



**COMMON WOMAN CHORUS PRESENTS**

**LET'S GO TO THE MOVIES**

**8 PM • SATURDAY • 9 MAY 2009  
ENO RIVER UU FELLOWSHIP (DURHAM)**



## COMMON WOMAN CHORUS

Our name is derived from a Judy Grahn poem that reads, in part, *a common woman is as common as a common loaf of bread . . . and will rise*. The Chorus began in 1983 as a feminist chorus and has evolved into a woman-positive choral community that celebrates all life styles and gender identities.

We are, now as then, committed to musical excellence and social change and perform music that showcases the integrity and inherent worth of each of us. We celebrate our heroes; reflect on the personal and political struggles of women and the disenfranchised; lend support to likeminded, progressive events; and reflect on the world in all its complexities while honoring life, creativity, and song.

Some chorus members are formally trained musicians with extensive performance experience, but most of us are self-taught singers. All of us love musical expression and come together to bring our talent, commitment, and enthusiasm to the task of mastering the foundation of music we perform: melodies, rhythms, and lyrics.

### ACT ONE

**Let's Go to the Movies.** Lyrics by Martin Charnin. Music by Charles Strouse. Arranged by Alan Billingsley. From the musical production *Annie* (1982). SA with piano (Kim Leggett) and percussion.

**Bohemian Rhapsody.** By Freddie Mercury. Arranged by Mark Brymer. From *Wayne's World* (1992). SSAA with piano and percussion.

**Miss Celie's Blues.** Lyrics by Quincy Jones, Rod Temperton, and Lionel Richie. Music by Quincy Jones and Rod Temperton. Arranged by J. David Moore. From *The Color Purple* (1985). SSAA with piano, percussion, and saxophone (Chris Hankins). Erin O'Hara, guest conductor.

**Get Happy.** Lyrics by Ted Koehler. Music by Harold Arlen. Arranged by Mac Huff. From *Summer Stock* (1950). SA with piano (Kim Leggett) and percussion. Kristen Stinnett, guest conductor.

**I Need to Wake Up.** By Melissa Etheridge. Arranged by Mark Brymer. From *An Inconvenient Truth* (2006). SAB with piano and percussion. Kristen Stinnett, guest conductor.

**Largo.\*** Adapted from Antonín Dvorák's Symphony No. 9, "From the New World." Arranged by Margaret Dryburgh and Norah Chambers. From *Paradise Road* (1997). SSAA with piano. Erin O'Hara, guest conductor.

*\*song notes on reverse*

**One Night Only.** Lyrics by Tom Eyan. Music by Henry Krieger. Arranged by Mac Huff. From *Dreamgirls* (2006). SSA with piano and percussion (Jinx Jenkins). Solo by Sophia Sanchez. Erin O'Hara, guest conductor.

**ARTISTIC DIRECTOR** Cindy Bizzell. **ACCOMPANIST** Lorna Collingridge. **EMCEE** Sandy Sullivan • Erin O'Hara • Jenny Womack. **VIDEOGRAPHY** Erin O'Hara (with technical assistance from Elai Dopart • Caroline Herbert • Sarah Karakitsos • Anne Kilpatrick • Barrett Mardre • Erin O'Hara • Ma Kravitz • Penny Moore • Linda Oakleaf • Michelle Reader • Kim Sage • Sophia Sanchez • Kristen Stinnett • Jane Mac Neela • Nancy Maeder • Lisa Shupp • Sallie Wintz. (ALTO TWO) Amy Anderson • Gretchen

## ACT TWO

**Walking on Sunshine.** By Kimberley Rew. Arranged by Deke Sharon. From *High Fidelity* (2000). SSAA a cappella. Solo by Laurie Kovens. Erin O'Hara, guest conductor.

**Stand by Me.** By Ben E. King, Jerry Leiber, and Mike Stiller. Arranged by Mac Huff. From *Stand by Me* (1986). SSAA a cappella.

**Only Hope.** By Jonathan Foreman. Arranged by Ed Lojeski. From *A Walk to Remember* (2002). SSA with piano and cello (Lynn Narveson). Kristen Stinnett, guest conductor.

**Crazy World.** Lyrics by Leslie Bricusse. Music by Henry Mancini. Arranged by Andrea Klouse. From *Victor/Victoria* (1982). SSA with piano. Erin O'Hara, guest conductor.

## THE WEDNESDAYS

*Jude Casseday, Amy Germuth, Sarah Karakitsos, and Nancy Maeder are The Wednesdays. Thanks to Graham Smith for performing electric guitar tonight in Amy Germuth's place.*

**Nature Boy.** By Eden Ahbez. From *The Talented Mr. Ripley* (1999) and *Moulin Rouge!* (2001). *The melody of "Nature Boy" can be heard in multiple passages from Antonín Dvořák's Piano Quintet No. 2 in A, Opus 81 (1887). Nat King Cole's 1948 recording of this song was a major hit.*

**Stuck in the Middle with You.** By Joe Egan and Gerry Rafferty. From *Reservoir Dogs* (1992).

**Joyful, Joyful.** Based on Ludwig von Beethoven's Symphony No. 9, "Ode to Joy." Adapted by Roger Emerson. Arranged by Mervyn Warren. From *Sister Act 2: Back in the Habit* (1993). SATB with piano (Kim Leggett) and percussion. Solo by Lisa Shupp. Kristen Stinnett, guest conductor.

**Hooray for Hollywood.** Words by Johnny Mercer. Music by Richard A. Whiting. Arranged by Andy Beck. From *Hollywood Hotel* (1937) SSAA with piano (Kim Leggett) and percussion.

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DRAWING WILL BE HELD AT THE CONCERT • WINNERS NEED NOT BE PRESENT TO WIN.*

an. **PERCUSSIONIST** Jinx Jenkins. **CONCERT CHAIR** Kristen Stinnett. **SCRIPT** Ruth Kravitz  
e Monbureau-Barnes and Heather Monbureau-Barnes). **SINGERS (SOPRANO ONE)** Brianne  
y Scholle • Sandy Sullivan. (SOPRANO TWO) Karen Dold • Jane Kamen • Laurie Kovens • Ruth  
innett • Jenny Womack. (ALTO ONE) Kat Bendt • Melinda Campbell • Kim Leggett • Joan McAllister  
en Aycock • Marty McClelland • Mary Plyler • Annette Vinding • Angela Williams • Elizabeth Williams.

## SONG NOTES TO LARGO

In 1942, Japan had occupied the Dutch East Indies, of which Sumatra was a part. Japan had a policy of Asia for the Asians, and as a consequence crowded all non-Asians in the Dutch East Indies behind fences of barbed wire or plaited bamboo. Nearly a hundred thousand people were in camps in Java, Borneo, Sumatra, and Celebes.

After a year and a half of captivity, Margaret Dryburgh, with an outstanding musical memory, made the camp a great gift. She helped Norah Chambers, a graduate of London's Royal Academy of Music, with music for a "vocal orchestra" that would sing the orchestral and piano works. There were no music books nor musical instruments, but Margaret Dryburgh remembered music she heard or played before internment. What she didn't remember, Norah Chambers did.

Together, the two women wrote down four-voice arrangements of symphonic movements by Schubert and Dvorák, and preludes by Chopin. On December 27, 1943, the vocal orchestra presented its first concert. The singers sat on little stools, too weak from malnutrition and disease to stand for long. They wore faded, patched dresses or shorts and suntops. They were barefoot. Bandages around their legs covered tropical sores. Norah Chambers raised her hands. Very softly, as through a haze, the first chords of the Largo of the *New World Symphony* reached us listeners packed together in the compound. Some of us wept. We had not expected such beauty among the cockroaches, the rats, the bedbugs, the lice, and the smell of the latrines. The concert renewed our sense of human dignity. It gave us courage to go on.

During the year that followed, the vocal orchestra gave more concerts. Its final repertoire totaled thirty. But when half the singers had died, the vocal orchestra sang no more. Among the dead was Margaret Dryburgh, who had lost herself in her creative work, and regarded internment not as so many years wasted, but as a training ground for learning priceless lessons.

After release in September 1945, surviving vocal orchestra members scattered. In 1980, my sister Antoinette gave her manuscripts to Stanford University ... which started a chain of events. In 1982, the local Peninsula Women's Chorus, directed by Patricia Hennings, sang some of the vocal orchestra music in concerts. In 1985, Variation Films of Palo Alto and Helen Colljn completed a one-hour film, "Song of Survival," funded by the National Endowment for the Humanities and NOS, Dutch Broadcasting Corporation, and RCA-Holland released a record.

All of us who were sustained in the camp by the vocal orchestra music ... are grateful to the many individuals and organizations who made it possible that the music..., with its message of love and peace, can be heard and sung again.

On behalf of the ex-internees of the Palembang, Muntok, and Belalau women's camps (1942-1945),  
Helen Colljn

## THE CHORUS THANKS THE FOLLOWING FOR THEIR GENEROUS DONATIONS

McGlynn Associates, Inc. (Sustaining Platinum Donor) • Ameriprise Financial, Bobbie Hilburn (Platinum Donor) • Laurel A. Degernes, DVM, MPH (Platinum Donor) • SW Durham Family Medicine (Gold Sponsor) • Carolina Women's Research and Wellness Center (Silver Sponsor) • Triangle Financial Advisors (Silver Sponsor) • Lisa Logan, Attorney at Law (Bronze Sponsor) • Balloons 'N' Toons • Margaret's Cantina • North Carolina Gay and Lesbian Film Festival • The Varsity Theatre of Chapel Hill Wine 101 • Cindy Bizzell • Melinda Campbell • Linda Carmichael • Debbie Hill, LMSW • Kim Leggett • Nancy Maeder • Joan McAllister • Marty McClelland • Julia Storm • Annette Vinding • Stella Waugh, MSW • Tricia Wheeler • Angela Williams • Sallie Wintz • Jenny Womack • Laura Wrightson. Thanks for your support!

## JOIN US!

Performing membership in the Chorus is open to any woman who enjoys choral singing, can match pitch, and can commit to the chorus's regular rehearsal schedule. Performing members rehearse weekly and learn the music to the satisfaction of the creative director before performing with the group. Nonperforming members participate in committee and board work that augments, supports, and enhances chorus activities.

Performing members' musical skills range from professional musician to untrained shower diva. Auditions are not required for most Chorus activities. Instead, our artistic director teaches the basic concepts of music and musical performance during rehearsals. She also confirms that performing members know their music to performance standards. We encourage you to join our community.

The Common Woman Chorus is a non-profit organization (Federal EIN 58-1711608, ITS Code 501(c)(3), NC State Certification 5585586-1) that encourages donations. Your support allows us to cover operational and administrative expenses that include, but are not limited to, rental of rehearsal space, the purchase of music, and performance expenses such as set design, lighting, and sound equipment. Please contact us to make a donation or to learn more about sponsorship opportunities.