

Women of Note



Soprano

Kelsey Barnes
Jeanette DeAndre
Sarah Hannapel
Doreen Hodgkins
Martinique Ortiz-Mendoza
Barbie Nesmith
Linda Ouye

Alto

Vicki Anderson
Sally Jones
Suzanne Montgomery
Carol Sroke
Dodie Vonhof
Jubilee Whitmann

Women of Note is the brainchild of Elizabeth Berndt and Suzanne Montgomery. A collaborative bond developed between the two directors of various choirs in Mason County and the women of the ensemble as they performed together from September of 2014 through today's 2018 presentation. Both the singers and audience embraced Elizabeth's and Suzanne's commitment to diverse, highly artistic repertoire. *Women of Note* was created from the need for the personal and communal gratification that thrives within an intense, committed choral environment. Each member of *Women of Note* has a lifelong passion to develop songs from the initial composer intent stage to final concert interpretations of the highest integrity. A creative collaboration between singers, directors, and community members continues to flourish as the ensemble explores new and interesting thematic presentations with many styles and topics of music. As Suzanne is recovering from surgery during today's performance, *Women of Note* is very grateful for the passionate piano playing of Kelsey Barnes who graciously agreed to accompany *Women of Note* during the recovery period.

Collaborative Artists

Kelsey Barnes attended Western Washington University where she studied Piano Performance and Music Education. She has performed with many instrumentalists, vocalists, bands, choirs, and orchestras in a variety of settings. She grew up in Silverdale, WA, and was glad to return to Shelton where she teaches music in the Shelton School District, accompanies Harstine Island Community choir and sings in *Women of Note*.

Women of Note performs for donations so everyone can enjoy choral music. Plus, it is our way of saying, "thank you" to the organizations, businesses and individuals who support music throughout the year. We appreciate any donations so we can continue to bring quality choral programming to our communities.

Wonders of Christmas

Our upcoming Christmas concert was inspired by music from a Canadian women's ensemble, Electra. "Three In White" was composed specifically for them by their accompanist Stephen Smith, who agreed to share his manuscript so *Women of Note* can sing his fabulous rendition of *Winter Wonderland*, *Let it Snow* and *White Christmas*. The accompaniment features brilliant piano, birdlike flute and interesting percussion. The Olympia String Consort will accompany us to *The First Noel*, *Hark! the Herald Angels Sing*, *Angels from The Realms of Glory* and *I'll Be Home for Christmas*. Expect tantalizing twists on carols you know along with stunning choral surprises for the season.

Saturday, December 1st, 3:00 PM
Shelton High School Performing Arts Center
3737 N Shelton Springs Road; Shelton 98584

Sunday, December 16th, 3:00 PM
St. David of Wales Episcopal Church
324 W Cedar; Shelton 98584

Following her choral conducting studies under Ron Jeffers at Oregon State University, *Elizabeth Berndt* attended The Conservatory of Music and Performing Arts in Stuttgart, Germany studying voice, piano and conducting. She taught high school music for ten years, served as accompanist for the German American Choir and as rehearsal director for a 100 member symphonic choir. Locally she has sung with Masterworks Choral Ensemble and Tacoma Symphony Choir. Along with *Women of Note*, she is also conductor/artistic director of Harstine Island Community Choir.

Nick Masters is the assistant principal bass with the Olympia Symphony and principal of the South Puget Sound Community College Orchestra. He also performs regularly with Symphony Tacoma, Spokane Symphony, Federal Way Symphony and City Opera Ballet. As an educator Nick is a teaching artist with the Student Orchestras of Greater Olympia, and a private instructor in Olympia.

Katherine Sartori is a National Board Certified Teacher, and has taught orchestra in the Olympia School District for eight years. She has also just completed her ninth season as a violinist in the Olympia Symphony Orchestra, most recently as acting assistant concertmaster. Katherine received her Bachelor's Degree from Washington State University, and is an avid knitter, swing dancer, and cat lady.

Once Upon A Time...



Stories in Song with *Women of Note*

Thursday, May 24th, 2018 - 7:00 PM
Shelton Performing Arts Center

Sunday, June 3rd, 2018 - 3:00 PM
St. David of Wales Episcopal Church

Zion's Walls adapted by Aaron Copland, Arr. Glenn Koponen

"Zion's Walls" is a revivalist tune with words and music by John G. McCurry (1821 – 1886), published in The Social Harp.

Singers cry out for joining together in hope and expectation.

J'entends le Moulin (I Hear the Mill Wheel) Arr. Donald Patriquin

In this French-Canadian voyageur's paddling song, a maiden tells of the young men building her father's home, with the ticka, tacka of the mill wheel always in the background.

Bring Me Little Water, Sylvie Huddie Ledbetter (Lead Belly), Arr. Moira Smiley

Lead Belly, a Louisiana-born songster remembered, created and passed on a legacy of songs of the American south in the late 19th and early 20th century. His troubled years landed him in Louisiana and Texas prisons, where he learned songs from the other inmates when he worked on a chain gang until his time was served. His songs are of hardship, happiness against all odds, and humor. They are a gateway to understanding the human condition for its universal and culture-specific elements. Bring Me Little Water, Sylvie, is a story about his Uncle Bob and Aunt Sylvie. On hot days, when Bob was ploughing at the bottom of the field a long way from the house, he used to holler to Sylvie to bring the water bucket. The entertaining aspects of the song can make one forget the difficult circumstances during the time in which it was written.

Prayers of the Children Kurt Bestor, Arr. Andrea Klouse

Kurt Bestor lived in Croatia, enjoying all the people who lived there - Serbian, Croatian, Bosnian. When Yugoslavian President Tito died, different political factions jockeyed for position and civil war began. People were pitted against each other. Serbian brother wouldn't talk to Croatian sister-in-law. Bosnian mother disowned Serbian son-in-law. Bestor watched this sad transformation and channelled his feelings into a song expressing the feelings of the children struggling to live in that difficult time. Serbian, Croatian, and Bosnian children all felt the same confusion and sadness, as do children all over the world in this situation.

Can you hear the prayer of the children? On bended knee, in the shadow of an unknown room.

Empty eyes with no more tears to cry, Turning heavenward toward the light.

Crying Jesus, help me To see the morning light-of one more day

But if I should die before I wake, I pray my soul to take.

Can you feel the hearts of the children? Aching for home, for something of their very own.

Reaching hands, with nothing to hold on to, But hope for a better day, a better day.

Crying Jesus, help me To feel the love again in my own land,

But if unknown roads lead away from home, Give me loving arms, away from harm.

Can you hear the voice of the children Softly pleading for silence in a shattered world?

Angry guns preach a gospel full of hate, Blood of the innocent on their hands.

Crying Jesus, help me To feel the sun again upon my face,

For when darkness clears I know you're near, Bringing peace again.

Dali kujete sve djecje molitive? (Croatian for:)

Can you hear the prayer of the children?



Winds of Peace - Ruach, Ruach (Holy Spirit or wind) Arr. Nancy Grundahl

Famine Song VIDA, Arr. Matthew Culloton

Inspired by stories of Sudanese basket weavers, this song expresses the pain and hope experienced by those in the famine of the 1980s. In the midst of extreme hardship, creativity and strength emerged when women began weaving baskets as a means of survival. American women's vocal ensemble VIDA saw the two improvising voices in the central section as the voices of women from other cultures raised in empathy.

Revelation - Based on Revelations 8-11 Z. Randall Stroope

This story focuses on one 'apocalyptic sequence' from the book of Revelation - the sounding of seven trumpets, each one heralding a more horrific event than the trumpet before it.

Seven angels ...Seven Trumpets...Seven judgments

First Trumpet	Land: Hail and fire thrown down on the earth
Second Trumpet	Sea: huge mountain ablaze with fire is thrown into the sea; sea creatures and ships are destroyed
Third trumpet	Rivers & springs: All water turns bitter, undrinkable
Fourth trumpet	Heavens; Moon and stars turn black

Intensification of God's wrath - three "Woes" (a "woe" is a sign of trouble)

Fifth trumpet (first woe) Abyss: Out of the earth comes locusts like horses with human faces and teeth like scorpions; sky blackens

Sixth trumpet (second woe) Death: A third of humankind is destroyed

Seventh trumpet (final woe) Final triumph and holy kingdom is established

Psalms for the Soul, part II, Be Still - Based on Psalm 148 Andrea Ramsey

Be still and know that I am God.

Though the waters roar, And though the mountains quake, We will not fear.

God is in our midst, The Lord of hosts is with us. The God of Jacob is our refuge.

Be still and know that I am God,

Be still.

Hold On - Traditional African-American Spiritual Arr. Jay Broeker Nick Masters, bass; Kelsey Barnes, Doreen Hodgkins, percussion

Slaves and their descendants adopted Christianity and re-shaped it into a deeply personal way of dealing with the oppression of enslavement. Slaves identified with Jesus, who they knew would help them "Hold On" until they gained their freedom.

Come Into My Garden (Wedding Anthem) - Based on Song of Solomon Z. Randall Stroope

The north wind is a gentle wind, said to bring rain; when it blows on the garden, its fragrance is spread abroad.

Awake, O north wind and blow on my face. Carry my scent to my love and my bride.

He lives in a garden all cover'd with spice, flowing with Lebanon's fountains of gold.

I am my love's and he is mine, North wind awaken my song of Songs!

Lift the latch, pull the door soft as the dawn. Let me hear your voice, let me touch your robe:

Fair as the moon, bright as the sun. Come, come, come dwell in my garden,

Arise, and come dwell in my garden, Arise and let me hear your voice, let me touch your robe,

Come into my garden, my Song of Songs.

Whether noon or midnight, sunrise or sunset, Arise, come away! Come away!

For the flowers appear on the earth, and the cooing of doves is heard in our land! Arise, arise, arise!

Come dwell in my garden, my Song of Songs!

Five Hebrew Love Songs Hila Plitmann, Eric Whitacre

Katherine Sartori, violin; Kelsey Barnes, piano

A picture is engraved in my heart;

Moving between light and darkness:

A sort of silence envelops your body,

And your hair falls upon your face just so.

Light bride She is all mine, And lightly She will kiss me!

"Mostly," said the roof to the sky,

"The distance between you and me is endlessness;

But a while ago two came up here,

And only one centimetre was left between us."

What snow! Like little dreams Falling from the sky.

He was full of tenderness;

She was very hard.

And as much as she tried to stay thus,

Simply, and with no good reason,

He took her into himself,

And set her down

In the softest, softest place.

Gloria from Mass No. 6 György Orbán

Glory to God in the highest, and on earth peace to people of good will! The opening verse is the song of the angels at the birth of Jesus. Most of the lyrics of this ancient hymn, proclaiming the names and titles of God and Jesus, the incarnate Word of God, are drawn directly from the Scriptures.

A Gaelic Blessing William Sharp, John Rutter