

THE GREAT WHITE WAY

Excerpts from an essay written by Anna Gugeshashvili
Field Trip II Report: New York Historical Society
March 17, 2016

No, it's not named after Moby Dick, nor is it racial commentary; "The Great White Way" refers to the section of Broadway that was first lit by electric lights back in the 1890s. Today, Broadway is a richly diverse major center for the entertainment industry: a theatrical and commercial centre adorned with billboards and advertisements; however, this was not always the case. In the early to mid-1700s, the entirety of New York City's theatrical activity took place in small undocumented empty lots throughout the city; and nearly ninety percent of theatrical actors were Caucasian and male. "The Great White Way- Times Square, N.Y.C.," a painting by Howard Thain, shows Times Square at the brink of becoming a mecca of the entertainment industry; before becoming predominately influenced by lights, advertisements, and tourism like it is today. The painting shows the first signs (in both senses of the word) of Times Square developing from a budding, intersectionality driven theater centre, to the heart of the entertainment world, where inclusion plays a much greater role today. ...

Broadway started to become *Broadway* when Thomas Edison patented the incandescent light bulb in the late 19th century. The use of the electric light bulb, as opposed to oil lamps, made theatre lighting much safer and made advertising on Broadway a lot more efficient. In his book, *New York Neon*, Thomas Rinaldi talked about the world's first large electrically lit commercial billboard that was displayed along Madison Square in 1892. Although it was taken down only three years later, the billboard still caught the eye of every person from 42nd street, Broadway to 7th Avenue in its brief life. Soon after, as industries realized the effectiveness of displaying signs in a city packed dense with visitors, billboards and electronic advertisements started to dominate every inch of Broadway and Times Square. ...

Broadway and Times Square are clearly known for their brilliant displays of neon lights, but they also are recognized for the community efforts to diversify the workforce and include people not only from all races, gender, and social classes, but also, from all areas of disabilities, including the deaf, blind, and injured (wheelchairs, etc.). Thain's painting shows how Midtown Manhattan physically changed on the outside with regards to light and advertisements, however, its internal structure changed as time went by with regards to how the entertainment business is conducted. For example, a century ago, if race and gender specific shows, such as Dreamgirls, did not exist, women, let alone black women, stood no chance of acting on stage. Currently, a program called The Alliance for Inclusion in the Arts works at promoting full diversity in the entertainment industry of New York. The Alliance is the nation's leading advocate for "full diversity as a key to the vitality and dynamism of American theatre, film, and television. [They] promote authentic dialogue about race, culture, and disability that embraces the complexity of underlying social and historical issues."

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CONTRA COSTA CHORALE
Presents its 2023 Spring Concert



Grand Opera MEETS
THE **Great White Way**



Saturday, May 13th, 2023, 5:00 pm
Unitarian Universalist Church of Berkeley



THE OPENING ACT

CONTRA COSTA CHORALE

A partnership of the Contra Costa Chorale with Contra Costa County schools showcasing the many talented students in the performing arts within our county.

For this concert, we are showcasing the musical talents of two of the three graduating seniors who are receiving scholarships from the Contra Costa Chorale this year.

Working in partnership with the West Contra Costa Public Education Fund, which supports students in the West Contra Costa Unified School District through various programs, the Contra Costa Chorale established its Vocal Music Studies Scholarship three years ago in its ongoing effort to promote and support choral music in everyday life. The Chorale intends for these scholarships to help deserving students who have discovered the value and joy of having music in

their lives, and who are committed to continuing the pursuit of music, either as a career or as an important aspect of their daily lives, into the future.

The 2023 Contra Costa Chorale Scholars are Kaylee Barron, Richmond HS; Jordan Daniel, Hercules HS; and Aleks Retiro, De Anza HS. Tonight, Kaylee and Aleks will each perform for us. Jordan, unfortunately, had an important senior prom to attend, or she would also be with us.



Kaylee Barron

Kaylee Barron is a senior at Richmond High who will attend UC Berkeley this fall. She said: [I] am incredibly honored for the opportunity to receive this scholarship. Not only will it go towards helping afford my college education and dreams to become a lawyer, but it'll also help me continue pursuing my passion in music no matter what happens in the future.

“They say the best blaze burns brightest when circumstances are at their worst.” - Howl’s Moving Castle (2004, Hayao Miyazaki, Director)

Valerie Amy Winehouse

Written by Sean Payne, Abigail Harding, Russell Pritchard, David McCabe, Boyan Chowdhury



Aleks Retiro

Aleks Retiro is a senior at De Anza High. A Filipino representative of the De Anza Choir, and an aspiring music and visual artist, Aleks was one of the choir members who sang in the Opening Act at the Chorale’s Fall 2022 concert. He plans to build a musical life alongside his studies and his planned career in psychology.

“My story lies within the words I’ve sung. My melody is heard over the dales, and the wind sways with it.” (Aleks Retiro)

Susi Music and Lyrics by Miguel and Paolo Benjamin

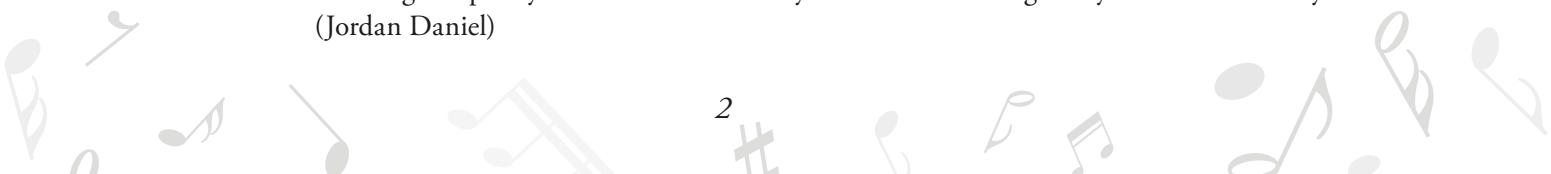
Arrangement by Ben&Ben, Piano Arrangement by Mel’s Music Corner



Jordan Daniel

Jordan Daniel is a 17-year-old Performing Arts Intern at RYSE, a singer, dancer, activist, and most recently a blossoming poet. Her work highlights the harsh realities of the educational system, sexual harassment, as well as issues of depression. Jordan has led a variety of workshops for the Arts Now Institute that serves WCCUSD teachers, and continues to explore themes of adultism and how teachers can work with students to develop healthier learning environments. She is a kind soul and a powerful performer who will study psychology at UCLA.

“Never give up on your dreams because if you work hard enough they’ll become a reality.” (Jordan Daniel)





THE OPENING ACT

CONTRA COSTA CHORALE

Valerie

Amy Winehouse

Well, sometimes I go out by myself
 And I look across the water
 And I think of all the things of what
 you're doing
 In my head I paint a picture
 Since I've come home
 Well, my body's been a mess
 And I miss your ginger hair
 And the way you like to dress
 Oh, won't you come on over?
 Stop making a fool out of me
 Why don't you come on over, Valerie?
 Valerie
 Did you have to go to jail?
 Put your house out up for sale?
 Did you get a good lawyer?
 I hope you didn't catch a tan,
 Hope you find the right man
 Who'll fix it for you
 Are you shopping anywhere?
 Change the color of your hair
 And are you busy?
 Did you have to pay that fine
 That you were dodging all the time?
 Are you still dizzy?
 Since I've come home
 Well, my body's been a mess
 And I miss your ginger hair
 And the way you like to dress
 Oh, won't you come on over?
 Stop making a fool out of me
 Why don't you come on over, Valerie?
 Valerie
 Well, sometimes I go out by myself
 And I look across the water
 And I think of all the things of what
 you're doing
 In my head I paint a picture
 Since I've come home
 Well, my body's been a mess
 And I miss your ginger hair
 And the way you like to dress
 Oh, won't you come on over?
 Stop making a fool out of me
 Why don't you come on over, Valerie?
 Valerie
 Why don't you come on over, Valerie?

Susi

Music and Lyrics by Miguel and Paolo Benjamin

Tagalog

Ika'y nakulong sa maling pag-iisip
 Pangarap mo raw mananatiling isang panaginip
 Sabi nila di raw kakayanin
 Kaya't ika'y sumuko at nagpasyang huwag
 nang subukin

Nagkamali ka ng napuntahan
 Pero ikaw ay natauhan
 Bumaling ka lang sa tamang daan

Ilang beses man madapa't sumubsob
 Kailanma'y gawing matatag ang iyong loob
 Mga batikos huwag nang diringgin
 Pakawalan lang yan sa hangin
 Bukas ay malapit na ring dumating
 Lumaban ka pa rin

Balikan kung bakit ba nagsimula
 Bago mo sabihin na ayaw mo na
 Huwag mong sosolohin di ka mag-isa
 Ikaw pa rin ang susi sa pinto ng iyong tadhana

Nakulong nakulong nakulong ka
 Nakulong nakulong nakulong ka
 Nakulong nakulong nakulong ka
 Nakulong nakulong nakulong ka
 Nakulong nakulong nakulong ka
 Nakulong nakulong nakulong ka
 Nakulong nakulong nakulong ka
 Nakulong nakulong nakulong ka
 Sa maling pag-iisip mo
 Nakulong ka

Pasanin man ang mundo
 Huwag ka lang susuko
 Nandito lang ako

Mga batikos huwag nang diringgin
 Pakawalan lang yan sa hangin
 Bukas ay malapit na ring dumating
 Lumaban ka pa rin

Balikan kung bakit ba nagsimula
 Bago mo sabihin na ayaw mo na
 Huwag mong sosolohin di ka mag-isa
 Ikaw pa rin ang susi sa pinto ng iyong tadhana

English

You were trapped in wrong thinking
 You were told your dream will remain a dream
 They said that you couldn't handle it
 So you gave up and decided not to try

You made a mistake where to go
 But you were enlightened
 Just turn around and walk down the right path

No matter how many times you fall down
 Always make your heart strong
 Ignore what everyone else says
 Just release it into the air
 Tomorrow will come soon
 Just keep on fighting

Think back on why you started
 Before you say that you give up
 Don't do it on your own, you are not alone
 You are still the key to the door of your fate

You've been trapped, trapped, trapped
 You've been trapped, trapped, trapped
 You've been trapped, trapped, trapped
 You've been trapped, trapped, trapped
 You've been trapped, trapped, trapped
 You've been trapped, trapped, trapped
 You've been trapped, trapped, trapped
 You've been trapped, trapped, trapped
 In a wrong mindset, oh, you are trapped

Even if you carry the world
 Just never give up
 I'll just be here for you

Ignore what everyone else says
 Just release it into the air
 Tomorrow will come soon
 Just keep on fighting

Think back on why you started
 Before you say that you give up
 Don't do it on your own, you are not alone
 You are still the key to the door of your fate

CONTRA COSTA CHORALE COMMUNITY CONNECTIONS

The Contra Costa Chorale commits to promoting music education at all learning levels, to encouraging student participation in the fine and joyous art of choral singing, and to creating and supporting programs that build choral singers and audiences for the future.

Over the past few years, the Contra Costa Chorale has used excess funds to support student music programs in Contra Costa County, with the intent to focus on choral music in western and central parts of the county. Currently we have two active programs and are developing other opportunities.

OPENING ACT

Since 2017, the Chorale has invited student musicians groups from Central and West Contra Costa schools to perform as our Opening Act. By the time the Chorale ceased operations during the COVID-19 pandemic, we had featured students from Madera Elementary School (WCCUSD) in Kensington, Orinda Middle School (Orinda Union School District) in Walnut Creek, Korematsu Middle School (WCCUSD), and Dougherty Valley High School (San Ramon Valley Unified School District).

School musical groups you know could have the opportunity to perform for up to 10 minutes in front of our audience, in either Kensington or a location in Central County. If you are interested, or know of a group that would want to participate, please email us at cocochorale@gmail.com so that we can make a new connection.

VOCAL MUSIC STUDIES SCHOLARSHIPS

In 2020, the Contra Costa Chorale established a relationship with the West Contra Costa Public Education Fund (the Ed Fund West) to provide scholarships to students who need assistance for studies, either at college or for some special program they wish to pursue while still attending high school. Currently, the emphasis is on college scholarships, which the Ed Fund has made available on behalf of the Chorale for the past three years.

In 2021, two \$1,000 scholarships were awarded to Madison Weller, De Anza HS, and Naja Ji Jaga, Middle College HS. Madison pursued her college studies at Contra Costa College with plans to transfer to San Jose State, and Naja began her studies at Boston University.

Another two \$1,000 scholarships were awarded in 2022 to Abraham Blanquel, Richmond HS, and Justin Trujillo, Pinole Valley HS. Both students intend to pursue music careers, Abraham as a musician and in production, and Justin as a music teacher—hopefully, in WCCUSD.

For the 2023 scholarships, the Community Connections Committee made the decision to increase the scholarship amounts to \$2,000 each. With a strong choice of candidates, the committee made the additional decision to award three scholarships. This year, the scholars are Kaylee Barron, Richmond HS; Jordan Daniel, Hercules HS; and Aleks Retiro, De Anza HS. Kaylee and Aleks will present the Chorale's Opening Act at this spring concert.

CHORALE RISERS

Choral risers help all singers perform better. The conductor as well as the audience can see and hear all of the singers more clearly. The Contra Costa Chorale would like to connect with other choral groups, especially in schools in Contra Costa County, by offering them the use of our performance risers. The risers, which are able to hold up to 70 singers with front row standing on the floor, come apart and are transported on their own trailer. Your choral group would be responsible for picking up, transporting, and returning the risers to storage at Bridge Storage and ArtSpace.

STUDENT SINGERS

Contra Costa Chorale is searching for talented students to join the Chorale for a concert set. We offer local students, either high school or college, a chance to experience being part of a community chorus, attending rehearsals and preparing for the concert alongside the Chorale singers. We expect students to be committed choral singers who have developed musical skills comparable to those of a community chorus, and to be at least minimally familiar with reading music. Students will receive scholarships to cover the cost of their tuition and music.

For more information about making any of these connections with the Contra Costa Chorale, email your request to cocochorale@gmail.com.

WE ARE GRATEFUL FOR YOUR DONATION.
SCAN QR CODE FOR PAYPAL LINK.



Grand Opera ^{MEETS} THE Great White Way

Director, Cindy Beitmen
Accompanist, Martin Morley

Guest Artists: *Kim Rankin, piano Mark Culbertson, bass Philip Knudsen, percussion*

PROGRAM

- Biond' arcier (*Euridice* 1600)..... Jacopo Peri (1561-1633)
Giulio Caccini (1551-1618)
transcription & editing, C. Beitmen
- Triumphal Scene (*Aida* 1870)..... Giuseppe Verdi (1813-1901)
editor, C. Beitmen
Amy Willats – creator and curator of rare Egyptian artifacts
Kiera Willats – animal wrangler
- Opening Chorus (*The Bartered Bride* 1866) Bedřich Smetana (1824-1884)
- Toreador Song (*Carmen* 1875) Georges Bizet (1838-1875)
Mitch Ashley – Escamillo
Monica Olivares – Fresquita
JoAnn Thomas – Carmen
Jerry Reynolds – Morales
- Easter Hymn (*Cavalleria Rusticana* 1890) Pietro Mascagni (1863-1945)
arranger, C. Beitmen
- Another Op'nin' Another Show (*Kiss Me Kate* 1948)..... Cole Porter (1891-1964)
- And All that Jazz (*Chicago* 1975) John Kander/Fred Ebb
- Handful of Keys (*Ain't Misbehavin'* 1978)..... Thomas "Fats" Waller (1904-1943)
- Someone to watch over me (*Oh, Kay!* 1926)..... George Gershwin (1898-1937)
Joanna Funke & Chad Keig – soloists
- Seasons of Love (*Rent* 1996) Jonathan Larson (1960-1996)
- Fiddler on the Roof Choral Medley (*Fiddler on the Roof* 1964) Jerry Bock/
Sheldon Harnick
Achi Ben Shalom – narrator editor, C. Beitmen
- Rhythm of Life (*Sweet Charity* 1966) Cy Coleman/Dorothy Fields

CONTRA COSTA CHORALE

SOPRANO

Barbara Berry
Constance Brown
Tanya Drlik
Elmina Green
Amelia Grounds
Patricia Hernandez
Linda Jones

Susan Lambert
Deena Love
Mary McQuilliams
Joy Ogden
Monica Olivares
Katie Rodriguez

Jenny Sanjeevan
Karine Schomer
Ann Smith
Joy Svihra
Gennifer Tate
Katie Wolfman

ALTO

Joanna Funke
Claudia Gerst
Geri Havlicek
Janet Keyes
Regina Marchione

Christine Moriuchi
Cynthia Mulligan
Sylvie Mwila Jonath
Lynne Ono
Kate Sibley

Lee Steadman
Carol Strand
Carol Terry
Catherine White
Amy Willats

TENOR

Mitch Ashley
Nan Ayers
Ruth Block
Alice Knudsen

Stuart Marson
Jerry Reynolds
Carole Strauss

Carter Ta
JoAnn Thomas
Andrea Weber

BASS

Achi Ben Shalom
Alexander Ewing
David Hubbell

Chad Keig
Greg Lassonde
Terry Lee

Peter Liddell
Spero Matthews
Jim Wong

BOARD OF DIRECTORS

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Jerry Reynolds

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CINDY BEITMEN ~ DIRECTOR



Cindy Beitmen began her career singing opera in the Washington, DC, area. After seven years of teaching, singing, and conducting in Vienna, Austria, she moved to Seattle, where she began specializing in early music. Cindy received her Master of Music degree in vocal performance from the

University of Washington, during which time she performed as soloist with the Seattle Chamber Singers, Broadway Symphony, Vancouver Early Music Festival, and the Early Music Society of the

Islands in Victoria, B.C. Performance opportunities led her to New York City where she sang with Pomerium, the Virgin Consort, Symphony for the United Nations, Ensemble Fortuna based in Boston, and the British ensemble Circa 1500. As a member of the New York Ensemble for Early Music, she toured throughout the U.S. in the medieval liturgical drama Herod and the Innocents and performed the Resurrection Play of Tours at the New York Cloisters. She taught voice and vocal diction at Northern Arizona University and recently retired as founder and director of the Women's Antique Vocal Ensemble, choral director at Mills College, and music director at St. Albert Priory in Oakland.

MARTIN MORLEY ~ ACCOMPANIST



A native of Montana, Martin Morley has enjoyed a multifaceted career as a pianist, music therapist, teacher, handbell clinician, and conductor. He holds Bachelor's and Master's degrees in piano performance from the University of Kansas, where he studied with Flora Chiarrapa Silini, Richard Angeletti, and

Portuguese virtuoso Sequeira Costa; in addition, Martin performed for six years in monthly master classes with such luminaries as Gary Graffman, Byron Janis, and Leon Fleisher. He has toured North

America as an accompanist for Columbia Artists Management and been featured as a concerto soloist with orchestras in Kansas, California, and Texas. His keyboard comedy routines have slain audiences in several states. Martin is on the Master Artists roster of the Contra Costa Performing Arts Society, and has performed several times in benefit concerts for the Contra Costa Interfaith Housing organization and for the Young People's Symphony Orchestra. In addition to his position as Director of Worship and Music at Our Savior's Lutheran Church in Lafayette, Martin teaches private lessons and continues performing as a soloist and collaborative pianist in the Bay Area and beyond.

CONTRA COSTA CHORALE

Presents

Mozart
REQUIEM

Fall 2023



© Raphael Shevelev

Saturday, December 2nd, 2023 at 5:00 pm

Unitarian Universalist Church of Berkeley
1 Lawson Road, Kensington, CA

Sunday, December 3rd, 2023 at 5:00 pm

Walnut Creek Presbyterian Church
1801 Lacassie Ave., Walnut Creek, CA

PROGRAM NOTES

HUMBLE BEGINNINGS

An opera is a drama that combines soliloquy, dialogue, scenery, action, and nearly continuous music. Although the earliest works, which we now call operas, date only from the very end of the sixteenth century, the association of music with drama goes back to ancient times. The precursor to opera was the *intermedi* of the Italian Renaissance. This was a theatrical performance with music, dance, and intricate mechanics and elaborate scenery, which was presented between the acts of a dramatic play. The *intermedii* developed into such lavish productions that the actual plays sometimes took a back seat to the performances created between the acts of the drama. After 1600 this form merged with opera, for the most part, though *intermedii* continued to be used in non-musical plays and also continued to be performed between the acts of operas.

Nineteenth-century Paris was the birthplace of “grand opera,” which was a large-scale spectacle employing historical or pseudohistorical plots and filling the stage with elaborate scenery, costumes, ballets, and large choruses in epic proportions. It vastly enlarged both the orchestra itself and its role in the drama on stage.

Along with spirituals and jazz developed by the enslaved people of the United States, the Broadway musical is one of the few uniquely American art forms. Musicals of today are more

closely related to opera, minstrel, and vaudeville. Vaudeville, popular in the United States in the late 1800s and early 1900s, was a variety show that often included musical acts, comedy, acrobats, clowns, and other forms of entertainment. Early musicals borrowed from vaudeville in that the musical numbers stood alone and did not move the story forward. *The Black Crook*, which opened in 1866 at Niblo’s Garden on Prince Street, is considered the first American musical.

In the 1920s, musicals did have stories, but the songs were only loosely related to the plots. It wasn’t until *Show Boat* in 1927 that a musical integrated its songs into the plot. It was also more serious than the lighthearted entertainment of musical comedies that came before. *Show Boat* boldly portrayed racial issues and was the first racially integrated musical, in that both black and white performers appeared and sang on stage together. The 1940s to 1960s is called the Golden Age of musical theatre. Starting with Rodgers and Hammerstein’s *Oklahoma!*, this period is really when musical theatre developed into the art form that we are familiar with today.

So, what are the differences between opera and the Broadway musical?

Below are excerpts from articles written by a couple of music critics. You may agree or disagree with the similarities and differences between the opera and musicals, but then, so does everyone else!

PROGRAM NOTES

continued

Excerpts from *The New York Times* article: “Opera? Musical? Please Respect the Difference” by Anthony Tommasini (July 7, 2011)

More than ever composers are busily breaking down walls between stylistic categories. Opera in particular has been a poacher’s paradise. We have had folk opera, jazz opera and rock opera. Bono, who collaborated with the Edge on the music and lyrics of *Spider-Man: Turn Off the Dark*, called the show “Pop-Art opera.” Whatever that means. But of all such efforts, mixing opera with the Broadway musical might seem by far the most natural combination.

Then why are so many efforts to crisscross that divide so bad? For one thing, composers from outside the field often have a distorted understanding of what opera actually is. They borrow the most superficially grand, inflated, and melodramatic elements of the art form, whereas opera is actually a richly varied and often tautly narrative genre of musical drama. . . .

In some fields fusing different kinds of music is a potentially creative and liberating endeavor. But creators in musical theater and opera are better off working their native turfs. It’s fine to pull in other styles and influences as long you stay rooted in what you, and your art form, do best.

The reason attempts to combine opera with the musical have been problem prone, I think, is that these genres are too close for comfort. The differences, though slight, are crucial. So what are they, exactly? To begin with, in no way do I see the matter as a lowbrow-highbrow debate. Opera is not by definition the more elevated form. Few operas are as overwrought as Andrew Lloyd Webber’s *Sunset Boulevard*. And there is no bigger crowd pleaser than Leoncavallo’s impassioned *Pagliacci*.

Nor is the distinction dependent on musical complexity. Frank Loesser’s *How to Succeed in Business Without Really Trying* is a more musically sophisticated piece than Carlisle Floyd’s opera *Susannah*. . . . And you cannot argue that operas tell stories only through music, whereas musicals rely

heavily on spoken dialogue. Lots of operas, and not just comic works, have spoken dialogue, including *Carmen* and *Fidelio*.

Here’s the difference: Both genres seek to combine words and music in dynamic, felicitous and, to invoke that all-purpose term, artistic ways. But in opera, music is the driving force; in musical theater, words come first.

This explains why for centuries opera-goers have revered works written in languages they do not speak. Though supertitles have revolutionized the art form, many buffs grew up without this innovation and loved opera anyway. As long as you basically know what is going on and what is more or less being said, you can be swept away by a great opera, not just by music, but by visceral drama.

In contrast, imagine if the exhilarating production of Cole Porter’s *Anything Goes* were to play in Japan without any kind of titling technology. The wit of the musical is embedded in its lyrics like:

Good authors too who once knew better words
Now only use four-letter words,
Writing prose,
Anything goes.

(And this point leaves aside the whole issue that musicals like this one are also about dance.)

If you accept the distinction that words have the upper hand in musical theater but music does in opera, then lots of matters fall right into place: the nature of lyrics, singing styles, subject matter, orchestration, musical complexity. Theatergoing audiences may not care much whether a show is a musical or an opera. But the best achievements in each genre, and the occasional standout hybrid work (I’m thinking of Bernstein’s *Candide* and Adam Guettel’s *The Light in the Piazza*) have been from composers and writers who grounded themselves in a tradition, even while reaching across the divide. . . .

PROGRAM NOTES

continued

OPERA VERSUS BROADWAY – <https://www.bandvista.com/blog/opera-versus-broadway/>

Opera and Broadway styles are dramatically different from one another in many ways – and yet many people still confuse the two for being rooted in the same art. If you’ve ever heard someone describe *Phantom of the Opera* as an opera, you’ll have heard a classic example of this confusion. Here are three ways in which opera and Broadway are significantly different from one another.

VOCAL TECHNIQUE

While many Broadway stars study classical and operatic technique, the vocal styles used in each are hugely different from one another. Operatic technique often features more of what one may think of as an antique or classic style, very elegant, strong, and emotive; Broadway style features belting more often than gradual dynamic shift, vibrato is not often heard or even encouraged, and emotionality is expressed more with movement than with the voice (with some exceptions).

Broadway style, regrettably, tends to induce “vocal fry” in many singers if not rooted in classical singing technique, reducing the vocal careers of Broadway singers significantly when compared with opera or classical singers.

OPERA VERSUS MUSICAL THEATRE

One of the major differences between operas and musicals is that in opera, [most] everything is sung – even dialogue between characters. In musicals, arias, duets, and choruses are interspersed with actual

spoken dialogue. Additionally, what people have come to expect in terms of artistic discipline is different – in opera, the singing is expected to be superb, but the acting does not have to be, whereas in musicals, excellent acting is expected alongside more mediocre singing.

Part of what accounts for the difference in discipline acumen is the training that opera singers and musical thespians receive if they pursue degree study. In musical theater degree programs, much more emphasis is placed on stagecraft and acting, and the study of singing is fairly minimal; in opera and classical music programs, the main emphasis is on musicianship and performance, and acting and stagecraft classes are secondary to the musical studies.

MUSICALITY

In addition to the aforementioned, the ways in which operas and musicals are composed are quite different. Operas tend to be musically complex, and this is a hallmark of the craft itself; musicals, having popularly sprung to light during the twentieth century, has its roots much more in pop and rock style, making it musically far more simplistic (with exceptions such as *Phantom of the Opera*). Operas also rarely boast modern instrumentation, whereas musicals frequently do.

While certainly opera and musical theatre have certain similarities, the study and execution of them are wildly different – and as for enthusiasts for either craft, it simply comes down to personal taste in musical style.

While preparing for this concert I discovered that this is an amazingly controversial subject. It seems everyone has their own ideas about what makes an opera an opera and likewise, the musical. In the end, the question may never be answered, particularly since there is more and more crossover, not only with stage production and music, but also the performers. Where do works such as *Porgy and Bess* fit in? Productions have been mounted on Broadway as well as the Metropolitan Opera. Various singers need operatic training, and others do not. “Summertime” and “Bess, You Is My Woman Now” require the classical training of an opera singer, whereas “I Got Plenty o’ Nuttin” and “It Ain’t Necessarily So” can be performed by singers trained in musical theatre. We should embrace the differences and the commonalities and not try to pigeonhole definitions of the two genres, which, to me, seems like a useless exercise.

TEXTS AND TRANSLATIONS

Biond' arcier

*Biond' arcier, che d'alto monte
Aureo fonte sorgere fai di sì bell'onda,
Ben può dirsi alma felice,
Cui pur lice appressar l'altera sponda.*

*Se fregiat' il crin d'alloro; bel tesoro
Reca al sen gemmata lira;
Farsi intorno alma corona d'Elicona
L'alte vergini rimira.*

*Ma qual poi del sacro umore sparge il core
Tra i mortal può dirsi un Dio.
Ei de gli anni il volto eterno prende a scherno,
E la mortèl fosco oblò.*

*Ma se schiua a' bei desiri par che spiri
Tutto sdegnò un cor di pietra,
Del bel sen l'aspra durezza vince e sprezza
Dolce stral di sua faretra.*

*Ma che più s'al negro lito
Scende ardito sol di certra armato Orfeo,
E del regno tenebroso, lieto sposo,
Porta al ciel palma e trofeo.*

Triumphal Scene from Aida

POPOLO

*Gloria all'Egitto, ad Iside che il sacro suol protegge!
Al Re che il Delta regge inni festosi alziam! ecc.*

DONNE

*S'intrecci il loto al lauro sul crin dei vincitori!
Nembo gentil di fiori stenda sull'armi un vel.
Danziam, fanciulle egizie, le mistiche carole,
Come d'intorno al sole
Danzano gli astri in ciel!*

SACERDOTI

*Della vittoria agli arbitri supremi il guardo ergete;
Grazie agli Dei rendete nel fortunato dì, ecc.*

POPOLO

Come d'intorno al sole, ecc.

SACERDOTI

Grazie agli Dei, ecc.

O blond archer, who makes the golden fountain
On the high mountain flow so beautifully,
He may call himself a blessed soul,
Who is permitted to approach its noble shore.

When he, his brow adorned with laurel, raises to his breast
The beautiful treasure of his precious lyre,
He then sees the immortal virgins of Helicon,
Form a glorious circle around him

But he who nourishes his heart with the sacred humors
Can call himself a god among men:
He can spurn the eternal flight of the ages,
And death, and gloomy oblivion.

Should she against his beautiful desires seem to possess
A heart of stone, all full of disdain,
The keen hardness of her breast is conquered and destroyed
By the sweet arrows from his quiver.

What more, when to the dark shore
Boldly descends Orpheus, armed only with a lyre,
And from the shadowy kingdom, the happy lover
Carries up to heaven the palm and trophy.

POPULACE

Glory to Egypt and to Isis, protectress of the sacred land!
To the King who rules the Delta joyful hymns we sing! etc.

WOMEN

Weave the lotus and the laurel into a crown for the victors!
Let a soft cloud of flowers veil the steel of their arms.
Let us dance, Egyptian maidens,
The mystic dances, as, around the sun,
The stars dance in the sky!

PRIESTS

Lift your eyes to the gods, the arbiters of victory;
Give thanks to the gods on this happy day, etc.

POPULACE

As, around the sun, etc.

PRIESTS

Give thanks to the gods, etc.

TEXTS AND TRANSLATIONS

continued

POPOLO

*Vieni, o guerriero vindice, vieni a gioir con noi;
Sul passo degli eroi i lauri, i fior versiam!
Gloria! ecc.*

SACERDOTI

*Grazie agli dei, ecc.
Agl'arbitri supremi, ecc.*

Opening Chorus from "The Bartered Bride"

*Proč bychom se netěšili,
Když nám pán bůh zdraví dá,
Kdož znás ví, zda pouť budoucí,
Vesele tak uhlídá, uhlídá.
A kdo ženat, která vdaná,
Rozžehnej se s radovánky!
Žena doma hospodaří,
Muž se uklída za džbánky.*

*Ouvej! Konec radosti!
Hrnou se starosti, zlosti, mrzutosti.*

*Jenom ten je v prav děšťasten
Kdo života užívá.*

Toreador Song (Votre toast)

*Votre toast, je peux vous le rendre,
Señors, señors car avec les soldats
Oui, les Toréros, peuvent s'entendre;
Pour plaisirs, pour plaisirs,
Ils ont les combats!
Le cirque est plein,
C'est jour de fête!
Le cirque est plein du haut en bas;
Les spectateurs, perdant la tête,
Les spectateurs s'interpellent à grand fracas!
Apostrophes, cris et tapage pousses jusques à la fureur!
Car c'est la fête du courage!
C'est la fête des gens de cœur
Allons! en garde! Allons! Allons! ah!*

*Toréador, en garde! Toréador, Toréador!
Et songe bien, oui, songe en combattant
Qu'un œil noir te regarde,
Et que l'amour t'attend,
Toréador, l'amour t'attend!*

POPULACE

*Come, O conquering hero, come, rejoice with us.
At the feet of our heroic warriors
We cast our flowers and laurel leaves!
Glory! etc.*

PRIESTS

*Give thanks to the gods, etc.
To the gods, supreme arbiters, etc.*

*Why should we not be happy,
When God gives us good health?
Which of us knows our future journey?
Who knows if we'll find happiness.
And a married man and a married woman?
Those who are married say goodbye to joy!
Women at home face housework,
Men succumb to drinking.*

*Oh, dear! The end of pleasure!
Brewing worries, angers, and grievances.*

*Only the one who makes the most of life
Is truly happy.*

*Your toast, I can give it to you
Sirs, sirs, for along with the soldiers
Yes, the Toreros, can understand;
For pleasures, for pleasures
They have combats!
The arena is full,
It is the feast day!
The arena is full, from top to bottom;
The spectators are losing their minds,
The spectators begin a big fracas!
Apostrophes, cries, and uproar grow to a furor!
Because it is a celebration of courage!
It is the celebration of people with heart!
Let's go, en guard! Let's go! Let's go! Ah!*

*Toreador, en guard! Toreador, Toreador!
And dream away, yes, dream in combat,
That a black eye is watching you,
And that love awaits you,
Toreador, love awaits you!*

TEXTS AND TRANSLATIONS

continued

*Tout d'un coup, on fait silence...
Ah! que se passe-t-il?
Plus de cris, c'est l'instant!
Plus de cris, c'est l'instant!
Le taureau s'élançe
En bondissant hors du Toril!
Il s'élançe! Il entre,
Il frappe! un cheval roule,
Entrainant un Picador,
Ah! bravo! Toro! Hurle la foule!
Le taureau va, il vient,
Il vient et frappe encore!
En secouant ses banderilles,
Plein de fureur, il court!
Le cirque est plein de sang!
On se sauve, on franchit les grilles!
C'est ton tour maintenant! allons!
En garde! allons! allons! Ah!*

All of a sudden, it is silent...
Ah, what is happening?
More cries! It is the moment!
More cries! It is the moment!
The bull throws himself out
Bounding out of the bullpen!
He throws himself out! He enters.
He strikes! A horse rolls,
dragging a picador,
Ah, Bravo! Bull! The crowd roars!
The bull goes, he comes,
He comes and strikes again!
Shaking his dart-stabbed neck,
Full of fury, he runs!
The arena is full of blood!
They save themselves, they pass the gates!
It is your turn now. Let's go!
En guard! Let's go! Let's go! Ah!

Easter Hymn from “Cavalleria Rusticana”

*Inneggiamo, il Signor non è morto.
Ei fulgente ha dischiuso l'avel,
Inneggiamo al Signore risorto
Oggi asceso alla gloria del ciel!*

Sing praises to the Lord who is not dead,
And shining, has disclosed for us to receive,
Sing praises to the Lord who is risen today
Ascending to glory into Heaven.

Another Op'nin,' Another Show

Another op'nin', another show
In Philly, Boston or Baltimo'e,
A chance for stagefolks to say “hello”
Another op'nin' of another show.
Another job that you hope, at last,
Will make your future forget your past,
Another pain where the ulcers grow,
Another op'nin' of another show.
Four weeks, you rehearse and rehearse,
Three weeks and it couldn't be worse.
One week, will it ever be right?
Then out of the hat, it's that big first night!
The overture is about to start,
You cross your fingers and hold your heart.
It's curtain time and away we go,
Another op'nin' of another show.

And All That Jazz

Come on babe, why don't we paint the town.
And all that jazz!
I'm gonna rouge my knees and roll my stockings down.
And all that jazz!
Start the car, I know a whoopee spot
Where the gin is cold but the pianuh's hot!
It's just a noisy hall where there's a nighty brawl.
And all that jazz!
Slick your hair and wear your buckle shoes.
And all that jazz!
I hear that Father Dip is gonna blow the blues.
And all that jazz!
Hold on hon, we're gonna bunny-hug.
I bought some aspirin down at United Drug
In case we shake apart and want a brand-new start.
And do that jazz!

TEXTS AND TRANSLATIONS

continued

Oh, you're gonna see your Sheba shimmy-shake.
Oh, she's gonna shimmy 'til her garters break.
Show her where to park her girdle.
Oh, her mother's blood'd curdle
If she'd hear her baby's queer
For all that jazz!

Find a flask, we're playin' fast and loose.
And all that jazz!
Right up here is where I store the juice.
And all that jazz!
Come on babe, we're gonna brush the sky.
I betcha lucky Lindy never flew so high,
'Cause in the stratosphere how could he lend an ear
To all that jazz! And all that jazz!

Handful of Keys

I like to tinkle on an old piana.
I like to play it in a subtle mannah.
I get a lot o' pleasure
With a span o' keys underneath my fingertips

I like to sing a little tune that's mellah.
I like to vocalize, there's nothin' swellah.
I love to have a supple melody
Just tricklin' off o' my lips.

A handful o' keys and a song to sing,
Now how could you ask for more?
Than ticklin' the ivory, singin' jive,
I repeat what I said before.

I like to tinkle on an old piana.
I like to play it in a subtle mannah.
I know I'll always be the top banana
With a handful of keys.

When my left hand thumps out bass notes
I'm halfway to playin' that stride piano.
Then right there in between those bass notes
I play chords for that stride piano sound.

There it is, that stride piano.
I'm a whiz at stride piano.
Stride piano, yeah, no, yeah, no,
No, yeah, yeah, no, yeah, no, yeah.
Now! That's enough of that half pint jazz,
Here's where it all pays off.

First my right hand goes off with a melody I make up.
Then my left hand plays tricks with the rhythm
And both hand are takin' it up.

My fingers feel breezy, they're easy on the keys.
They're light as a feather and groovin' together
With a movin' bass for "Stormy Weather."

I can never be lonely, I got me ev'rything that I please.
I feel good, I feel strong, nothin' bad can go wrong.
Nobody else commands what I hold in these two hands.
There's such an appealin', powerful feelin',
Dealin' with a handful o' keys.

Bang those old white notes! Bang those old black notes!
Bang those old eighth notes! Bang those old whole notes!
Stride that old left hand! Rag that old right!
There's such an appealin', powerful feelin'
Dealin' with a handful o' keys.

Someone to Watch Over Me

There's a saying old says that love is blind.
Still we're often told, "Seek and ye shall find."
So, I'm going to seek a certain lad I've had in mind.
Looking everywhere, haven't found him yet.
He's the big affair she cannot forget.
Only man I ever think of with regret.
I'd like to add his initial to my monogram.
Tell me, where is the shepherd for this lost lamb?
There's a somebody I'm longing to see.
I hope that he turns out to be
Someone who'll watch over me.
I'm a little lamb who's lost in the wood.
I know I could always be good
To one who'll watch over me.
Although he may not be the man
Some girls think of as handsome,
To my heart, he carries the key.
Won't you tell him please, to put on some speed,
Follow my lead. Oh, how I need
Someone to watch over me.

TEXTS AND TRANSLATIONS

continued

Seasons of Love

Five hundred twenty-five thousand six hundred minutes,
Five hundred twenty-five thousand moments so dear
Five hundred twenty-five thousand six hundred minutes
How do you measure, measure a year?
In daylights, in sunsets, in midnights, in cups of coffee,
In inches, in miles, in laughter and strife,
In five hundred twenty-five thousand six hundred minutes.
How do you measure a year in the life?
How about love?
Measure in love.
Seasons of love.
Five hundred twenty-five thousand six hundred minutes,
Five hundred twenty-five thousand journeys to plan.
Five hundred twenty-five thousand six hundred minutes,
How do you measure the life of a woman or a man?
In truth that she learned or in times that he cried,
In bridges he burned or the way that she died.
It's time now to sing out, though the story never ends
Let's celebrate, remember a year in the life of friends.
Remember the love.
Measure in love
Seasons of love

Fiddler on the Roof

A fiddler on the roof, sounds crazy, no?
But in our little village of Anatevka,
You might say every one of us is a fiddler on the roof,
Trying to scratch out a pleasant, simple tune
Without breaking his neck. It isn't easy.
You may ask, why do we stay up here if it's so dangerous?
We stay because Anatevka is our home.
And how do we keep our balance?
That I can tell you in one word – tradition!

Tradition, tradition!
Who day and night, must scramble for a living,
Feed a wife and children, say his daily prayers?
And who has the right as master of the house
To have the final word at home?
The papa, the papa; tradition!

May the Lord protect and defend you;
May He always shield you from shame.
May you come to be in Yisroel a shining name.

May you be like Ruth and like Ester.
May you be deserving of praise;
Strengthen them, O Lord,
And keep them from the stranger's ways.

May God bless you and grant you long lives.
[May the Lord fulfill our Sabbath prayer for you.]
May God make you good mothers and wives.
[May he send you husbands who will care for you.]

May the Lord protect and defend you.
May the Lord preserve you from pain;
Favor them, oh Lord, with happiness and peace,
Oh, hear our Sabbath prayer. Amen.

Matchmaker, matchmaker, make me a match.
Find me a find; catch me a catch.
Matchmaker, matchmaker, look through your book
And make me a perfect match.

Matchmaker, matchmaker, I'll bring the veil.
You bring the groom, slender and pale.
Bring me a ring for I'm longing to be
The envy of all I see.

For Papa, make him a scholar.
For Mama, make him rich as a king.
For me, well, I wouldn't holler
If he were as handsome as anything!

Matchmaker, matchmaker, make me a match.
Find me a find; catch me a catch.
Night after night in the dark I'm alone;
So find me a match of my own!

Is this the little girl I carried?
Is this the little boy at play?
I don't remember growing older, when did they?

When did she get to be a beauty?
When did he grow to be so tall?
Wasn't it yesterday when they were small?

Sunrise, sunset, swiftly flow the days;
Seedlings turn overnight to sunflowers,
Blossoming even as we gaze.

Sunrise, sunset, swiftly flow the years;
One season following another,
Laden with happiness and tears.

To life, to life, L'chaim.
L'chaim, l'chaim, to life.
Life has a way of confusing us,
Blessing and bruising us.
Drink, L'chaim, to life!

TEXTS AND TRANSLATIONS

continued

It gives you something to think about,
Something to drink about.
Drink, L'chaim, to life!

God would like us to be joyful,
Even when our hearts lie panting on the floor.
How much more can we be joyful
When there's really something to be joyful for?

To us and our good fortune!
Be happy, be healthy, long life!
And if our good fortune never comes,
Here's to whatever comes,
Drink L'chaim to life!

Rhythm of Life

Daddy started out in San Francisco,
Tootin' on his trumpet loud and mean,
Suddenly a voice said, "Go forth Daddy,
Spread the picture on a wider screen."
And the voice said, "Daddy, there's a million pigeons
Ready to be hooked on new religions.
Hit the road, Daddy, leave your common-law wife.
Spread the religion of The Rhythm Of Life."
And The Rhythm Of Life is a powerful beat,
Puts a tingle in your fingers and a tingle in your feet,
Rhythm in the bedroom,
Rhythm on the street,
Yes, The Rhythm Of Life is a powerful beat,
To feel The Rhythm Of Life,
To feel the powerful beat,
To feel the tingle in your fingers,
To feel the tingle in your feet!

Daddy, spread the gospel in Milwaukee,
Took his walkie talkie to Rocky Ridge!
Blew his way to Canton, then to Scranton,
Till he landed under the Manhattan Bridge.
Daddy was the new sensation, got himself a congregation,
Built up quite an operation down below.
With the pie-eyed piper blowing,
While the muscatel was flowing,
All the cats were go, go, go-ing down below.

Flip your wings and fly to Daddy,
Flip your wings and fly to Daddy,
Flip your wings and fly to Daddy,
Fly, fly, fly to Daddy,
Take a dive and swim to Daddy,

Take a dive and swim to Daddy,
Take a dive and swim to Daddy,
Swim, swim, swim to Daddy,
Hit the floor and crawl to Daddy,
Hit the floor and crawl to Daddy,
Hit the floor and crawl to Daddy,
Crawl, crawl, crawl to Daddy.

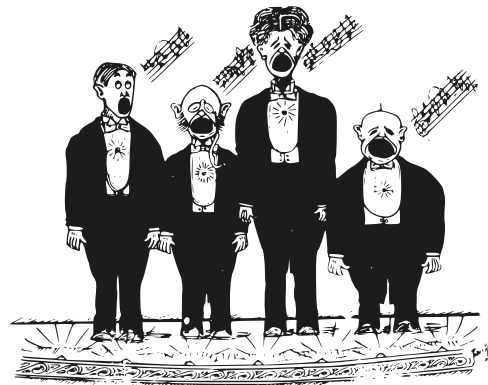
And The Rhythm Of Life is a powerful beat,
Puts a tingle in your fingers and a tingle in your feet!
Rhythm in the bedroom,
Rhythm on the street,
Yes, The Rhythm Of Life is a powerful beat,
To feel The Rhythm Of Life,
To feel the powerful beat,
To feel the tingle in your fingers,
To feel the tingle in your life!
Daddy we got the rhythm of life!

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MAY I BE NO ONE'S ENEMY, AND MAY I BE THE FRIEND OF THAT WHICH IS ETERNAL, AND MAY I BE THE FRIEND OF EVERY PERSON'S HAPPINESS, AND MAY I NEVER REJOICE IN THE ILFORTUNE OF ONE WHO HAS RENDERED ME HELP, TO THE EXTENT OF MY POWER, GIVE ME FRIENDLY HELP TO ALL WHO ARE IN WANT, MAY I NEVER FAIL TO RESPECT MYSELF, MAY I ALWAYS KEEP GONE THAT WHICH PAINS WITHIN ME, MAY I ALWAYS KEEP GONE THAT WHICH IS GENTLE, AND NEVER REJOICE WITH OTHERS BECAUSE OF CIRCUMSTANCES, MAY I KNOW GOOD PEOPLE, AND FOLLOW IN THEIR FOOTSTEPS

THE CONTRA COSTA PRAYER

CONTRA COSTA CHORALE Sopranos

I like to sing a little tune that's mellah.
I like to vocalize, there's nothin' swellah.
I love to have a supple melody
Just tricklin' off o' my lips.

-Thomas "Fats" Waller, Handful of Keys (Ain't Misbehavin')



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FOR EVERY PERSON'S FASTNESS AND ENVI
WHICH NEVER REJOICE IN THE ILLEFORTUNE OF ONE WHO HAS
NEEDFUL HELP TO ALL WHO ARE IN WANT MAY I NEVER GIVE
A FRIEND MAY I RESIST MYSELF MAY I ALWAYS KEEP TAME
THAT WHICH RAGES WITHIN ME MAY I ALWAYS KEEP TAME
TO BE GENTLE AND NEVER BE ANGRY WITH OTHERS BE CAUSE
OF CIRCUMSTANCES MAY I KNOW GOOD PEOPLE AND
FOLLOW IN THEIR FOOTSTEPS

CONTRA COSTA CHORALE Altos

It's time now to sing out, though the story never ends
Let's celebrate, remember a year in the life of friends.
Remember the love.

-Jonathan Larso, Seasons of Love (Rent)

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OF THAT WHICH IS ETERNAL AND ABIDE - MAY I BE
FOR EVERY PERSON'S HAPPINESS AND ENVY NONE
MAY I NEVER GRIEVE IN THE ILL FORTUNE OF ONE WHO HAS
WRONGED ME - MAY I TO THE EXTENT OF MY POWER GIVE
NEEDFUL HELP TO ALL WHO ARE IN WANT - MAY I NEVER FAIL
A FRIEND - MAY I RESPECT MYSELF - MAY I ALWAYS KEEP TRUE
THAT WHICH I RAISE WITHIN ME - MAY I ACCUSE MYSELF
TO BE GENTLE - AND NEVER BE ANGRY WITH OTHERS - BECAUSE
OF CIRCUMSTANCES - MAY I KNOW GOOD PEOPLE AND
FOLLOW IN THEIR FOOTSTEPS.

THE GREAT PROVERBS

CONTRA COSTA CHORALE Tenors & Basses



And The Rhythm Of Life is a powerful beat,
Puts a tingle in your fingers and a tingle in your feet!

-Cy Coleman/Dorothy Field, Rhythm of Life (Sweet Charity)

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July 2019 through April 2023

Because it's been over three years since we've had an opportunity to publish our acknowledgement of the Chorale's generous donors, we made the decision to list all donors who have given in the past four fiscal years. We couldn't have survived the pandemic shutdown without your continued gifts, and our stated thanks will never be adequate to what we feel in our collective hearts toward each and every one of you who gave through this period.

*This list includes the Chorale's last four fiscal years
2019-20, 2020-21, 2021-22, and 2022-April 22, 2023).*

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