Rhythms We Harvest From Our Souls

PRESENTED BY
Aurora Chorus
Women in Harmony for Peace
1994-95 FAMILY OF CHOIRS SEASON

Next year, we will be five choral groups strong: male, female, and mixed choirs, ages 7 to 70, with repertoire from the renaissance to the just written. Beginning this fall, our Family of Choirs will present ten concerts of music. The season begins with Concord Choir's jazz collaboration with the Woody Hite Big Band, and continues to "In Concord," which brings together our entire family of choirs for our season finale.

Season brochures will be mailed early September, featuring a variety of packages to appeal to the varied schedules, interests, and budgets of our diverse audience. If you are not already on our mailing list, call 760-3722 to add your name. Join us, for a brand new season of Peace Through Music.

CONCORD CHOIR
October: A jazz collaboration with the Woody Hite Big Band and our favorite jazz singer, Darcy Schmitt.
March: Concord will again ring the rafters of St. Mary's Cathedral with a concert of Mozart accompanied by string ensemble.

CHRYSLALIS
December: Chrysalis will be featured in a number of free concerts this holiday season, including the popular Grotto Festival of Lights.

AURORA
December: A Premiere! Dreamers! A Solstice Spectacle.
April: A spring concert with guest artist.

SATORI
November: A concert of poetry and music, featuring the debut of Viriditas Vocal Ensemble
March: satori goes solo.

VIRIDITAS VOCAL ENSEMBLE: THE GREENING POWER OF SONG
We are pleased to welcome a new member to the Concord Choir, Inc. Family of Choirs. Viriditas Vocal Ensemble takes its name and inspiration from the twelfth century mystic and musician, Hildegard of Bingen. Viriditas is a Latin word she coined that means "greening power," the power of creativity and spirit to renew, heal and cultivate life force.

Green is the heart color, the color of compassion and healing...
Hildegard contrasts greening power or wetness with the sin of drying up.
A dried-up person and a dried-up culture lose their ability to create.

-Viriditas Vocal Ensemble

Director Joan Simcoe seeks women singers who are open to a diversity of musical expression, who have prior musical experience, and who want to explore music with heart, mind, and body. Sight-singing and rhythmic acuity are desired.

Monthly dues are $20. Auditions will be held June 18-21. Interested singers may call 760-3722 to schedule an audition.

CONCORD CHOIR, INC.
Our Mission
To produce quality choral music as an instrument of peace for our audience and ourselves through a variety of choirs ranging from professional ensembles to entry-level adult and children's choirs.

CONCORD CHOIR
David York, Director
Semi-professional chamber ensemble. Annual auditions now through May 22. Call 760-3722 for an appointment.

AURORA: WOMEN IN HARMONY FOR PEACE
Joan Simcoe, Director
Entry-level women's chorus. Meets Thursday evenings, Whitaker Middle School.
Aurora currently has a waiting list of interested singers. Call 760-3722 to add your name.

SATORI MEN'S CHORUS
David York, Director
Entry-level men's chorus. Meets Thursday evenings, Whitaker Middle School.

PSU Campus Ministries, 633 SW Montgomery
Next registration: June 8, 15 and 22.
Call 760-3722 for information.

NEW CHORUS!
Debut: Fall, 1994

VIRIDITAS VOCAL ENSEMBLE
Joan Simcoe, Director

Dues: Aurora, satori, Chrysalis and Viriditas dues are $20 per month. Family discounts are available for siblings in Chrysalis. A limited number of scholarships are available on the basis of need; ten percent of dues are set aside to fund this commitment.
Performers

SOPRANO I
Marilyn F. Ayers
Anne Bates
Barbara Cabot
Chris Chrisensen
Anne Dall
Bae Emison
Susan Glasser
Christine Hayward
Heather
Michele A. Hoefl
Elaine Hogg
Wendy Howard
Sarah Huntsman
Jo Hale Lyndon
Rita Marquez
Nancy McFarlane
Kirsten Meyer
Brianna Naach
Kathy Park
LaAnne Petrone, President
Cheri Smith, Treasurer
Sarah Huntsman
Patty McCoUum
Connie Weiss
St. Mary’s Church
PCPA

SOPRANO II
Alison Aiken
Jean Aslakson
Belle Baggett
Priscilla Bernard
Angy Blosser
Sherry Booth
Christine Brown
Kristen Burt
Nancy Chester
Rose Compton
Diane Dickey
Kaye Exo
Judy Flynn
Susan Ginley
Anne-Sophie Houdé
Susan Hyde
Tuliva Johnson
Judith Komishane
Patti Krepe
Kerry LeFever
Jan Lustig
Fay Malloy
Anne Mansfield
Max McMillen
Sheri Mercario
Sharon Meross
Ellen Morrison
Vicky Njus
Georgia Pinkel
Catherine Rolling-Freedman
Joan Sears
Eileen Spencer
Marty Stewart
Cheryl Summerlin
Robin Sutherland
Pamela Town
Tiajala Wallace
Connie Weiss
Darcy Williams
Carleen Wroblusky

EMMA MCLAUGHLIN
Karen Milton
Judith Mourey
Gail Murphy
Helen Nissani
Donna O’Neill
Janet E. Ploss
Anne Rutherford
Katharine Salzmann
Marcy Satalkich
Kate Schuyler
Melanie Serpa
Nina Sessler
Judy Simonsen
Judith Soloavay
Kat Strieby
Martha Wagner
Carol Walker
Fran Weick
Lorraine Wreazen
Joni Young

ALTO I
Kate Campbell
Julie Casey
Karen Chase
Gaia Davies
Lois Dikes
Mauve Doherty
Kathleen Fisher
Judie Franklin
Peggy Friedl-Yee
Jennifer Gates
Laura Hanks
Gloria Dean Harris
Carol Hazzard
Merrill Hendin
Jeanne Henry
Eileen La Chance
Linda Larsen-Wheatley
Joan Logan
Patty McCollum

ALTO II
Joan Andrews
Jessie Baumgardner
Randy Besser-Rapoport
Jan Carpenter
Teresa Culp
Marci Edwards
Connie Elson
Joan Erde

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Ellen Morrison
Anne Rutherford
Toni Shemarya

GUEST MISTRESS
Catherine Rolling-Freedman

HISTORIANS
Sherry Booth
Susan Glasser
Sarah Huntsman

OUTREACH PERFORMANCE
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Kathleen Fisher
Susan Glasser
Kerry LeFever
Judith Mowry
Patti Pierce
Georgia Pinkel
Ellen Roberts

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Cheri Smith, Treasurer

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Emma McLaughlin
Ellen Morrison
Judy A. Rose

GODDESSES OF CONCERT PRODUCTION
Teresa Culp
Patti Krepe
Fay Malloy
Patty McCollum
Nancy McFarlane
Catherine Rolling-Freedman
Gwen Riggins
Judy A. Rose
Scotty Scott
Spring Swart

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Susan Glasser—Writing/Editing
Joan Simcoe—Writing/Editing
Nancy Chester—Writing
Judith Sibleman—Writing
Cheri Smith—Design/Production
Meg Ferguson—Illustration

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Kate Schuyler—1st Alto
Judie Sibleman—1st Soprano
Connie Weiss—2nd Soprano

NEWSLETTER
Marcie Joy
Katharine Salzmann

NETWORKING
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Marcie Joy
Kerry LeFever
Joan Logan
Spring Swart

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Grady Britton Advertising
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Linda Johnson—Coil Studio
Jan Lustig—KBOO Radio
Malcolm Art Center—PECA
Peaztree Recycled Paper
Ryan Guinier Press
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St. Mary’s Church
Whitaker Middle School

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CONCORD CHOIR, INC.
David York, Director
Artistic Director
Patty Gicante, Operations Manager
Eileen Batts, Marketing Manager
Fay Malloy, Production Coordinator

CONCORD CHOIR
David York, Director
April Duvic, Asst Director

SATORI
David York, Director
Bernie Kunitan, Asst Dir.

Chrysalis
Maia Savage, Director
Steve Moehs, Asst Director
Judy A. Rose, Accompanist
Diane Schell-Roseley, Coordinator

VIRIDITAS
Joan Simcoe, Director
Music Director, Joan Simcoe worked in the Seattle area as a teacher, conductor, church musician and composer for 12 years; most notably as Artistic Director of the Seattle Women's Ensemble (1981-1991). She left the Ensemble to focus on composing and to enjoy the slower, more graceful, grace-filled pace of Vashon Island where she lived for two years. The opportunity to direct AURORA was the catalyst that ended this “sabbatical.” She moved to Portland last fall and has led AURORA since October. Rhythms We Harvest From Our Souls is AURORA’s first full length concert with Joan.

Joan Simcoe’s numerous choral compositions and vocal arrangements for women’s voices have been performed by many GALA and Sister Singers Network choruses across the country. Also included in her work are chamber works, many sacred anthems, and music for modern dance and theater. She has composed the music for two full-length musicals, Cradle and All (1990), has received full productions in Seattle and San Francisco. The Israeli/Palestinian conflict provides the dramatic backdrop for Abraham’s Land, her current music theater project, which is on its way toward a production in Seattle in 1995. Joan was recently commissioned by the Pacific NW Women’s Choral Alliance to compose a new work for festival chorus for their tour, Under One Sky, which will reach Portland in June of 1995.

JUDY A. ROSE, Assistant Director for AURORA, lends her skills in keyboard, composition, and performance to Rhythms We Harvest From Our Souls. Judy is active as a singer, pianist, songwriter and musical director. Her music has been performed by choirs all over the world. Judy performs regularly in Portland, and is the accompanist for Chrysalis Youth Choirs, a member of the Concord Choir, Inc. Family of Choirs.

RITA MARQUEZ began her creative exploration of dance at an early age. After receiving her BFA in Dance at N.Y.U. School of the Arts, she performed with several small dance companies in New York City, collaborating with other choreographers in various dance genres. She also worked with actors doing choreography for theater productions and student films. Rita continued her focus on the body and became a massage therapist. She now works with developmentally delayed infants and toddlers at Vancouver Children’s Therapy Center. This is her first venture on the Portland dance scene.

WENDY WESTERWELLE is familiar to Portland audiences as the original “Angry Housewife,” and for her witty voiceovers for the Oregon Lottery commercials. Those of you who somehow missed Wendy’s smash hit, Recovering From Myself will have another opportunity when it runs at the Coaster Theater in Cannon Beach on weekends in July. Wendy just completed a successful run of The Wendy and Marie show at Dreamswele studios, and a TV pilot for the Fox network. In addition to her busy acting schedule, Wendy writes, directs, and teaches, and is the drama director at Valley Catholic High School.

SPECIAL THANKS: AURORA STEERING COMMITTEE

A sincere thank you and “bravo” to the women who have comprised our steering committee this past and previous year. We have been very fortunate to have this strong group which has helped to keep us informed, has represented our opinions and beliefs to our parent organization and have lovingly nurtured the focus of our chorus. We appreciate you for giving us your time and energy and sharing with us a part of your hearts and souls.

Rita Marquez
The Wealth Of Our Resources

by Susan Glasser

The treasures that individual women bring to the Aurora community are varied and abundant. I have been favored with the opportunity to talk at some length to a few women who responded to a call to offer natural and professional talents. A common theme among the participants is a true sense of gratefulness, a reverence about the personal experience of making a meaningful and creative contribution.

I thank them for the opportunity to visit with them. It has allowed me an avenue to experience great and sometimes frightening happiness. I too have been honored by pursuing my own interest, exploring my desire to write. I feel very blessed that I have grown to know these rich souls a little more. With much admiration . . .

Cheri Smith
Graphic Design And Production

INITIAL EXPOSURE TO AURORA: Friends helped her put aside her audition fears and step up to the challenge.

FAVORITE SONG OF THIS CONCERT: The Earth Is Singing My Name - "called to me 'til I heard her." Cheri found a greater connection with the messages of the earth, messages that are with us every day as we walk through life.

HOW SHE GIVES OF HERSELF: Cheri's contribution begins early in the concert season, putting her creativity and professional talents to work in graphic design of posters, t-shirts, program and advertisements. This is a way for her to creatively blend her professional life with her singing.

WHAT SHE HAS LEARNED: How alike this diverse group really is. Cheri appreciates that Aurora's environment allows women to be supportive of each other, and has gained an appreciation for the meaning of working peacefully through the process of conflict resolution.

Fay Malloy
Production Committee Chair

INITIAL EXPOSURE TO AURORA: A friend encouraged her to attend shortly after group was formed. She was 'hooked' after participating in the Mother's Day 1992 concert, For Everything There Is A Season.

FAVORITE SONG OF THIS CONCERT PROGRAM: Wanting Memories. The loss of her father brings the theme of the song close to her heart.

HOW SHE GIVES OF HERSELF: Fay coordinates the theatrical logistics of this endeavor. She creates a clear space of respite for the audience and the participants.

WHAT SHE HAS LEARNED: Exposure to many dimensions of women has given Fay a more focused awareness of her own thought processes. A variety of viewpoints are shared freely and enable her to absorb, ponder, reassess and interpret her own views with a new and fresh energy.

Heather
Fabric Media / Dancer

INITIAL EXPOSURE TO AURORA: Heather saw the small impromptu ensemble organized by David York during Earth Spirit Conference 1991. The following year, she went to the Bread and Roses concert to see guest artist Betsy Rose and heard Aurora sing. Heather joined to reconnect with the spirit of love and peaceful music that she found in Aurora.

FAVORITE SONG: Wanting Memories. The first time Heather heard this song, each word, phrase and verse brought about a certain crescendo of the feelings she had surrounding the life and passing of her grandmother. Keeping a memory of her grandmother alive has allowed her to reconnect with her own creativity.

HOW SHE GIVES OF HERSELF: Heather uses her creative spirit and her love of fabric and design in creating the 'weave' for the dancing. She dances herself to help create the weaving and the connected spirit of the community.

WHAT SHE HAS LEARNED: The true meaning of manifesting community: "We're doing it!" Heather appreciates the non-competitive and non-judgmental environment in which each of us can be ourselves and discover the joy of our own journey.

Joan Andrews
Composer

INITIAL EXPOSURE TO AURORA: Joan attended Aurora's first full concert Bread and Roses in September 1992, and joined immediately.

ONE OF JOAN'S FAVORITE SONGS FROM THIS CONCERT: Against The Wind. It speaks to her Irish blood and reaffirms her social thinking about standing by your brothers and sisters in time of need.

HOW SHE GIVES OF HERSELF: Joan has recently been studying music composition and she is delighted to share one of her melodies. While reading an anonymous poem from the book Earth Prayers she felt a heart connection with the poem and this melody was born. This song was later entitled Great Spirit.

WHAT SHE HAS LEARNED: Life is a beautiful and creative learning experience. The changes she has observed in her own life since joining Aurora are alive and demonstrated in her focus of energy. The relaxing and fulfilling activity of creating musically, honors her personal direction and has room for her sense of values.

Win A Free Ticket To Aurora's Winter Solstice Concert!

Fill out the back of the ticket stub with your name and address. Your name will be added to our mailing list, to receive the TUNED IN TO CONCORD newsletter and the 1994-95 season brochure.
As “Women In Harmony for Peace” we recognize that the mission of peace must extend to all segments of the community at large. To exist solely for ourselves and those who attend our concerts is not sufficient. Music can be a common denominator, providing a bridge between people, lifting spirits, providing respite from problems and concerns, easing stress and touching souls.

And so, we take our music to places where people cannot come to us and we participate in events that provide funds for caring and nurturing organizations. We seek to associate with agencies, service groups and communities that are open to, and of service to, all socio-economic, religious, racial and ethnic groups.

Members who volunteer to sing for these events find the experience is not only a gift to others, but also a gift to themselves. While extending themselves to others, in many instances their hearts have been deeply touched so they have come away enriched by what they have given.

Outreach has been a part of the AURORA concept and practice since its inception. To perpetuate this practice in an orderly and dedicated fashion, the Outreach Committee was created in August, 1993. We believe that diversity and outreach are an integral part of our AURORA journey.

For more information on outreach activities please contact Nancy Chesler at 625-2606 or Susan Glasser at 646-4211.

Vibrant and active from our inception in January 1992, AURORA’S growth and continued performance history are a testament to the mission of WOMEN IN HARMONY FOR PEACE. Facts and figures are highlighted below:

3/92 - 40 SINGERS
International Women’s Day
Debut performance

5/92
To Everything There Is A Season
Guest performance at Concord Choir concert

11/92 - 80 SINGERS
Bread and Roses
Guest Artist Berty Rose

5/93 - 120 SINGERS
The Power of Women Assembled
Premier performance of “Listen” commissioned for AURORA: Margaret Vance, Composer; Judith Barrington, Poet. “The Power of Women Assembled” premier performance: David York, Composer; Judy Sibelman, Poet. Guest Conductor and Composer Joan Simcoe “This We Know”

10/93 - 150 SINGERS
The Ancestor’s Breath:
African & African American Song
Guest Artist Ysaque Maria Barnwell. Guest performers Boka Marimba band, Maranatha Choir. Premier performance for satori men’s chorus, a Concord “family member”.

NEW THIS CONCERT SEASON
Joan Simcoe, Director
Aurora dances!

LAST PERFORMANCE
Of the ’93 – ’94 season: June 25
Ft. Vancouver High School
In cooperation with Clark County Fairness Coalition.

MISCELLANEOUS
Current Concert Season
Enrollment 157
Total Performances Since inception - 26
Estimated Audience 7,500 – total for performances to date

T-SHIRTS FROM TONIGHT’S PERFORMANCE AVAILABLE IN LOBBY!
Rhythms We Harvest From Our Souls

AURORA: WOMEN IN HARMONY FOR PEACE ★ JOAN SIMCOE, DIRECTOR

Somos Tejedoras

CHOREOGRAPHY: Rita Marquez

DANCERS: Sally Hersh, Twila Johnson, Heather, Sandy McQueen, Rita Marquez, Alexia Monroe, Gail Murphy, Brianna Noach, Donna O'Neil, Melanie Serpa, Spring Swart, Martha Wagner, Twyla Wallace, Connie Weiss

DANCERS IN BLACK: Marilyn Ayers, Anne Dall, Judy Flynn, Judy Komishane, Kirsten Meyer, Nancy McFarlane, Carole Most, Sue Pickgrove, Wendy Rankin, Cher Smith, Judy Soloway, Robin Sutherland

Song of the Sky Loom

Choreography: Rita Marquez

Solo: Anya Blosser

I. Blending
II. To Those Who See

To Those Who See

Solo: Anya Blosser

Song of the Soul

Solo: Kristen Van Kanrenburgh

Benedictus (from "Mass in D")

Solo: Brianna Noach

Interfaith Litany

PIANO: Judy A. Rose

SPEAKER: Wendy Westervelle

ENSEMBLE: Anya Blosser, Sherry Booth, Jan Carpenter, Carleen Erickson, Gloria Dean Harris, Emma McLaughlin, Carole Most, Gail Murphy, Rose Pickett, Judy A. Rose, Judy Sibelman, Darcy Williams

Run Mourners Run

ENSEMBLE: Anya Blosser, Sherry Booth, Jan Carpenter, Carleen Erickson, Gloria Dean Harris, Emma McLaughlin, Carole Most, Gail Murphy, Rose Pickett, Judy A. Rose, Judy Sibelman, Darcy Williams

Ev'ry Time I Feel the Spirit

Solo: Brianna Noach

The Earth Is Singing My Name

PIANO: Judy A. Rose

Great Spirit

A Song From the Circle

Jse Oluwa

Solo: Judy A. Rose

SPIKE: Wendy Westervelle

Percussion: Joan Simcoe, Teresa Culp, Sandy McQueen, Alexia Monroe, Geraldine Murray

Rhiannon

Solo: Joan Simcoe

Song of the Soul

Solo: Anya Blosser

PIANO: Judy A. Rose

Jse Oluwa

Solo: Judy A. Rose

PIANO: Judy A. Rose

EXIT

INTERMISSION
PART TWO

Good Friends Are the Best

DOUBLE BASS: Michelle Herrera
CHOREOGRAPHY: Sue Ceswick
DANCERS: Sally Harsh, Twila Jonson, Fay Mallory, Anne Mansfield, Nancy McFarlane, Sandy McQueen, Ellen Morrison, Catherine Rolling-Freeman, Spring Svart, Connie Weiss

Lisa Brodoff, Lisa Crocker & Therese Edell

The Righteous Mothers

She Shanty

ACCORDEON: Kate Campbell

Wanting Memories

ENSEMBLE: Kristine Brown, Kate Campbell, Julie Casey, Karen Chase, Teresa Culp, Susan Knight-Allen, Emma McLaughlin, Judith Mowry, Gail Murphy, Kersti Pettit-Keke, Katherine Salzmann, Nina Sessler, Allyn Shipley

Lisa Brodoff, Lisa Crocker & The Righteous Mothers

Cuanto Trabajo

DUET: Carleen Erickson & Nina Sessler
SPEAKERS: Kay Exo, Judy Simonsen
GUITARS: Karen Chase, Emma McLaughlin

Ysaye M. Barnwell

arr. Sweet Honey In The Rock

The Bramble and The Rose

DOUBLE BASS: Michelle Herrera
GUITARS: Karen Chase, Emma McLaughlin
VIOLA: Dawn Juliano

Gloria Martin

arr. Sabia and Simcoe

Simply Love

PIANO: Sheri Mercurio

Barbara Keith

arr. Campbell & Trapezoid

As A Woman

TRIO: Heather, Twila Johnson, Sheri Mercurio

Holly Near

piano arr. J.D. Moore

Gracias a la Vida (Thanks to Life)

SPEAKER: Wendy Westerwelle
TRIO: Judy Sibelman, Sally Harsh, Gail Murphy
GUITARS: Karen Chase, Emma McLaughlin, Carol Timper
FLUTE: Heidi Boenke

Joan Simcoe

text: Virginia Woolf

Violeta Parra

arr. Simcoe

Life Is A Dance

Theresa Chandler

arr. Judy A. Rose

Against the Wind

Maire Brennan & T. Jarvis

vocal arr. Simcoe

instrumental arr. Hackathorn

BOUZOUKI: Sylvia Hackathorn & Susan Francis
CONGA: Geraldine Murray
TRAPS: Monty Cowles
HARD SHOE DANCE: Geraldine Murray
BASS: Michelle Herrera

This program signed for the hearing impaired by Andrea Medlock, ASL interpreter.
Composer and improvisational singer, Rhiannon received Monica Lozano’s poem Somos Tejedoras (We Are the Weaving Women) as a gift. Rhiannon set the poem to music, and often teaches it at her singing workshops.

Somos tejedoras, weaving together, woven together
Circled by the golden threads of the sun, we dance
Moved by the rhythms we harvest from our souls
We are the women that glow brilliant Dancing as we weave
Tejendo mujeres bailando.

Today, the women of AURORA glow brilliant, sharing with all of you the harvest of several months of rehearsing, soul searching and community building. Somos Tejedoras has been the spark generating the themes and movement that weave throughout today’s performance. Tejendo mujeres bailando translates: the weaving women are dancing. We weave the threads of our wonder and longing as members of the cosmos, the earth, of families and of communities. We weave body, mind, soul and spirit in a celebration of the rhythms of womanly expression. We invite you to celebrate with us!

In the Tewa prayer, Song of the Sky Loom, Earth Mother, Sky Father and the Pueblo people are united by a shining garment strung from the sky by the desert rains. For composer, Kate Campbell, this sacred poetry has a universal resonance that sings so clearly the need for all humankind to “walk fittingly” — deservedly—in a world we honor and with which we are one.

Contemporary composer Dede Duson has produced many choral settings of Gwen Frostic’s poems. To Those Who See is a beautiful commentary on point of view; that beauty, the capacity for awe, and hidden potential are all in the eye of the beholder. Chris Williamson’s Song of the Soul follows, inviting all to sing from the core of their being. Chris explains her inspiration for this song this way: “... trying to survive the strangeness and the dying by learning to listen to my own voices, my spiritual guides.”

The next three selections feature the intensely personal expression of women who have listened to their own voices. African American composer and flautist Esther “Little Dove” John is above all else a peace maker. In 1983, Dove became the first woman to walk from Seattle to the United Nations for world peace. Interfaith Litany is a chant she created that brings together many spiritual and cultural expressions of peace. They are:

Caruna ~ Love and compassion
Tibetan Buddhist;
Salaam ~ Peace
Arabic;
Digitis Dei ~ Finger of God
Roman Catholic from the Latin;
Shalom, Refua ~ Peace, Physical, Emotional and Spiritual Healing
Jewish from the Hebrew;
Zoe, Anastasis ~ Life, Rebirth
Greek Orthodox, from the Greek;
Carinio y Paz ~ Loving Care and Peace
Spanish;
Shanti ~ Peace
Hindi.

Dame Ethel Smyth (1855-1944) sought a musical career in Victorian England, where women's choices were limited, to becoming an amateur performer or a composer of popular parlor music. She ignored convention and travelled to Leipzig to receive the continental education essential to a serious musician. She was a contemporary of Brahms and counted him among her friends. Smyth's command of larger musical structures and her flair for the dramatic led her to writing opera, for which she eventually gained international recognition. As an ardent feminist she took an active role in the English suffragette movement. Although she was a celebrity in her lifetime, Ethel Smyth's music is virtually unknown today.

Benedictus is from her Mass in D for Orchestra, Soli, and Chorus, completed in 1891.

The Latin text translates: “Blessed is the one who comes in the name of the Lord. Hosanna in the highest!”

Eli, Eli finds its text in the poem "A Walk to Caesarea," composed by Hannah Senesh, an underground freedom-fighter in Nazi-occupied lands during World War II. It reflects her heart's longing for the solace of constancy in the midst of chaos and devastation she faced. Hannah Senesh was captured in 1944 on the Hungarian frontier, imprisoned in her native Budapest, and summarily executed by the occupying regime. She was 23. This new setting of the text by composer and AURORA Director Joan Simcoe captures the awe and reverence with which the human heart responds to the eternal nature of the sea, creating a sense of its rhythms and the solace they instill.

Run, Mourner Run and Every Time I Feel the Spirit are both spirituals, springing from the African American experience of Christian indoctrination within the institution of slavery. Spirituals are at their core, freedom songs. Marjan Helms, a composer from Michigan, has set Dar N'Var's evocative poem, The Earth Is Singing My Name as a love ballad. It personalizes and bears powerful witness to the Earth Spirit's love for her children.

Great Spirit was composed by AURORA member Joan Andrews. Its simple, haunting melody invites us to experience "spirit" as something neither here or there, but a presence that circles around and flows through all things. This view of Spirit is consistent with that of many of the indigenous peoples of this continent. A Song From the Circle was created for the quintcentennial observance of the arrival of Columbus to the Americas. It is a testament written by Ojibway Indian, carole lafavor to the steadfastness of the Anishinabe ("the people," in Ojibway).
At the end of the song it is declared:

Ise Oluwa

The Circle is still in danger

Ms. lafavor dedicates the piece as follows:

We sing for the Anishinabe,

In celebration of unity

We sing for continuation of the way,

We pray that it will be.

The Circle is still in danger. We sing

Ise Oluwa Kole Baje-Oh, which means "God's creation will never be destroyed" in the face of that danger, acknowledging our responsibility to all of creation.

Ise Oluwa is a celebration song of the Yoruba people of Nigeria. It is often sung in church and on happy occasions. We present this joyful song alongside the words of 12th century mystic, artist and theologian, Hildegard of Bingen. Hildegard believed that all of creation is sacred and demands justice; that humankind is called upon to be stewards of the earth. Even across barriers of time, place and culture, Hildegard's vision and wisdom resonates with that of the Yoruba people who have passed this song on from generation to generation.

...as a woman,
I have no country.
As a woman I want no country.
As a woman my country is the whole world.

Wanting Memories in memory of her father who was a giant influence in her life: "...you are the voice that whispers all I need to hear." The responsibility and hardship of supporting a family as a woman alone occurs in developed and under-developed worlds alike; Gloria Martin, from Venezuela, wrote Cuanto Trabajo (So Much Work) as a tribute to the strength of her mother who carried not only the economic burdens of her household, but the fulfillment of the dreams of her children: "my mother... was my voice and my nourishment."

Virginia Woolf's "Three Guineas," a discussion of women's rights, nationalism, militarism and the conditions of civilization, was published in 1938, three months after the Nazi invasion of Austria. The essence of the book is contained in these lines:

...as a woman,
I have no country.
As a woman I want no country.
As a woman my country is the whole world.

My first inspiration was singing the music. I immediately saw dancers moving to it.

Our dance rehearsal process began with creating a healing space in which to move. I told the dancers they would not be competing with each other and to leave any negative experiences with the dance world behind them. We did movement improvisation work with the spatial and dynamic relationships between us. We then started learning the choreography, much of which was derived from the movements of weaving. My "muse" was an old photograph of a Bulgarian woman at her loom. We continued to improvise, advised by the dancers who had experience with weaving. Working with fabric, real and imaginary, provided me with more movement ideas. As we sang Somos Tejedoras in chorus practice and danced it in dance rehearsal the song became part of our bodies. Our dance is part learned choreography and part structured improvisation, so no two performances will be alike. This element of spontaneity always adds a little magic to how the spirit of the song is embodied by the dance.
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