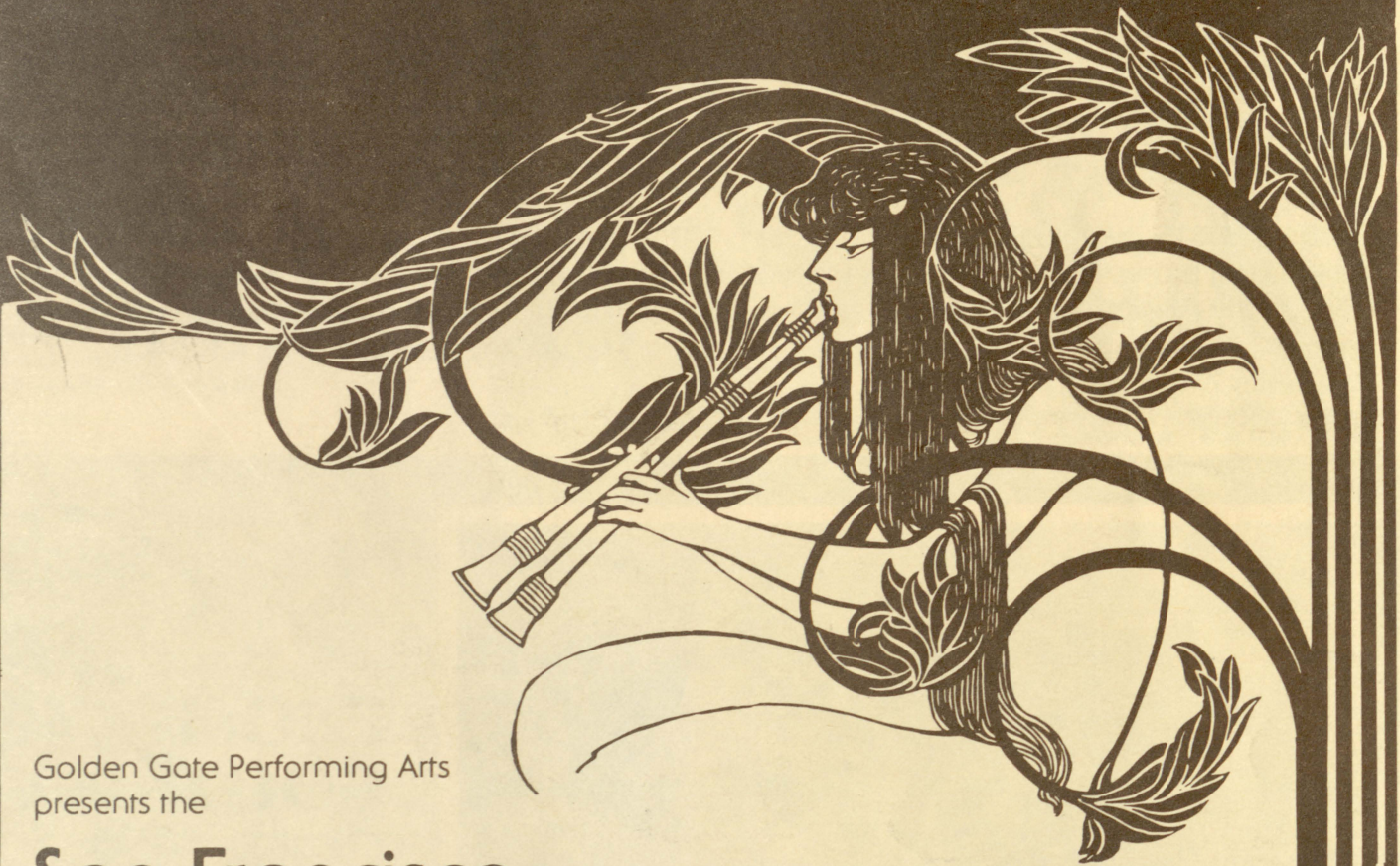


MAY 1981

# Our Time & Place



Golden Gate Performing Arts  
presents the

## San Francisco Lesbian and Gay Men's Community Chorus

ROBIN KAY, Artistic Director

Performing Works by SCHUBERT, LISZT, FAURÉ & JOPLIN  
With THE VOCAL MINORITY AND CHAMBER CHORUS



Join Us In  
A GAY MUSICAL CELEBRATION AT DAVIES HALL

The San Francisco Gay Men's Chorus  
and  
The San Francisco Lesbian & Gay Men's  
Community Chorus

This event is the third annual Gay Musical Celebration which replaces the Grace Cathedral Gay Freedom week concert. It has consistently sold out well over two weeks in advance. For priority seating, order early.

Friday, June 26, 8 PM  
Louise M. Davies Symphony Hall

Tickets:

\$25 loge.\* \$15 lower orchestra and first tier.\* \$10 upper orchestra.\* \$6 second tier. Until May 25, tickets will be available only by mail from GGPA. After May 25, tickets will go on sale through the Symphony Box Office, Davies Hall, San Francisco, 94102. Tickets will also be available through all major ticket agencies and all BASS outlets. Visa and MasterCard accepted: (415) 431-5400.

\*portion tax deductible donation

All concerts wheelchair accessible except May 31. First Congregational Church.



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# Our Time & Place



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#### Soprano

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 Dawn Rose  
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 Margie Cole\*‡  
 Mary Cantrell  
 Sherrin Loyd

#### Alto

Audrey Webb  
 Bonnie Russell  
 Cary Kandel  
 Cheron Dudley‡  
 Chris Maqueira\*  
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 Cindy Winslow‡  
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 Robin Chambers

#### Tenor

Bob Fuller\*  
 Chip Wagner  
 Dennis Warner  
 Donald Martin  
 Don Lee\*  
 Fred Alizio\*‡  
 Gary Rhodes  
 Howard Dippold‡  
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 Karl Stewart  
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 Melvyn Kirsch  
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 Reed Bishop‡  
 Reinier Lorist  
 Richard Marks  
 Robbie Rose  
 Ron Rosendo  
 Timothy Guzman  
 Tom Sims  
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#### Bass

Alan Feiveleson  
 Bil McManus  
 Bob Brown  
 Bruce McMurray  
 David Nemoyn  
 Doug Dittman  
 Edmund Garron  
 Gary Morgret\*  
 Gerald Martin  
 Glenn Gilchrist  
 Glenn Moses  
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 the Kawai grand piano at the  
 Trinity Episcopal Church  
 performance.

\* Chamber Chorus  
 ‡ Vocal Minority



# Our Time & Place



Photo by David Lamm

**ROBIN KAY**, our director, is a native of the San Francisco Bay Area, where she has spent her life studying and performing music as a pianist, singer and conductor. Her musical repertoire extends from the Renaissance period through 20th century classical works. She has studied the entire works of Scott Joplin with two Joplin contemporaries. She is considered a leading interpreter of Joplin's works and has performed them widely in person and on radio.

Her initial piano training was with well-known Berkeley teachers Shirley Lewis Adams and Elizabeth Simpson. While studying music at San Francisco State University, she continued her piano education with Maestro Vladimir Brenner, internationally-known concert artist and staff soloist with the NBC Symphony Orchestra in New York. Her advanced piano studies included work with concert pianist Charles Adams.

Concurrent with her development as a pianist, Robin studied voice with a number of professional vocalists. She has for many years performed as a singer with large choruses, small madrigal groups (at S.F.'s Dickens Faire and on radio) and in musical comedy choruses.

She began studying conducting in 1972 and has worked with several Bay Area conductors. In 1976 she founded The Pacific Chamber Singers, a Berkeley ensemble.

Robin teaches piano, sight singing, theory and composition in addition to performing frequently as solo piano recitalist, singer and conductor.

In December of this year, Robin will conduct the New York Men's Chorus at Carnegie Hall.

## CHAMBER CHORUS

*Rest, Sweet Nymphs* Pilkington  
*Ma Peine N'est Pas Grande* Janequin  
*Kanon For Voices* Pachelbel  
Arranged by Robert Gielas

## THE CHORUS

*Der Choral "Nun Danket Alle Gott"* Franz Liszt  
Don Freuh, organist  
*Cantique de Jean Racine* Gabriel Fauré  
*Maria, Mater Gratiae* Gabriel Fauré  
Sung by the Men of the Chorus  
*Ave Verum* Gabriel Fauré  
Sung by the Women of the Chorus  
Bill Ganz, pianist  
*Mass in G* Franz Schubert  
Soloists: Sherrin Loyd, soprano;  
Donald Martin, tenor; Sam Bittner, bass  
Don Freuh, organist

## INTERMISSION

## VOCAL MINORITY

*I Won't Dance* Jerome Kern & Dorothy Fields  
*Sentimental Journey* Bud Gree, Les Brown & Ben Homer  
*Long Ago And Far Away* Jerome Kern & Ira Gershwin  
*They Didn't Believe Me* Jerome Kern & Herbert Reynolds  
*Lullaby of Broadway* Harry Warren & Al Dubin  
Bill Ganz, pianist

## THE CHORUS

*Excerpts from TREEMONISHA* Scott Joplin  
*Aunt Dinah Has Blowed de Horn*  
*We Will Rest Awhile*  
*Wrong Is Never Right* Ron Rosendo, Perry George, soloists  
*A Real Slow Drag* Dawn Rose & Jane Bailowitz, sopranos  
Cheron Dudley, pianist



### MA PEINE N'EST PAS GRANDE

My pain is not great  
Thinking of better things to come,  
All that I ask  
Is merely to see her.  
Do not think, you others enamored of her  
That like you I languish.  
I am more pleased  
Seeing her entertain you,  
Or kissing her,  
Than you are being entertained by her.

If I have some pain,  
You have torment;  
My pain is sure to end  
In satisfaction.  
I have seen the time  
When I said otherwise.  
But I maintain  
That I am now in such good standing  
Because she is faithful to me  
With no betrayal  
Have I not good reason  
To be content with her?

### NUN DANKET ALLE GOTT

Now everyone thank god, with heart,  
mouth, and hands.

### CANTIQUE DE JEAN RACINE

The Word from on high  
Our only desire,  
Eternally from the earth and the heavens.  
In the peaceful night  
We break the silence  
Divine Savior, cast upon us thine eyes.  
Pour out upon us the fire  
of your powerful grace.  
That all Hell may flee  
at the sound of your voice.  
Dispel the sleep  
Of a languishing soul  
That wandered in forgetfulness  
from thy laws.  
Oh, Christ bestow favor  
upon this faithful people  
Who, now gathered, bless thee.  
Receive the songs they offer  
to your immortal glory  
And the fits that they return complete.

### MARIA, MATER GRATIAE

Maria, mother of love,  
Sweet mother of compassion  
You must protect us from the enemy  
And uplift us in the hour of death  
Jesus, may glory be unto you,  
Who was born from the Virgin  
(Who sits) with the Father  
and the bountiful spirit,  
forever and ever  
Amen.

### AVE VERUM

Hail! The true body,  
born from the Virgin Mary  
Truly sacrificed for mankind  
spread out on the cross,  
Whose side, having been pierced,  
flowed with water and blood  
You shall be the one given for us  
in the consideration of death.  
O sweet Jesus, O holy Jesus  
O Jesus, son of Mary  
You must have pity on us.  
Amen.

### MASS IN G MAJOR

**I. KYRIE**  
Lord, have mercy upon us,  
Christ, have mercy upon us,  
Lord, have mercy upon us.

**II. GLORIA**  
Glory be to God on high,  
and on earth, peace to men  
of good will,  
We praise thee, we bless thee, we adore thee  
we glorify thee,  
We give thanks to thee  
for thy great glory,  
Lord God, heavenly king,  
Father almighty, Lord  
the only-begotten son, Jesus Christ,  
Lord God, Lamb of God,  
son of the Father,  
Who takest away the sins of the world,  
have mercy upon us,  
receive our prayer,  
Who sitteth at the right hand of the  
Father, have mercy on us,  
For thou only art holy,  
thou only art the Lord,  
thou only art the most high, Jesus Christ,  
with the Holy Ghost in  
the glory of God the Father.  
Amen.

### III. CREDO

I believe in one God,  
Father Almighty,  
maker of heaven and earth,  
and of all things visible  
and invisible,  
and in one Lord, Jesus Christ,  
the only-begotten Son of God,  
born of the Father  
before all ages,  
God of God, light of light,  
Very God of Very God,  
begotten, not made,  
of one substance with the Father,  
by whom all things were made,  
Who for us men  
and for our salvation  
came down from heaven.  
And became incarnate  
by the Holy Ghost  
of the Virgin Mary  
and was made man,  
And was crucified also for us  
under Pontius Pilate,  
suffered and was buried,  
And the third day he rose again,  
according to the scriptures,  
and ascended into heaven,  
and sitteth on the right hand of the Father,  
and he shall come again  
with glory  
to judge the living and the dead,  
whose kingdom shall have no end.  
And in the Holy Ghost,  
the lord and life-giver,  
who proceedeth from the Father and the Son,  
who with the Father and the Son  
together is adored and glorified,  
who spake by the prophets,  
And in one holy catholic  
and apostolic Church,  
I acknowledge one baptism  
for the remission of sins,  
And I expect the resurrection  
of the dead,  
and the life of the world to come,  
Amen.

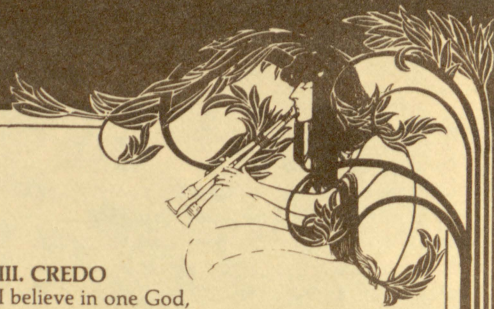
### IV. SANCTUS ET BENEDICTUS

Holy, holy, holy,  
Lord God of hosts,  
heaven and earth are full  
of Thy glory.  
Hosanna in the highest.

Blessed is he who cometh  
in the name of the Lord.  
Hosanna in the highest.

### V. AGNUS DEI

Lamb of God,  
who takest away the sins of the world,  
have mercy upon us,  
give us peace.





# Program Notes

**REST SWEET NYMPHS** was composed by English madrigalist Francis Pilkington. Little is known of Pilkington except that he died in 1638. The madrigal, a Renaissance era form of "home entertainment" by people who gathered together to sing after the evening meal, was a highly popular form in England, France and Italy.

**MA PEINE N'EST PAS GRANDE** was composed around 1545 by the French composer Clément Janequin.

In addition to the two madrigals, the Chamber Chorus presents a vocal arrangement of the **KANON IN D** of Johann Pachelbel (1653-1906). Originally written for string orchestra, the enormously popular *Kanon* has been widely recorded, once for brass ensemble, and has been used in recent years in two movies.

## **NUN DANKET ALLE GOTT**

**Franz Liszt (1811-1886)**

This majestic composition for organ and chorus was written just three years before the death of the Hungarian-born pianist/composer/author Franz Liszt. The complete title of the work tells of the occasion of its first performance: "The choral, *Nun danket alle Gott*, set for organ and chorus (optional trumpets, trombones and timpani). Written for the opening of the large organ in Riga (Germany) and dedicated to His Excellency Counselor Dr. Carl Hase, most respectfully."

The chorale is based on a melody composed by John Crüger in 1648. Fifty years later, Johann Sebastian Bach used the chorale in his famous Cantata 79, *Gott, der Herr, ist Sonn und Schild*.

## **CANTIQUE DE JEAN RACINE, Op. 11 MARIA MATER GRATIAE, Op. 47**

**AVE VERUM, Op. 64, No. 1**

**Gabriel Fauré (1845-1924)**

Gabriel Fauré was born in Pamiers, Ariège, France. He composed more than 100 songs and is credited with having strongly influenced many young composers of his day, including Maurice Ravel and Nadia Boulanger. While the majority of his songs are secular, the pieces on this program are selections from his religious songs. The earliest work, *Cantique de Jean Racine* (on a poem by the 17th century French writer) was written before Fauré's twentieth birthday. The florid piano accompaniment, supporting a serene and balanced melody, is typical of Fauré's early and middle works.

In his later years, Fauré developed techniques he learned from his early study of plainsong and the modes. Passages of parallel motion among the voices, the use of modal scale patterns mixed with major and minor, and movement through unexpected key areas give the songs a feeling of antiquity and mystery.

## **MASS IN G**

**Franz Schubert (1797-1828)**

Schubert, at the age of 18, began composition of this wonderfully lyrical work on March 2, 1815, and completed it five days later on March 7. That year proved to be very busy for the youthful genius; he also composed two symphonies, five operas, four sonatas, another mass (the one on this program was his second) and about 150 songs.

Schubert spent all 31 years of his life in his native Vienna. He suffered from poverty, hunger and cold and often could not afford music paper. He died of typhoid fever, leaving an estate of about ten dollars.

Thirty years after the *Mass in G* was first published it was again published by Robert Fuhrer, an organist and composer in Prague, as his own composition. Ferdinand Schubert, Franz's brother, discovered the plagiarism and notified both the music publisher and the Vienna newspaper.

Schubert's music, so full of melody and spontaneity, was discovered by Beethoven in 1828 and ten years later by Schumann. Felix Mendelssohn presented the great *Symphony in C* in concert in 1838 in Leipzig where it was enthusiastically received. The remembrance of Schubert's music is due in large part to the recognition of its greatness by the composer's own contemporaries.

**IN THIS CONCERT** *The Vocal Minority* performs three songs by one of America's most famous composers, Jerome Kern. Born in 1885 in New York City, Kern composed his first published song, *At The Casino*, while a high school student, launching a career that lasted until his death in 1945. His musical score for *Annie Oakley* was uncompleted when he died.

Kern published *Long Ago and Far Away* in 1944. *They Didn't Believe Me* was written in 1933, and *I Won't Dance* was featured in the 1935 motion picture *Roberta* starring Fred Astaire and Ginger Rogers.

*Sentimental Journey*, a wildly successful song written in 1942 by Bud Green and bandleader Les Brown, is a wonderful example of the purely American music form—the blues. Some musicologists suggest that the blues are a

combination of European lyricism (as in Franz Schubert's compositions) and African syncopated rhythms (as in the piano rags of Scott Joplin).

Harry Warren, born in 1893, wrote the music for the Gold Diggers movies of 1933 and 1935. *Lullaby of Broadway* is from the 1935 film. Among his other compositions are *Forty-Second Street* from the movie of the same name, *I Only Have Eyes For You*, and *I Found A Million Dollar Baby* (in a Five and Ten Cent Store).

## **TREEMONISHA**

**Scott Joplin (1868-1917)**

*"From ragtime to grand opera  
is certainly a big jump . . ."*

*New York Age*, March 5, 1908

1908 was the year that word went out in New York circles that Scott Joplin had come to town from St. Louis and was starting work on his second opera. (The manuscript of the first, *A Guest of Honor*, is lost.) The newspaper article goes on to express doubt and disapproval over the idea of a "Negro" taking on such a project.

But Joplin did take it on. He wrote the opera, published it at his own expense, and when he failed to find any backers for its production he produced it himself in a sadly inadequate rehearsal hall in Harlem. It was a miserable experience; the "performance" lacked costumes, scenery and the orchestra he wanted. Illness caused his death two years later.

Fifty years later the opera was heard for the second time, conducted by Robert Shaw in Atlanta, Georgia. In 1975 *Treemonisha* made it to Broadway.

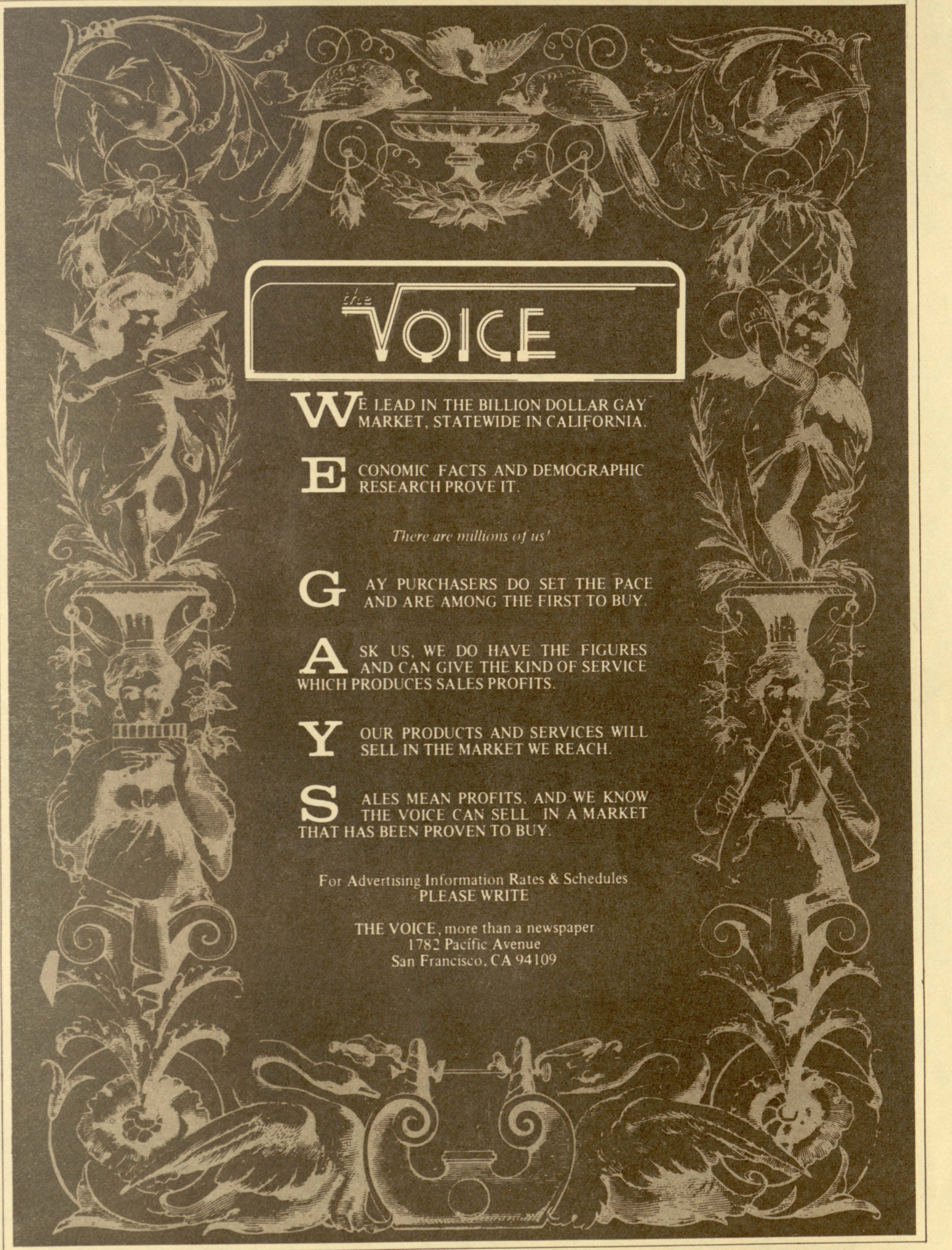
The opera masquerades as a folk fable in which set in 1888, a baby is found beneath a "sacred tree" by Monisha, who raises the child (*Treemonisha*), and sees that she is educated. Eventually the young woman gains the respect of the community and its political leader. The message is that education is the road to salvation.

Scott Joplin's mother (like the mother, Monisha) saw to her son's education. She worked cleaning houses in Texarkana, Texas, and took the child to work with her. One of her clients was a German music "professor" who spotted the boy's genius and taught him.

Scott Joplin left us 50 piano compositions, ten songs and this opera. But, more importantly, he left a gift—his mastery of the art of syncopation—that has helped form the character of all popular American music written since.

—ROBIN KAY





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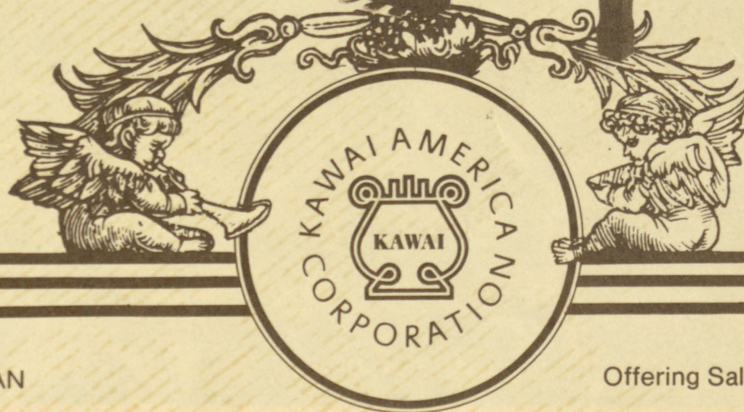
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