Singing for Our Lives

featuring AURORA CHORUS
JOAN SZYMKO, DIRECTOR

special guests: LINDA HORBUCKLE • JANICE SCROGGINS
NANCY KING • JOSIE MOSELEY • VIRIDITAS

nw premiere: "WHERE I LIVE: A BREAST CANCER ORATORIO"
guest soloist: DIANE SYRCLE  guest narrator: LORRAINE BAHR

A benefit for the Oregon & SW Washington Affiliate of THE SUSAN G. KOMEN BREAST CANCER FOUNDATION

ARLENE SCHNITZER CONCERT HALL
MAY 5, 7:30 PM 2001
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Good Evening and Welcome!

Tonight’s concert represents a “beginning” and an “ending” for Aurora Chorus. While Aurora frequently performs at benefits, this evening’s concert is the first benefit Aurora has produced. We are honored and pleased to donate proceeds from this event to the Susan G. Komen Breast Cancer Foundation, Oregon and SW Washington Affiliate. This concert also marks the end of Aurora’s association with the Concord Community of Choirs (CCC). After fifteen years of providing the community with outstanding, diverse choral programs, CCC will be dissolving at the end of May. The tradition of excellence will continue with David York Ensemble, Aurora Chorus, Viriditas and satori men’s chorus proceeding as separate organizations. This news is very exciting for Aurora as she will be celebrating her 10th anniversary next year as an independent choral organization! I extend a very warm welcome to you. Thank you for your support and enjoy tonight’s performance!

Sarah J. Stebbins Ph.D.
President, Concord Community of Choirs
Alto 2, Aurora Chorus

Coming Events

MAY 19, 7pm “Liberty”
Men’s Choral Festival
Kaul Auditorium, Reed College
featuring satori, caro uomo

JUNE 3, 7pm “Summer Soiree”
The Old Church
David York Ensemble
Director’s Greeting

Good Evening! Themes such as faith and the yearning for peace are certainly not new to Aurora, but never has the chorus juxtaposed these themes so sharply with that of our own mortality. Yes, tonight the 100+ women of Aurora Chorus will be “singing for our lives” as we put a human face on the scourge that is breast cancer, cultivating awareness and understanding while showing courage and hopefulness. The months spent preparing for tonight’s concert have been an extraordinary time for our chorus, because singing about a topic as immediate, tragic and heroic as the fight against breast cancer has taken great emotional strength on the part of individual members. I have felt deeply honored to hear the stories of our own members and to witness yet again the healing powers of singing in community.

As you probably know, tonight’s concert is a benefit for the Oregon and SW Washington Affiliate of the Susan G. Komen Foundation. As such, this project has required a great financial and volunteer commitment on the part of Aurora Chorus – as concert producer and as the primary contributor to Komen. Aurora has received significant financial help from sponsors in Portland’s medical community – please note those organizations listed on your program’s back cover and in the lobby.

Finally, I thank all of you for coming this evening, whether to enjoy the voices of Aurora, to be wowed by our special guest artists, or simply to show up and be counted as someone who is concerned by the fact that today, one in eight American women will face breast cancer. We are glad you came and hope that you return home with greater awareness, compassion, and strength – for yourself or your loved ones.

Blessings,
Joan Szymko

2001-2002 Season:
Celebrate Aurora’s 10th Anniversary!

Next year Aurora Chorus celebrates our 10th Anniversary. Since 1992, hundreds of women have formed the phenomenon that is Aurora, singing our message of “women in harmony for peace” for ourselves and our community. Aurora has touched thousands of audience members through more than twenty full-scale concerts as well as countless outreach performances during our first decade. Plans for marking our glorious 10th year include: a gala 10th anniversary concert and tour, special outreach performances, and parties all year long! Stay tuned for more details, and join us in celebrating the treasure Aurora is for our whole community.

Happy anniversary to us all!

Friends and Alumnae of Aurora

Whether you sing or not, there’s a place for you in the newly-formed community called Friends and Alumnae of Aurora (FAA). Aurora has enjoyed the warmth and appreciation of many supporters through the years. Now there is a place for you to be involved even if you don’t sing with us. Current singers and Aurora alumnae would like to invite you on board FAA as a friend.

For more information or to join, leave a message at 503-AURORA-1 (503-287-6721) or send e-mail to premsamb@SpiritOne.com.

Auditions

“A Choral Conspiracy”

Composer/conductor Joan Szymko is assembling a mixed (SATB) ensemble to perform in “A Choral Conspiracy,” an event sponsored by the Regional Arts & Culture Council (RACC), to be held on November 13 & 14, 2001. The program will feature new works composed by Joan Szymko for Viriditas (SSAA) and an SATB ensemble.

Auditions will be held for both Viriditas and the mixed ensemble the week of May 21-25. Applicants must possess solid vocal technique, choral experience and sight singing skills. Rehearsals will begin in September.

Call 503.235.9569 to schedule an audition.
Joan Szymko has over twenty years of experience as a choral conductor, composer, teacher and performer in the Pacific Northwest. She led the Seattle Women's Ensemble for ten years and joined the Concord Community of Choirs of Portland, Oregon in the fall of 1993, becoming the director of the 100+ voices of Aurora Chorus—women in harmony for peace. Szymko formed Viriditas, a select women's chamber ensemble, in 1994. Both ensembles are known for vibrant singing and inspired concert programming. Viriditas is featured on Szymko's 1998 compact disc recording of her compositions, "Openings," and has made critically acclaimed appearances with Do Jump! Extremely Physical Theater.

Szymko has been a resident composer with Do Jump! since 1995, performing her music with the company at their home theater in Portland, Oregon and on tour, including a recent run on Broadway and at the Kennedy Center in Washington D.C.

Joan Szymko was recently awarded a 2001 Oregon Arts Commission Individual Artist Fellowship for her work as a choral composer. She has also been selected by the Regional Arts & Culture Council (RACC) to receive funding for a special choral project to be presented in the fall of 2001.

Much of Szymko's writing has been for voices; her arrangements and compositions have been performed and recorded by choruses across the country. She has also written chamber music, art songs, music for modern dance and two full-length musicals. Abundant lyricism, rhythmic intensity and a vigorous attention to text are hallmarks of Szymko's diverse and distinctive choral writing. Her choral music is published by Santa Barbara Music Publishing and Treble Clef Music Press.

Aurora Chorus

Since its formation in 1992, Aurora Chorus has combined the art of choral singing with the desire to create community in an atmosphere of inclusiveness and respect. Aurora Chorus demonstrates the power of women assembled, and the beauty and power of music to heal, inspire and to reflect the universal yearning for peace. Led by director Joan Szymko, Aurora has become a source of strength and inspiration in our community through well-honed, heartfelt performances of music as rich and diverse as the lives of the women who sing.

RECENT PERFORMANCES

March, 2001: International Women's Day Festival
January, 2001: Martin Luther King Day celebration at Jefferson H.S.
December, 2000: Dedication of four Habitat for Humanity homes
December, 2000: Winter Sky concert at Parkrose Auditorium
September, 2000: Race for the Cure Survivors' Luncheon

Aurora Chorus consistently presents compelling, uplifting, highly-crafted and professionally produced performances to our community by:

- Celebrating women
- Performing a variety of musical styles and content
- Honoring life and humanity in all its diversity
- Commissioning new choral literature for women's voices, and
- Presenting guest artists who illuminate our mission

In an atmosphere of growth and cooperation, Aurora Chorus offers both novice and experienced singers the opportunity to transform a love of singing into an outstanding ensemble experience by providing foundations in healthy vocal production, choral technique and basic music literacy and expression. There are no competitive auditions. Aurora welcomes singers at all skill levels and maintains a membership of over 100 singers.

Membership / Future Events

Want to sing in Aurora or plan ahead to hear our next concert? Register for membership or put your name on our mailing list for up-to-date information about future performances. Sign up in the lobby tonight, log on to our Web site at www.aurorachorus.org, or call 503-AURORA-1 for more information.
The Susan G. Komen Breast Cancer Foundation
Oregon & SW Washington Affiliate

The local Affiliate of the Susan G. Komen Breast Cancer Foundation was founded in 1991 by a group of individuals committed to the Komen Foundation's mission of eradicating breast cancer through the advancement of research, education, screening and treatment. The local Affiliate serves the state of Oregon as well as Clark, Skamania and Cowlitz counties in southwest Washington.

Some of the local Komen Affiliate's functions include:

• Providing Komen Community Grants of up to $20,000 to local organizations for projects that include breast health and breast cancer education and outreach

• Providing free mammograms for individuals who aren't otherwise able to afford them (in 1999 we gave approximately 4,000 potentially life-saving mammograms to people in need)

• Providing mini-grants to local non-profit organizations of up to $2,500 in support of breast health and breast cancer outreach and education programs

• Sponsoring the Komen Portland "Race for the Cure," the local Affiliate's primary fundraiser ($1.5 million in 2000). This year's Race is the 10th annual Portland Race, and will be held on Sunday, September 16th at Waterfront Park.

• Providing a wide variety of educational material and literature about breast cancer and breast health to the public, and the medical community, and

• Sponsoring a number of breast cancer survivor and educational activities.

The Komen Foundation keeps operating and fundraising expenses low, and is primarily a volunteer-driven organization. Of all money raised by the Oregon & SW Washington Affiliate of the Komen Foundation, 75% remains in our local Oregon and SW Washington communities. The remaining 25% helps fund the Komen International Grant Program for breast cancer research (none of this 25% pays for staff or administrative costs; all of it is designated strictly for breast cancer research).

Diane Benjamin

Diane Benjamin, musician and composer, lives in Minneapolis and works as the Director of Minnesota Kids Count, the Children's Defense Fund's yearly assessment of child welfare. Benjamin has been involved in instrumental and choral music since childhood. Her choral commissions and instrumental pieces have now been performed throughout the United States and Canada.

"Where I Live" was commissioned in 1999 by the Denver Women's Chorus. To prepare, Benjamin went to the Women's Cancer Resource Center, where she studied poems and prose written by women with cancer, and talked with a friend who was dealing with breast cancer. She wrote the piece "thinking about the impact on the audience, the listener..." and subsequently "realized the impact on the performers is profound too." She feels the work belongs not to her, but to "all the people who hear it and sing it."

Premiered May 2000 in Denver, "Where I Live" was also performed in Ft. Collins and Colorado Springs, CO, and in San Jose, CA. Additional performances have been scheduled for 2001 by choruses in Washington, DC, Los Angeles, Oxford, OH, and Grand Rapids, MI; other choruses are planning to perform single movements of the work. Benjamin recently completed a composition commissioned for a joint concert by the Portland Gay Men's and Denver Gay Men's Choruses in June of 2001.

Diane Syrcle

Portland audiences will remember Diane Syrcle from recent performances as Sister Mathilde in Dialogues of the Carmelites, the High Priestess in Aida, and the Owl in Cunning Little Vixen. Concert goers may also recognize her as a soloist with the Portland Gay Men's Chorus.

Additional performances in her repertoire include excerpts from Faust and A Gershwin Evening with the Oregon Symphony, Violetta in La Traviata, Santuzza in Cavalleria Rusticana, Fiordiligi in Così fan tutte, the Dialogue Coach in Dominic Argento's The Dream of Valentino, Barena in
Diane Syrcle (cont.)
and Tetka in Jenufa, and Tisbe in Cinderella. She has worked for such companies as Dallas Opera, Houston Grand Opera, Amarillo Opera, Texas Gilbert and Sullivan Society, and Shreveport Opera.

Syrcle was a regional finalist in the Luciano Pavarotti competition, and a Southwest regional winner for the Metropolitan Opera Council auditions. In addition to her career as a vocalist, Syrcle is Director of Education and Outreach at Portland Opera, where she brings a special blend of passion and innovation to the field of arts education. She is also the choir director at Bridgeport Community United Church of Christ.

Lorraine Bahr
Lorraine Bahr is the Associate Artistic Director of Portland’s Sowelu Theater. She also appears as an actor, writer and director with the company, winning a Drammy award for best supporting actress for her role in “The Treatment.”

Bahr has appeared in productions at Artists Repertory Theater and Theater Vertigo. She teaches acting at Portland State University and play writing residencies through Literary Arts, Inc.

Viriditas
Viriditas is a select women’s ensemble founded by Joan Szymko in 1994 to explore the ancient connection between music and community ritual, to nurture a spirit of collaboration with audiences, to create partnerships with other art forms and artists, and to showcase her compositions.

“Viriditas” is a Latin word coined by Hildegard of Bingen which means “greening.” It is the life force that moves through creation, making all things grow, expand and celebrate.

Based in Portland, Viriditas performs an eclectic array of distinctive choral literature for women’s voices in concert and for special events. Their next performance will be in "A Choral Conspiracy," an event sponsored by the Regional Arts & Culture Council, to be held on November 13 & 14, 2001. The program will feature new works composed by Joan Szymko for Viriditas and a newly formed mixed voice ensemble.

Josie Moseley
Josie Moseley is a dancer and choreographer whose works are performed both nationally and internationally. She studied composition and dance in New York, San Francisco, and Seattle, then joined the Dancer’s Workshop in Portland and began teaching and producing her own work. Moseley is a recipient of five Metropolitan Arts Commission grants and was recognized by the Willamette Week in 1986 as “Outstanding Emerging Artist.” While in the Bay area, she was nominated for San Francisco’s Isadora Duncan Dance Award in both choreography and performance, and was also selected to choreograph and perform in the Bay Area Dance Series, the region’s largest dance festival.

Moseley’s critically acclaimed composition “With” premiered in Oregon Ballet Theatre’s 1995 “American Choreographers’ Showcase,” and was also presented during OBT’s 1999 New York season. It is scheduled to be performed for the Dalai Lama’s visit to Portland this month.

Her own performances have been described as “witty, dramatic, and technically strong... Moseley brings immense creative talent, physically strong dancing and a compelling stage presence to any performance she gives” (The Oregonian). Moseley is currently an independent choreographer and teaches modern dance for OBT.
Nancy King

Nancy King has been singing, recording, conducting jazz workshops, and touring nationally and internationally for nearly forty years. She has been called everything from a “cult figure” and an “uncompromising artist” (Earshot Jazz), to the “greatest living jazz singer” (Herb Ellis). As one of the few improvisers in vocal jazz to master the vocabulary, she has “indefatigable scat chops...a supple voice, a flawless ear...and a remarkably elastic range” (The Oregonian). King has performed with jazz luminaries Ralph Towner, Patrick O’Hearn and Tom Grant, and recorded three albums with bassist Glen Moore. Performances in 2000 included a concert with Karrin Allyson in Chicago, a gig with the Oregon Symphony and a show with Elvis Costello and Deborah Harry in London.

King has collaborated with pianist/composer Steve Christofferson since 1978. During the mid-90’s they were on the faculties of the Stanford University Jazz Workshop, Bud Shank’s Centrum Jazz Workshop, and Jazz Camp West, and performed at festivals in France, the U.S., Israel, and Canada. They have recorded extensively together, including “Perennial,” 1993, “Straight Into Your Heart,” 1997, and “Dream Lands,” 2000, commissioned by the Canadian Broadcast Corporation. King and Christofferson perform Tuesday nights at the Jazz de Opus in northwest Portland.

Janice Scroggins

Janice Scroggins is one of the most in-demand pianists in the Northwest today. According to Curtis Salgado, a top Portland musician, “she understands all genres of music. She can expand on any kind of music...blues, jazz soul, funk or gospel...”. On Janice Scroggins Plays Scott Joplin, her album of solo piano pieces, Scroggins plays the ragtime classics slowly and deliberately, taking certain liberties with the printed page, adding an intro here or a left hand run there. The result is a fascinating interpretation of Scott Joplin’s work.

Scroggins has received numerous Cascade Blues Association (CBA) awards for Best Keyboards (1989-91,1996,1998-99) and Best Jazz/Blues Act with the Janice Scroggins Trio (1991-92). In 1991, she was inducted into the CBA Hall of Fame for Best Keyboards.

Born in 1955 in Idabel, Oklahoma, she began learning spirituals and gospel hymns from her grandmother at the age of 2 1/2, and first performed as a pianist at three. Scroggins particularly credits her grandmother with influencing her left hand technique and stride-oriented approach. She moved to Portland when she was 19, and lives here with her husband, son, daughters and grandson.

Linda Hornbuckle

Linda Hornbuckle is a big-voiced singer with “the most beautiful and powerful blues/gospel/soul voice in the Pacific Northwest...she cuts loose in the finest gospel tradition and brings a dynamic sense of drama to her material” (West Coast Blues Review). Hornbuckle began singing at the age of six in the Grace and Truth Pentecostal Church, pastored by her father in Portland. She teamed up in July of 1992 with members of the Paul deLay Band, and took the Northwest by storm, stunning crowds at major festivals and blues venues from northern California to Vancouver BC. The band won numerous regional music awards, including the Portland Music Association’s coveted Crystal Award for Artist of the Year.

One of Portland’s most sought-after back-up singers, Hornbuckle previously toured and/or recorded with the Temptations, the Four Tops, B.B. King, John Hiatt, Quarterflash, Nu Shooz, Dan Reed, and Gino Vannelli. She has performed at jazz and blues festivals both nationally and internationally, and recorded a solo album “Linda Hornbuckle” in 1997.
Singing for Our Lives

AURORA CHORUS
JOAN SZYMKO, DIRECTOR
MAY 5 • 2001

INSTRUMENTALISTS
STEVE MOEBS
PIANO
MARY MCCARTY
FLUTE
MARGARET BICHTELE
VIOLIN
JULIE COLEMAN
VIOLIN
JOEL BELGQUE
VIOLA
NANCY IVES
CELLO
GUY TYLER
CONTRA BASS
BRIAN GARDINER
PERCUSSION

Three Women
Carrie Newcomer
arranged by J. David Moore

Hold On
music by We Three
traditional Ojibway text

Bright Morning Star
Joan Szymko

There Are No Farewells
Joan Szymko
poetry by May Sarton
excerpt from "Gestalt at Sixty"

Where I Live
Diane Syrle, soloist
Lorraine Bahr, speaker
music by Diane Benjamin

1. Somebody
words by Diane Benjamin

2. Fruit of My Orchard
poem by Patricia Goedicke
Narration: from "Cancer in Two Voices" by Barbara Rosenblum

3. In the Hospital
poem by Patricia Goedicke
Narration: from "Can You Come Here Where I Am?" by Katherine Traynhan

4. Help Me
words by Katherine Traynhan
Narration: from "Refuge" by Terry Tempest Williams

5. Peace
poem by Carol Barth
Narration: from "Living Downstream" by Sandra Steingraber

6. My Body
Grace Ross Lewis / Diane Benjamin
Narration: from "The Cancer Journals" by Audre Lorde

7. Teach Me How
poem by Viveken Flynn

intermission
Josie Moseley

**On Holding On**
Dance choreographed and performed by Josie Moseley
PREMIERE PERFORMANCE
music by Joan Szymko
sung by Viriditas

**Nada te turbe**
words by Teresa of Avila (1515-1582)
music by Joan Szymko
performed by Viriditas and Nancy Ives, cello

Nancy King
with Steve Christofferson

Janice Scroggins

Linda Hornbuckle

Aurora Chorus

**Breaths**
Ysaye M. Barnwell
poem by Birago Diop

**Gate, Gate**
Brian Tate
traditional Buddhist mantra

**Singing For Our Lives**
Holly Near
arranged by Joan Szymko

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reception
Oratorio Choral Texts

1. Somebody
Waiting for the phone to ring,
waiting for the news.
Just this morning I was in my garden, singing
somebody's daughter, somebody's neighbor,
somebody's lover, somebody's very best friend,
gently I draw you near
somebody's wife, somebody could be me.
Somebody's mother, somebody's sister,
life so sweet and shining.
Slowly my tears start falling,
feeling sunshine on my face.

2. That Was the Fruit of My Orchard
No moon. No night. Either.
White as the inside of an onion.
Bed after hospital bed stretches
endlessly to the sky
The entire melon gapes open.
Silently they insert the needles,
And they scoop it out with a spoon
Silently they throw it
Where?
I who was not there, tell you
That was no nightmare.

Now,
even though the scar lies
hidden under the grass,
Sodium pentothal still blooms
Coldly, everything smells of ether.
And everything keeps murmuring
Loss in an endless column, cry without sound,
Mute bird that has flown too high
And that was the fruit of my orchard
They plucked
That was the field of my body
They trampled.
I who was not there,
Tell you that was no nightmare.

3. In the Hospital
When they came at me with sharp knives,
I put perfume under my nose.
When they knocked me out on the operating table,
I dreamed I was flying.
When they asked me embarrassing questions,
I remembered the clouds in the sky;
When they were about to drown me,
I floated.
On their inquisitive glances I drifted
Like a leaf becalmed in a pool.
When they laid harsh hands upon me,
I thought of fireworks I had seen with you.
When they told me I was sick and might die,
I left them and went away with you to where I live.
When they took off my right breast,
I gave it to them.

4. Help Me
Come here where I am,
Do the little thing.
Don't tell me who died.
Don't tell me who's living, despite the odds.
Don't tell me to quit reading about it.
Help me laugh.
Don't tell me how great I'm doing.
Forgive me everything.

5. Peace
In the stillness of my breast,
there is a silver sea of peace.
It holds me, floating, when I let go.

6. My Body
My body is the earth.
My body is the water.
My body is the fire.
My body is the air.
My body is this poison ... ignorance ... fear
My body is inscribed.
My body is this healing ... power ... knowing
My body is inscribed.

7. Teach Me How
Teach me how to honor this day,
How to walk among the billowing sheets of sunlight,
arm in arm with the brilliant angel of death,
How to find my home with a fire in the hearth.
In the green, green fields of this life.

Program Notes

While breast cancer can indeed strike all people, it is overwhelmingly a women's disease. And while so many of us are blessed with nurturing male partners and friends and with compassionate, dedicated health care providers, it is primarily the women in our lives who are:

"Caretaking the birthing,
bringing food when they can.
They're eating the leaving,
and they're holding hands."

Our opening song, Three Women celebrates the nurturing wisdom and strength women offer each other in times of life and death and the trials in between. Hold On offers the wisdom of the indigenous Ojibway tribe of North America in a stirring setting by We Three (an 80's Seattle a cappella trio).

Hold on to what is good
even if it is a handful of earth.
Hold on to what you believe
even if it is a tree which stands by itself.
Hold on to what you must do
even if it is a long way from here.
Hold on to life even if it is easier letting go.

Poet and novelist May Sarton wrote the poem "Gestalt at Sixty" during a time of great change and upheaval in her life. As she left the home where she had spent decades living and working, and moved to the coast of Maine to spend her golden years, Sarton visited upon her own mortality.

No More Farewells is a setting of an excerpt from "Gestalt." Director Joan Szymko originally composed the piece for an Aurora winter solstice concert in which themes of

Credits for Oratorio Choral Texts:

1. Diane Benjamin
2. & 3. © Patricia Goedicke, from "The Tongues We Speak: New and Selected Poems," Milkweed Editions, 1989. All rights reserved.
4. ©1995, E.M. Press. From the essay "Can Your Come Here Where I am?" by Katherine Trayham
the cycles of life and death, and of woman as "crone" were explored. Originally set for women's chorus and piano, Szymko has rescored the accompaniment of "Farewells" to include string quartet and flute.

The centerpiece of tonight's concert is Diane Benjamin's Where I Live, A Breast Cancer Oratorio. The oratorio juxtaposes the spoken stories and poetry of cancer patients with seven choral songs that vividly convey the emotional dimensions of the disease. The texts, both sung and spoken are harsh and healing, depressing and hopeful, metaphorical and down to earth. The opening movement, "Somebody," conveys beautifully the fragility of our existence and the indiscriminate nature of the disease. At the center of the oratorio, the poetry of Patricia Goedicke is stark and visceral as it explores the personal horror of going through surgical procedures in what the poet views as an extremely sterile and cold environment. We receive insight into the emotions wrought by a cancer diagnosis in very touching and honest terms in "Help Me." "Peace" invokes a meditative and healing state of grace. "My Body" suggests that the causes of cancer are obvious; we are rooted in our environment — a potentially toxic place. The final movement, set to a haunting folk-like melody, asks how to be at peace with the seeming contradiction of living in the face of death. Of course, those with life threatening illness face this challenge in an intensely immediate way — but every one of us must seek peace with the knowledge of our own mortality.

The music for On Holding On was written ten years ago in a collaboration with modern dance choreographer Llory Wilson of Seattle. Composer Joan Szymko invited Josie Moseley to choreograph a new dance especially for this performance. Moseley will give the dance its premiere this evening. The journey that is expressed in music and movement is both intensely individual and shared. The journey is "mine" and "ours" and it is transformative.

Viriditas encores a performance given last year on this very stage of Nada te turbe "Let nothing disturb you." In the New Testament, there is one phrase that is repeated more than any other: "Do not be afraid." Teresa of Avila's text echoes this assuring statement, adding todo se pasa, la paciencia todo alcanza "all things are passing," patience obtains all things," and Solo Dios basta "God is enough."

Portland is graced with an outstanding jazz and rhythm and blues scene. Aurora Chorus is thrilled to present some of Portland's best, Nancy King, Janice Scroggins and Linda Hornbuckle. Enjoy.

Aurora Chorus returns to the stage with the song Breaths, which teaches that the boundaries between life and death are not as concrete as we may believe. It is indeed comforting to acknowledge that we are here by the grace of our ancestors who remain with us.

The Sanskrit text of Gate, Gate which appears at the end of the Prajñāparamita Heart Sutra is generally regarded as the essence of Buddhist teaching. Gate means gone. Gone from suffering to the liberation of suffering. Gone from forgetfulness to mindfulness. Gone from duality to non-duality. Pragagate means gone all the way to the other shore. In parasmagate, sam means everyone, the entire community of beings... everyone gone to the other shore. Bohdi is the light inside, enlightenment or awakening. And svaaha is a cry of joy or excitement, like "Halleluia!" So the entire text translates as: "Gone, gone, gone all the way over, everyone gone to the other shore, enlightenment, svaaha!"

The anthem Singing For Our Lives was first sung by Holly Near and by thousands of mourners at a candlelight procession marking the killings of San Francisco Mayor Moscone and openly gay City Supervisor Harvey Milke. Like those who walked and sang together that night, we sing because we grieve, we are frustrated, we feel vulnerable, we want answers, we want justice, we want to live full lives, we draw strength from each other — all of us from all walks of life.
Aurora Chorus: women in harmony for peace

SOPRANO 1
Michele Alderson
Anne Bates
Claudine Blake
Barbara Cabot
Anne Dall
Eileen Ellis
Ellen Goldsmith
Christine Hayward*
Barbara High
Kashala Hill
Susan Kaeber
Marita Keys
Jan Lustig
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