



---

*With the Peninsula Master Chorale  
Carl Sitton, conductor  
and the Skyline College Choir  
Patricia Hennings, conductor*

---

Saturday, May 6, 1989  
8:00 p.m.  
Skyline College Theatre  
San Bruno, California

Sunday, May 7, 1989  
3:00 p.m.  
Cañada College Theatre  
Redwood City, California

# P R O G R A M

Dona Nobis Pacem (1936)      Ralph Vaughan Williams (1872-1958)

I. Agnus Dei

IV. Dirge for Two Veterans

II. Beat! Beat! Drums

V. The Angel of Death

III. Reconciliation

VI. O Man Greatly Beloved

*SUSAN McCLELLAND TAYLOR, soprano*

*WILLIAM RAMSEY, baritone*

*CARL SITTON, conductor*

Chichester Psalms (1965)      Leonard Bernstein (1918- )

I. Psalm 108, verse 2; Psalm 100, entire

II. Psalm 23, entire; Psalm 2, verses 1-4

III. Psalm 131, entire; Psalm 133, verse 1

*JEREMY TING, boy soprano*

*SUSAN McCLELLAND TAYLOR, soprano*

*BARBARA GRIMM, alto*

*LEON PALAD, tenor*

*DOUGLAS STOBIE, bass*

*PATRICIA HENNINGS, conductor*

---

## I N T E R M I S S I O N

---

El Sal6n M6xico (1936)      Aaron Copland (1900- )

## T H E A R T I S T S

Soprano Susan McClelland Taylor is a familiar figure to Bay Area audiences, having performed locally in concerts and operas for the past ten years. She has appeared with Oakland Opera, Pippin's Pocket Opera, the Manhattan Playhouse, and the San Francisco Opera Guild "Opera-tunities" Program in such roles as Musetta in *La Boheme*, Lucy in *The Telephone*, Violetta in *La Traviata* and, most recently, in the fully-staged version of Bach's *Peasant Cantata* at the Center for Historically Informed Performance in Berkeley. Her concert credits include appearances with the West Valley Masterworks Chorale, the San Jose Symphonic Choir and Orchestra, the Consortium Antiquum Renaissance Consort, and the Coos Bay, Oregon Haydn Festival. In March, Ms. Taylor appeared as soloist with Redwood Symphony in a performance of Mahler's Fourth Symphony. Ms. Taylor holds a Master's degree in

vocal performance from the San Francisco Conservatory of Music, and maintains a private vocal studio.

Conductor and baritone William Ramsey, currently director of choral activities and chairman of the voice committee at Stanford University, conducts several careers simultaneously: he is active as a choral and operatic performer, an editor and arranger, a guest conductor and a vocal clinician. He earned the Master of Sacred Music degree at Union Theological Seminary and continued his studies at the Juilliard School and Columbia University in New York, earning a doctoral degree from the latter institution in 1963. While residing in New York he appeared as soloist in a variety of events at Carnegie Hall, Town Hall, the Metropolitan Museum of Art and Lincoln Center. He has sung the title role in performances of Cimarosa's *Il Maestro di Capella*, and

# ABOUT THE ORCHESTRA

Redwood Symphony's innovative programs over the past four years have included many major twentieth-century works by Bartók, Copland, Debussy, Mahler, Schoenberg, Shostakovich, Sibelius and Stravinsky, as well as music of Mozart, Beethoven and Brahms. This ambitious, contemporary programming has drawn a high number of volunteer professionals to Redwood Symphony's ranks. The orchestra has performed throughout the Peninsula, from San Francisco to Los Altos Hills, and appears on a soon-to-be-released compact disc recording of Bartók's Violin Concerto No. 2 featuring violinist Mischa Lefkowitz. Musicians interested in joining Redwood Symphony may call Dr. Kujawsky at (415) 366-6149.

Redwood Symphony is a non-profit organization. All contributions are still tax-deductible and will be acknowledged in future programs. Donations will gladly be accepted in the lobby at intermission, or they may be sent to: Redwood Symphony, 1031 Sixteenth Avenue, Redwood City, CA 94063.

Audience members interested in joining the

Redwood Symphony Guild may call the orchestra at (415) 366-6149. The Symphony Guild assists the orchestra in many ways, including publicizing orchestra events, ushering at concerts, providing refreshments at orchestra receptions and rehearsals, and fund-raising. We're your orchestra, and we need your help!

**Redwood Symphony Gulld:** Diane Ceonzo, Susan Colman, Mary Eberl, Margaret Elliot, Ena Estes, John Estes, Eric Kujawsky, Joan Lindholm, F. L. Ludwig, Jody Ludwig, Robert Marcus, Gledy Marquez, Penny McPhillips, Allan Miller, Arthur Milliman, Stephanie Milliman, Nicki Petruzzella, Sunny Pinneau, Karl Ruppenthal, Stephen Ruppenthal, Valerie Sarfaty, Peter Stahl.

**Orchestra staff:** Music Director: Eric Kujawsky. Treasurer: Valerie Sarfaty. Librarian: Doris Wallis. Symphony Guild Chairman: Nicki Petruzzella. Orchestra Development: Shelley Whitehouse. Posters & Programs: Peter Stahl.

**Board of Directors:** John Estes, Eric Kujawsky (chairman), Valerie Sarfaty, Peter Stahl.

---

## PROGRAM NOTES

**Dona Nobis Pacem.** Vaughan Williams first set Walt Whitman's "Dirge for Two Veterans" in 1911, but put the work aside until the mid 1930's, when it emerged again as the fourth movement of the cantata *Dona Nobis Pacem*. This compassionate and beautiful work was composed for the Huddersfield Choral Society and first performed in October, 1936. The text of the cantata draws heavily from Whitman's "Drum Taps," but also includes the Scriptures, the Latin Mass and John Bright. Both Whitman and Vaughan Williams had seen the horrors of war at first hand--Whitman as a male nurse in a Civil War hospital in Washington and Vaughan Williams in France from 1914 to 1918. --*Carl Sitton*

**Chichester Psalms.** Every summer the Cathedral of Chichester, in Sussex, England, joins with its neighbors, Winchester and Salisbury, for a summer music festival. American composer Leonard Bernstein was commissioned to write the Chichester Psalms for the 1965 Festival. The

work, written in Hebrew, contains three movements which combine three complete psalms with verses from three others. The first movement opens with an exuberant introtit, "Awake, psaltry and harp! I will rouse the dawn," which leads into a buoyant, rhythmic setting of Psalm 100. In the second movement, a gentle rendition of Psalm 23 is sung by a boy soprano, followed by women's voices singing in canon. Their innocent spinning of the melody is interrupted by the violent outburst of the men's chorus, beseeching, "Why do the nations rage?" The two moods are then combined, the women singing blissfully unaware of the threat. The third movement opens with an orchestral meditation based on the opening introtit. This leads into a "peacefully flowing" setting of Psalm 131 which is completed by an *capella* version of the introtit, seeking peace among the people of the earth. --*Patricia Hennings*

has appeared as Papageno in *The Magic Flute*, Figaro in *The Marriage of Figaro*, and Pizzaro in *Fidelio*. He has performed actively throughout the United States and Europe as recitalist and guest soloist in both opera and oratorio, recording with Leonard Bernstein, Igor Stravinsky and Paul Hindemith, among others. Dr. Ramsey has taught in various institutions of higher learning throughout the United States, including Kentucky Southern College, Utah State University, Harvard University, and currently is professor of music at Stanford University.

Jeremy Ting, who turned eleven last week, is a fifth grade student at Benjamin Bubb Elementary School in Mountain View. He has been singing in the children's choir at Los Altos Methodist Church since he was three. This past January, Jeremy had the opportunity to sing the role of Amahl in the church's production of *Amahl and the Night Visitors*. He enjoyed this first solo role so much that he became interested in doing more solo singing. A violinist, Jeremy gave his first recital this March. He also enjoys tennis, judo and reading.

Carl Sitton, Director of Choral Organizations at Cañada College since 1968, is the founder of the Peninsula Master Chorale, now in its eighteenth season. A composer and former student of Darius Milhaud, he has published works for chorus and piano. He has appeared as a conductor at the national convention of the American Choral Directors Association and has led the Master Chorale in concert tours in Europe, Japan and Australia.

Patricia Hennings holds a Bachelor of Arts degree from Pomona College, and a Masters and Doctor of Musical Arts degree from Stanford

University. As Director of Choral Activities at Skyline College, she has conducted numerous choral and orchestral works with the Skyline College Choir, directs the vocal jazz choir, and teaches courses in art and music, and conducting. She also directs the internationally-known Peninsula Women's Chorus, which has been broadcast on television and radio both internationally and nationally, had a record produced by RCA, performed by invitation for the 1987 national convention of the American Choral Directors Association (ACDA), and will tour the People's Republic of China this summer. She is chairperson for women's choirs for the western states of ACDA.

Eric Kujawsky is an instructor at Cañada College. A native of Los Angeles, he began his conducting studies at age fourteen and made his debut at nineteen. After completing his B.A. in Music Education and M.F.A. in Conducting at UCLA, Kujawsky accepted a fellowship to study conducting at Stanford. Redwood Symphony was established in 1985, immediately after Dr. Kujawsky completed his D.M.A. in Conducting. Dr. Kujawsky has performed at the Aspen Music Festival as a member of the Conducting Master Class; his teachers have included Samuel Krachmalnick, Paul Vermel and Andor Toth. He is winner of the 1987 Bay Area Theater Critics' Circle Award and the Hollywood DramaLogue Award for his musical direction of *Sondheim's Sunday in the Park with George* with TheatreWorks in Palo Alto. Dr. Kujawsky was Music Director for Cañada College's recent production of *My Fair Lady*. He considers the high point of his life to be his 1982 marriage to Valerie Sarfaty.

### **Upcoming Redwood Symphony Concerts:**

**An Afternoon of Chamber-Orchestra Music  
Sunday, June 4, 1989, 3:00 p.m.**

*at Cañada College*

*Prokofiev: Classical Symphony*

*Ravel: Introduction and Allegro, featuring Suki Russack, harp*

*Mozart: Symphony No. 41 ("Jupiter")*

*coming this summer:*

***Carmina Burana***

*Carl Orff's massive masterpiece for orchestra and choir*

# PENINSULA MASTER CHORALE

CARL SITTON, conductor  
Janice LaBorde, accompanist

## SOPRANO

Eleanor Achuck  
Laurel Blaemire  
Helen Caplan  
Barbara Caulfield  
Shirley Fitzgerald  
Valerie Flatt  
Sheri Kalman  
Rosemara Kurt  
Virginia Lapé  
Kathleen Lindgren  
Mary Shields  
Ruth Sitton  
Irene Sohm  
Elisabeth Stitt  
Ruth Vines  
Caryn White

## ALTO

Deborah Bennett  
Lois Drieslein  
Ruth Eskenazi  
Barbara Grimm  
Marjorie Grimm  
Angela Ludé  
Mary Belle Nolan  
Pamela Schwarz  
Brenda Siddall  
Ruth Stroshane  
Paula Van Buskirk

## TENOR

Larry Baer  
Adrian Boyer  
Max Capestany  
Mark Hager  
Kevin  
Knickerbocker  
Robert Ooghe  
Jack Wilkinson

## BASS

Joe Boyes  
Robert Brauns  
Israel Eskenazi  
Ronald Hodges  
Dick Poage  
Stephen Pursell  
Douglas Stobie  
James White

---

# SKYLINE COLLEGE CHOIR

PATRICIA HENNINGS, conductor

## SOPRANO

Juanita Brand  
Lynne Brooks-Korn  
Debra Buckley  
Mary Campisi  
Pat Clinton  
Diana Doan  
Diane Fitzgibbon  
Marian Hardin  
Susan Kane  
Patti Kephardt  
Bo Kwon  
Nancy O'Connell  
Linda Randall  
Linda Schumacher  
Elizabeth Siemanski  
Brenda Steinmetz  
Judy Sweet  
Sheila Walsh  
Sherrie Walsh  
Minako Wada

## ALTO

Irene Bernasconi  
Beverly Colquhoun  
Teresa Cruz  
Barbara Graham  
Cindy Hung  
Dorothy Jensen  
Robin Jensen  
Ruby Lucas  
Deborah Meckler  
Sharon Sullivan

## TENOR

Howard  
Brooks-Korn  
Dom Campisi  
George Denison  
Gary Jones  
Ferdinand Lansang  
Joey Montes  
Leon Palad

## BASS

Allan Hesch  
Tom Johnson  
Jay Kreuzer  
Jerry Sershen