational music ministry, and eventually earned an M.Div. on the way to his ordination in the MCC Church. David left professional ministry in 2005 and returned to his alma mater to accept a position as Contributing Faculty in Piano, and Music Director for the Unitarian Universalists of the Cumberland Valley.

Three Twelve has now been recognized by the United States Internal Revenue Service as a Tax-Exempt Charitable Organization under section 501(c)(3) of the IRS code! Read more about the group and their individual journeys, and listen to more music on their website:

www.threetwelve.net



There were wind chimes in the window, bells inside the clock,
an organ in the corner, tunes in the music box.
We sang while we were cooking, or working in the yard,
we sang although our lives were really hard.

There was music in my mother's house,
there was music all around,
there was music in my mother's house,
and my heart still feels full with the sound.

She taught us all piano, but my sister had the ear;
She could play the harmony to any tune she'd hear.
Now I don't have much talent, but I always loved to play,
and I guess I will until my dying day.

There was music in my mother's house,
there was music all around,
there was music in my mother's house,
and my heart still feels full with the sound.

Those days come back so clearly, although I'm far away.
She gave me the kind of gift I love to give away.
And when my mother died, and she'd sung her last song,
we sat in the living room singing all night long.
Singing la la la la la
Singing the front porch songs, singing the old torch songs,
singing the hymns to send her home.

There was music in my mother's house,
there was music all around,
there was music in my mother's house,
and my heart still feels full with the sound.

THANKS!

Without the individuals, organizations and businesses who donate their time, raffle and rummage sale items and their money to our organization, we could not exist. And we thank you, our audience, for coming to hear our concerts and support community arts.

Special thanks to Spring 2009 Raffle Donors

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CPWC MUSIC NOTES

How Could Anyone. Written in 1988, the song has traveled around the globe, been translated into multiple languages, reprinted in numerous books, sung at the U.N. Conference in Beijing by thousands of non-governmental organization representatives, and used in every conceivable format and venue, from videos, films, and slide shows to hospitals, prisons, kindergartens, marches, peace gatherings, weddings, funerals and shelters. Several years ago, Princess Diana was even spotted wearing a "How Could Anyone" T-shirt to work out in the gym! In 2005, CNN did a special segment on the worldwide healing impact of the song. This is truly the world's number one Healing Song.

*How could anyone ever tell you,
you were anything less than beautiful?
How could anyone ever tell you,
you were less than whole?
How could anyone fail to notice
that your loving is a miracle?
How deeply you're connected to my soul.*

A New Beginning. With beautiful harmonies and lush piano accompaniment, the song recognizes the possibilities of the fresh start. Widely recognized as one of the top educational choral writers today, Audrey Snyder composes music with rare beauty, simplicity and charm. She is a highly regarded educator, clinician, editor and producer.

Lascia Ch'io Pianga. Lascia Ch'io Pianga is part of Handel's opera *Rinaldo*, sung by the character of Almirena. In this aria, Almirena is held prisoner in the palace. She is crying over her separation from her love, Rinaldo, and says, "Let me weep my cruel fate, and let me sigh for freedom! May sorrow break these chains of my sufferings, for pity's sake." (The opera has a happy ending.)

Joan of Arc. Saint Joan was canonized in 1920, and in 1924, the irreverent George Bernard Shaw, who was himself upset that he portrayed Joan as too weak in his play "Saint Joan," described her in his prologue as "Joan the Original and Presumptuous...most notable Warrior Saint in the Christian calendar...the queerest fish among the eccentric worthies of the Middle Ages...pioneer of rational dressing for women...lectured, talked down, and overruled statesmen and prelates. As her actual condition was pure upstart, there were only two opinions about her. One was that she was miraculous: the other that she was unbearable." We salute her for both.

Give Us Hope is from the project SOUNDS OF A BETTER WORLD = small voices calling, a foundation started by the composer and his wife. The organization uses music and art to help children of all ages come to believe in themselves as capable, creative, and compassionate individuals whose contributions to society make a difference. The Foundation brings artists from diverse backgrounds and fields of expertise together with children to create music. As James Papoulis says, "If we want society to evolve, we need to understand the importance of childhood, and how vital our role should be in doing whatever we can to nurture every child."

Seasons of Love, from the Broadway musical *Rent*. This song is often associated with World AIDS Day and AIDS awareness because four of the lead characters have HIV or AIDS. To the question, "How do you measure a year?" answers come in the form of times of day (daylights, sunsets, midnights) to units of measure (inches, miles) to everyday events (cups of coffee) to symbolic concepts (laughter, strife). The conclusion however, is that love is the only proper measure of a year in a human life.

Somewhere That's Green is from the 1982 rock musical by composer Alan Menken and writer Howard Ashman, *Little Shop of Horrors*. In an abusive relationship, Audrey reveals that she secretly has feelings for Seymour and sings of her ultimate dream to have the ideal suburban life, complete with tract home, frozen dinners and plastic furniture. This song brought an awareness to domestic abuse in the 1980s that might otherwise have remained unspoken.

Padmapani: The Lotus Bearer. In Mahayana Buddhism, all practising Buddhists are apprentice Bodhisattvas (enlightened being, the ideal being one who has reached ultimate understanding). One of the most popular of the bodhisattvas is Padmapani, bearer of the lotus. He is the compassionate one and will appear in different forms to teach people the way of enlightenment. This text was inspired as Thich Nhat Hanh visited the Buddhist rock-cut caves at Ajanta in Aurangabad district of Maharashtra, India. The thirty caves are cut into a steep and curving basaltic rock mountain in a remote ravine formed by the Waghora River. The early Buddhist or Satavahana phase dates from about 100 BC to about 100 AD. The second phase began shortly after 460 AD. These caves served as monasteries until they were suddenly abandoned a few hundred years ago. The particular cave painting, Padmapani, was most likely painted in the 7th Century. The text has been set to hauntingly beautiful music.

Pie Jesu is a motet derived from the final couplet of the Dies irae and often included in musical settings of the Requiem Mass. The version from Andrew Lloyd Webber's *Requiem* has gained popularity especially in the world of popular music as a separate song.

Keep Your Lamps Trimmed and Burning. Music is a fuel for every social revolution, never more so than in the African-American struggles out of slavery and into a semblance of equality in our modern culture. In pre-Civil War years, traditional black gospel spirituals sometimes served dual purposes – to assert hope for a better life and to convey coded directions and advice to runaway slaves heading north on the Underground Railroad, a network of sympathizers providing food, shelter and aid. The text of *Keep Your Lamps Trimmed and Burning* was one of those spirituals.

Woman Am I. Joan Szymko has directed choirs in the Pacific Northwest for over twenty-five years. Abundant lyricism, rhythmic intensity and vigorous attention to text are hallmarks of her diverse and distinctive choral writing. Especially noteworthy is Szymko's significant contribution to the body of literature for women's voices, particularly Woman Am I, a favorite spiritual feminist song.

Miss Celie's Blues was written for the Oscar-nominated movie version of *The Color Purple*. The film tells the story of a young African-American girl named

Celie and shows the problems faced by African-American women during the early 1900's; including poverty, racial and sex discrimination, abuse. Celie is transformed as she finds her self-worth through the help of two strong female companions. Shug Avery sings this song to the shy and downtrodden Celie.

Breaths was adapted from a poem by Senegalese poet, Birago Diop by Ysaye Barnwell, best known as a member of Sweet Honey in the Rock. The song says that we are our grandmother's prayers, our grandfather's dreamings, and the breath of our ancestors. We are filled with imagination and hope, big dreams and endless possibilities. We are different, yet we are all the same.

What I Want. Canadian Pat Lowther was a poet from an early age. Her first poem published in the *Vancouver Sun* when she was ten years old. In 1963, she married Roy Lowther and they had two daughters. By the early 1970s, her stature as a poet was at its height. Her domestic life, however, was complicated and weighed down by poverty and unhappiness. Friends encouraged her to leave her destructive marriage. But in late September 1975, Pat Lowther disappeared. Her body was discovered three weeks later and in 1977, her husband Roy was convicted of her murder. The loss to her family and friends is immeasurable, and the loss to Canadian literature huge. The *Dictionary of Canadian Biographies* suggests that Pat Lowther's death "robbed Canadian poetry of one of its most vital and visionary poets."

Sisters, You Keep Me Fighting. Originally written as a tribute to Vietnamese women's courage and strength, this song has taken on a special meaning as a source of hope in sad or troubled times.

Laughing Song. Poet William Blake (1757-1827) captured a playful innocence in the words of Laughing Song from *Songs of Innocence*. It is set to music by David L. Brunner, one of today's most active and versatile composers. He is Professor of Music and Director of Choral Activities at the University of Central Florida in Orlando.

In Remembrance. Eleanor Daley's "Requiem" from which this song is taken was awarded the 1994 National Choral Award for Outstanding Choral Composition of the Year by the Association of Canadian Choral Conductors. Daley has composed more than fifty works for choirs, piano, and organ.

Still I Rise was inspired by the poem of the same name by poet laureate Maya Angelou. It is a women's anthem, saluting the strength of women to persevere through life's difficulties--low self-esteem, physical and emotional abuse, rape, incest, prejudice, abandonment.

Bold New Song. Though all of the songs 3.12 performs are arranged especially for the trio, "Bold New Song" is their first totally original anthem. The words to each verse were written by the soloist who sings it, both as a "we've been there too" recollection of various points along the difficult road of faithful living, and a confession of the disappointment we feel within ourselves as we realize we still harbor the same insecurities and fears we thought we'd overcome. The refrain turns our attention—as we must so often do—to the second-person Divine: the unknowable source of hope, security, and confidence, in which we live and move and find our true being. The words of the refrain were inspired by the scripture passage from which 3.12 takes its name: "Because we have great hope... we act with great boldness." The choral parts you hear today were composed especially for the Central PA Womyn's Chorus in honor of this joint event.