

OCT 1981

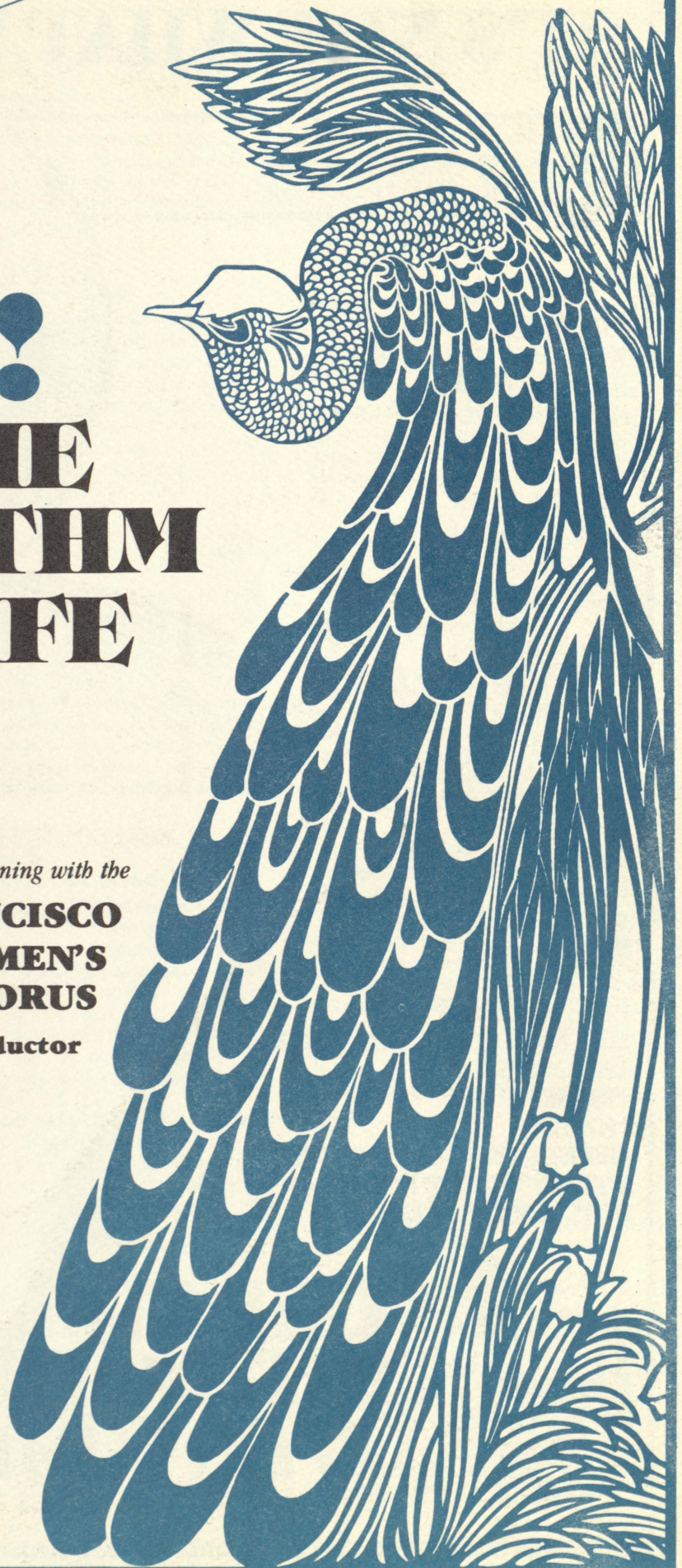
Fall '81: *a*
Season
of note

Golden Gate Performing Arts Presents

SING!

THE RHYTHM OF LIFE

an evening with the
**SAN FRANCISCO
LESBIAN & GAY MEN'S
COMMUNITY CHORUS**
Robin Kay, Conductor



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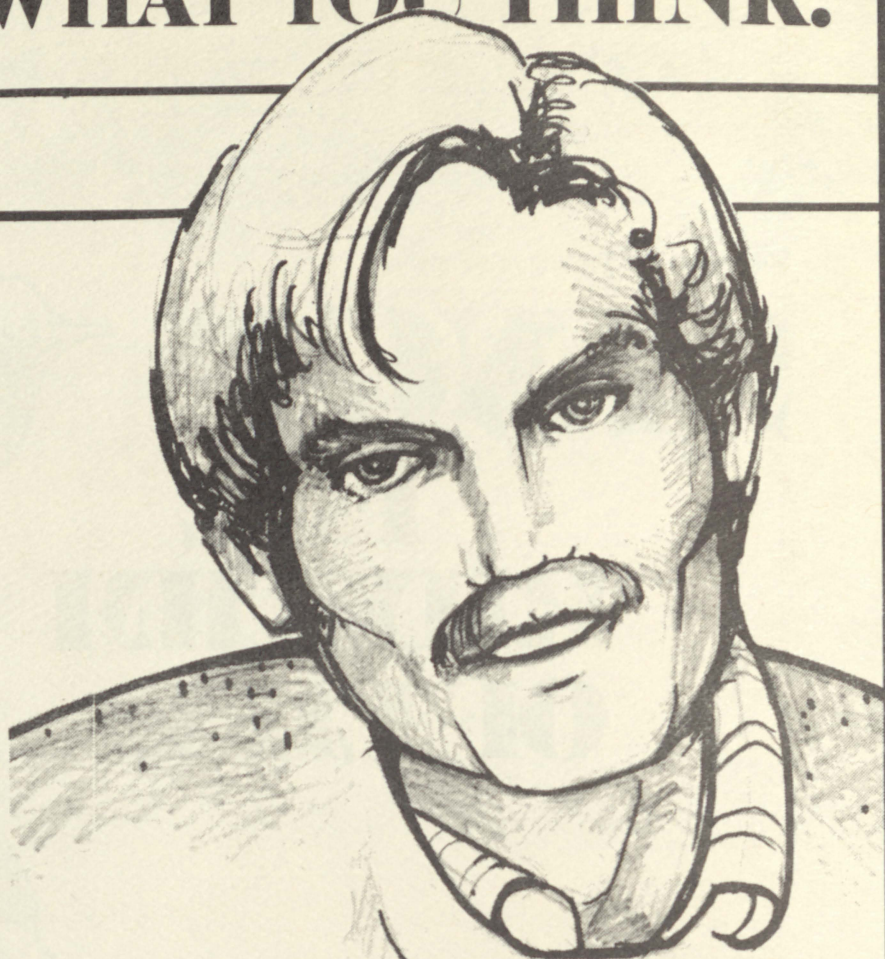
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PROGRAM NOTES

SCHICKSALSIED

Johannes Brahms (1833-1897)

With tenement life and his humble beginnings as a piano player in dance cafes behind him, Johannes struck out across Germany at the age of 20. His companion, renowned gypsy violinist Remenyi, was one of countless Hungarians fleeing their homeland under invasion. Brahms, like many other German composers, responded with empathy by incorporating Hungarian sounds into his work.

Schicksalslied (Song of Fate) was inspired by Friedrich Holderlin's poem, *Hyperion's Song of Destiny*.

Schicksalslied opens in the calm, untroubled realm of Olympic gods. The luminous simplicity of the 28-bar introduction is one of Brahms's finest creations.

OLA! O CHE BON ECCHO!

Orlando di Lasso (1532-1594)

Ola! O che bon eccho! (Echo Song), is a light and humorous madrigal. In writing a song about echoes, the composer skillfully puns on imitative polyphony.

The 2000 works Orlando wrote include Italian madrigals, French chansons, German lieder, Latin masses, Dutch motets, and Venetian dialogs.

THE CHAMBER CHORUS is performing one Dutch and three English madrigals. The madrigal flourished during the Renaissance. Voice parts weave in and out of each other, using variations in rhythm, melody, and harmony to mirror the meaning of the words.

April is in my Mistress' Face by Thomas Morley (1557-1603) compares the seasons of the year to a lover's anatomy. With a touch of cynicism, Morley suggests that love should not be taken too seriously.

I Thought that Love had been a Boy by William Byrd (1543-1623) professes to languish over lost love, but the elegant expression suggests a ploy to gain a new love's sympathy.

In These Delightful, Pleasant Groves by Henry Purcell (1658-1695) celebrates love with rollicking revelry.

Di Lasso's **I Know a Young Maiden Wondrous Fair** sparkles with and makes fun of "seize the day" wit.

THE VOCAL MINORITY begins their segment of the concert with a medley of hit songs from the '40s. **People Will Say We're in Love** and **Oh, What a Beautiful Morning** are from Rodgers and Hammerstein's, *Oklahoma* (1943). **You Are My Sunshine** made the hit parade after a hill-billy rendition in a Tex Ritter movie.

The song **Over The Rainbow** by Arlen and Harburg was deleted from *The Wizard of Oz* three times before the movie's release. The octave jump in the word "somewhere" was considered too difficult, and the middle "a child's exercise." Fortunately for us, the song was argued

back into the script, won an Oscar, and became the trademark for 16-year-old singer, Judy Garland.

One is from *A Chorus Line* (1975), a musical that brought ecstatic response from audiences and critics. The "backstage" perspective was new to theater tradition, presenting characters with tender honesty. Hamlisch's music and Kleban's lyrics, perfectly suited to the autobiographical vignettes, won one of the nine Tonys awarded the play.

REINCARNATIONS

Samuel Barber (1910-1980)

Lyrics for the three Barber songs come from *Reincarnations*, a collection of poems by James Stephens, who was part of the Irish Literary Renaissance movement to reclaim ancient Gaelic legend. Barber's music for **The Coolin** conveys the seductive mood of lovers meeting under the moon (symbolized by the white goat). The choral effect of **Anthony O'Daly** is resonate with the vivid sound of bells tolling. **Mary Hynes** repeats the phrase, "she is a rune," expressing in song that love is a mystery.

Barber received Pulitzer prizes in 1958 and 1963. The first was awarded for the score of the opera, *Vanessa*, which he composed with his lifelong lover, Gian-Carlo Menotti.

In talking about his music, Barber said, "When I'm writing music for words, then I immerse myself in those words, and I let the music flow out of them. I write what I feel. I believe this takes a certain courage."

JESU, DER DU MEINE SEELE, Cantata No. 78

Johann Sebastian Bach (1685-1750)

A debate raged in Mulhausen, Germany, where Johann Bach was employed as organist. When he introduced the cantata into church music repertoire, advocates of the cantata, using Miriam's Song of Thanksgiving and other songs in the Old Testament, defended the presence of cantatas in worship services; others claimed this new form was a "sinful abomination."

The chorale cantata, **Jesu, der du meine Seele** (Jesus, Thou My Wearied Spirit), is based on a widely known hymn used on the 14th Sunday after Trinity, usually the first Sunday in October. Cantata No. 78 opens with a chorale fantasia in which orchestral and choral passages alternate, then come together to express anguish and weariness, the mood of autumn when the human spirit journeys inward. A duet of women's voices enters, generating an idyllic feeling that suggests hope. The recitatives (sung narratives) and arias that follow reveal individual self-accusation and consolation but lead on to a mood of serenity and confidence. The final movement presents unadorned chorale harmony. Community is restored. When originally performed, listeners often joined in singing, thus becoming part of the drama they had just witnessed.

Bach's insatiable curiosity and creative spirit brought polyphonic baroque music to its peak in the 18th century. He was known in his own time, not for music he composed, but for playing the organ with "winged feet."

One hundred years after his death, some of Bach's music was discovered and performed by Mendelssohn and Schumann. The works of Bach include concertos, sonatas, organ chorales, harpsichord works, passions, suites, orchestral music, and an oratorio.

GLORIA from "Mass in G"

Franz Schubert (1797-1828)

Vienna-born Franz Schubert grew up immersed in a world of music. He had profound musical ability, gifted as a child in violin, piano, and voice. As a composer, he produced a phenomenal number of songs, symphonies, operas, and sonatas in his short life. Much of the music is lost to us.

The **Mass in G** was written in less than a week when Schubert was 18 years old and shows the influence of Mozart and Haydn. The *Gloria* balances brilliant accompaniment with an uncomplicated chorale celebrating the beauty of life.

While living, Schubert was unknown. He survived through loyal support of artistic friends, who called themselves The Schubert Song Society. They performed and printed his songs, selling copies to audiences. Decades after his death, some of Schubert's music was found and revived, and his name has come to signify song and melody.

I SING THE BODY ELECTRIC

Michael Gore and Dean Pitchford

I Sing the Body Electric, from the movie **FAME**, was awarded an Oscar as "best original song" in 1981. The title repeats the first line of a poem in *Leaves of Grass* and seems to play on Walt Whitman's expression of the impulse toward freedom. Michael Gore produced the movie and composed the music. The whole score, with lyrics by Dean Pitchford, also won an Oscar.

THE RHYTHM OF LIFE

Cy Coleman and Dorothy Fields

The dynamic partnership of Coleman and Fields brought nearly a decade of successful songs and Broadway scores to American audiences, including this selection from their score, *Sweet Charity*.

Cy Coleman's songs were immortalized on radio and television by Nat King Cole, Sammy Davis, Jr., and Frank Sinatra long before he wrote his first full Broadway score, *Wildcat*, in 1960.

Dorothy Fields is ranked as one of the top song lyricists of her time. Among her songs are the 1936 Academy winner, *The Way You Look Tonight*, *Goodbye Blues*, and *Lovely To Look At*.

—Carol Talbeck

GOLDEN GATE PERFORMING ARTS
PRESENTS

Fall '81

a
Season
of note

THE RHY

THE SAN FRANCISCO LESBIAN

ROBIN KAY, Director

The director of the San Francisco Lesbian and Gay Men's Community Chorus is a native of the 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.

Robin 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. She became the first woman conductor to perform at Louise M. Davies Symphony Hall in this year's *A Gay Musical Celebration at Davies Hall*. In December of this year, Robin will conduct the New York City Gay Men's Chorus at Carnegie Hall.



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Barb Maher
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Cynthia Navarro
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Deb Clifford
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Elaine Carol
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Jane Bailowitz
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Bill Ganz, Piano, Tom Stevens, Bass, Pat Kritlich, Drums

The Vocal Minority

**Medley from
A SENTIMENTAL JOURNEY
THROUGH THE FORTIES**
Arranged by Hawley Ades

People Will Say We're in Love
Rodgers & Hammerstein

Oh, What A Beautiful Morning
Rodgers & Hammerstein

You Are My Sunshine
Davis & Mitchell

Over The Rainbow
Arlen & Harburg

ONE (from "A Chorus Line")

Music by Marvin Hamlisch, Lyrics by Edward Kleban

The Chorus

REINCARNATIONS

Samuel Barber, Poems by James Stephens

1. **Mary Hynes**, 2. **Anthony O'Daly***,
3. **The Coolin (The Faired Haired One)**

INTERMISSION

**In memoriam: Nicholas Ritus, 31,
murdered on Polk Street, September 13, 1981.*

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SING!

RYTHM OF LIFE

BIAN AND GAY MEN'S COMMUNITY CHORUS

Robin Kay, Director

The Chorus

CANTATA NO. 78

JESU, DER DU MEINE SEELE

(Jesus, Thou My Wearied Spirit)

Johann Sebastian Bach

Don Lee, tenor; Don MacDonald, bass

Allan Blasdale, organist

accompanied by members of the

Berkeley Symphony Orchestra

GLORIA from "Mass in G"

Franz Schubert

John Mishler, baritone

accompanied by members of the

Berkeley Symphony Orchestra

I SING THE BODY ELECTRIC

(from the movie FAME)

music by Michael Gore, lyrics by Dean Pitchford

Dave Fisher, electric bass

THE RHYTHM OF LIFE

music by Cy Coleman, lyrics by Dorothy Fields

Bill Ganz & Cheron Dudley, piano

Dave Fisher, electric bass; Pat Kritlich, drums

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post-concert celebration at
SUTTER'S MILL, 30 Kearny Street,
following tonight's performance.

SCHICKSALSLIED (The Song of Fate)

Johannes Brahms

Ye tread on pathways of light,
through fields eternal,
spirits beyond the skies.
Tenderly, balmy breezes fan
your calm brows,
As the player's deft fingers
sweep over the harp strings.
Free from grief as the slumbering infant,
heavenly spirits live.
Chaste enshrined,
as a bud that is opening,
Purely blooms their soul, their soul away.
And their vision celestial
gazes serene on light everlasting.

To us 'tis not given to find repose
here on earth.
They vanish, they falter, our suffering,
suffering brothers;
Blindly, blindly from hour to hour
they are driven,
Like spray of the cataract
recklessly plunging
Down, down to doubt and darkness below.

CANTATA NO. 78

JESU, DER DU MEINE SEELE

(Jesus, Thou My Wearied Spirit)

Johann Sebastian Bach

No. 1 Chorus

Jesus, Thou my wearied spirit
Through Thy grief and bitter death
Out of Satan's darkest cavern
And the anguish of my soul
By Thy power and might hast saved,
And the truth to me revealed
Through Thine ever-welcome word;
Be Thou now, O Lord, my shield.

No. 2 Duet

We hasten with feeble,
but diligent footsteps,
O Jesus, O Master, for help unto Thee.
Thou faithfully seekest
the sick and the wicked.
Ah, hear us, we pray,
Our voices we raise:
for Thy favor we pray Thee.
O grant unto us Thy presence refreshing

No. 3 Recitative

Ah, I am a child of evil;
Ah, I wander far and near.
The sinful burden, on my spirit weighing,
Will leave me not while mortal life
shall last.
My feeble will doth strive for evil.
My spirit cries,
"Ah, who will now redeem me?"
But to conquer flesh and blood and
to attain a life of virtue
Is more than I can ever achieve.
If to reveal my wrongs I venture,
I cannot tell how oft I have offended.
Hence take I now
my sin's distress and pain,
And all my woeful burdens,
With which I am now sore tormented
And to all Thee, Lord Jesus,
sighing, bring.
In Thy grace forgive my sins,
Which have, Lord, enraged Thee.

No. 4 Aria

Thy blood, which doth my guilt redeem,
Gladdens my spirit, cheers my heart,
And sets me free.
When calls the lord of hell to battle,
Then standeth Jesus at my side;
So will I arise,
triumphant, arise and victor be.

No. 5 Recitative

The wounds, nails, thorns, and grave,
The blows which
they there the Savior gave,
Are now to Him a crown of glory,
And give to me
renewed strength and power.
When on the fearful Judgement Day
A curse is laid on the condemned,
He maketh it a blessing.
Nor grief nor pain
will evermore oppress me,
For then my Savior knew;
And since Thy heart for me
with love doth glow,
In faith and hope unbounded,
I lay my heart before Thee.
This my heart, with grief distracted,
By Thy precious blood redeemed,
Which, by Thee, was shed for me,
Give I Thee, Lord Jesus Christ.

No. 6 Aria

O Lord, my conscience wilt Thou quiet,
Which now on me revenge doth crave;
Yes, Thy devotion will fulfil it,
To me Thy word doth hope afford.
If Thou to Him art faithful,
No dreadful foe can be evermore
From His protection wrest Thee.

No. 7 Chorale

Lord, I trust Thee; help my weakness.
Let me not in grief despair.
Thou canst with Thy strength
sustain me;
Naught for sin and death I care.
In Thy goodness here I rest me
Till at last with joy I greet Thee.
Near my Savior let me be,
There to live eternally.

GLORIA from "Mass in G"

Franz Schubert

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 are the most high,
Jesus Christ, with the Holy Ghost
in the glory of God the Father.
Amen.



The San Francisco Lesbian and Gay Men's Community Chorus is just over a year and a half old and stands as the oldest and largest mixed gay chorus in the country, an indicator of the potential unity and strength among gay men and lesbians.

Our 90-member chorus is united under the banner "Together in Harmony," reflecting our goal of using the joy of mixed choral music, in all its diversity, to heal the rifts and misgivings within our own community and to provide a bridge of understanding to the straight community.

Over the past 21 months, we have performed at Louise M. Davies Symphony Hall, Grace Cathedral, Nourse Auditorium, Trinity Episcopal Church and First Congregational Church. We sang out in the Gay Freedom Day parades for the past two years, carolled at Christmas all over town, and helped kick off the opening day ceremonies for the Gay Softball League this spring.

We are an ambitious and energetic group. The management of our chorus and production of our concerts is taken on by singers who generously donate their time and talents. If you would like to become a part of the Mixed Chorus, contact Golden Gate Performing Arts, P.O. Box 14665, San Francisco 94114, 864-0326.

Our next appearance will be in conjunction with the San Francisco Gay Men's Chorus, Nourse Auditorium, December 20 and 24, "Now Sing, Again, with Hearts Aglow."

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