

A NON-PROFIT LISTENER-SUBSCRIPTION RADIO STATION

STUDIO CONCERT, FRIDAY, MARCH 6, at 9 p.m.: a live concert of recent compositions by local composers, presented in cooperation with the Composers Forum.

Robert Basart: Three Variations, for piano.

(MARTIN TARTAK)

Julian White: Piano Sonata, in two movements.

(Composer at the piano)

La Monte Young: Study I, for piano.

(DAVID DEL TREDICI)

Morton Subotnick: Sonata for Viola and Piano (1st movement).

(LINN SUBOTNICK AND NAOMI SPARROW)

Joseph Weber: Sonata for Clarinet and Piano.

(MORTON SUBOTNICK WITH THE COMPOSER AT THE PIANO)

Barbara Rowen: Three Festive Songs.

(MIRIAM ABRAMOWITSCH WITH THE COMPOSER AT THE PIANO)

David Del Tredici: Three Songs (from Joyce's "Chamber Music")

(BETTY GIANOPOULOS WITH THE COMPOSER AT THE PIANO)

Pauline Oliveros: Trio for Clarinet, Horn and Bassoon.

(MORTON SUBOTNICK, PAULINE OLIVEROS AND JIM LEWIS)

Loren Rush: Five Japanese Poems for Soprano, Flute, Clarinet, Viola and Piano.

(SOPRANO ANNA CAROL DUDLEY WITH MONA BISSELL, MORTON SUBOTNICK, JONEAL RICHARDSON AND JULIAN WHITE)

Beverly Bond: songs from the opera "George a'Dyin'".

(BARBARA ROWEN, VIRGINIA CATRIDGE, MORTON SUBOTNICK, JEAN HORNIBROOK AND CHERYL STERN)

3-4-59



SAN FRANCISCO STATE COLLEGE



25 A CAPPELLA ANNIVERSARY
CONCERTS

A FESTIVAL OF CHORAL MUSIC
IN CELEBRATION OF

The Twenty-Fifth Anniversary

OF THE FOUNDING OF THE

A CAPELLA CHOIR

OF

SAN FRANCISCO STATE COLLEGE

May 2, 1959, 8:30 P.M.

THE CHORAL UNION
John Carl Tegnell, Conductor

May 3, 1959, 3:30 P.M.

THE A CAPELLA CHOIR
John Carl Tegnell, Conductor

May 4, 1959, 7:30 P.M.

THE YOUNGER GENERATION
Choirs conducted by alumni of the A Capella Choir

ALL CONCERTS IN THE MAIN AUDITORIUM

PRESENTED IN COOPERATION WITH THE ASSOCIATED STUDENTS OF SAN FRANCISCO STATE COLLEGE

The Choral Union

John Carl Tegnell, *Conductor*

Otto Edwin Mielenz, *Assistant Conductor*

Gilbert Crane, *Organist*

Harry Viar, *Pianist*

A GERMAN REQUIEM (*Musicalische Exequien*) *Heinrich Schütz*

English version by Henry S. Drinker and Arthur Mendel

1. Concerto in the form of a German Requiem
2. Motet: Lord, and whom but Thee have I?
3. Song of Simeon: "Lord, now lettest thou thy servant"
(Nunc dimittis)

The title-page of the original edition of the *Musicalische Exequien* tells us a good deal about its nature and origin:

Musical Exequies
As they were Observed at the Grand Funeral Ceremonies
in Christian memory
of the Late Honored
Prince Heinrich
the Younger and Eldest Reuss/Lord of Plauen/
Member of the Council of His Imperial Roman Majesty
in Gretz/Cranichfeldt/Gera/Schleitz/Lobenstein/etc.
on the Fourth day of February last in Gera/before and
after the Funeral Sermon/and in Accordance with the
Wishes often Expressed by his late Highness during his Life-time
sung to a Soft and Concealed Organ
for 6, 8, or more voices
and
with accompanying *Basso Continuo* in two copies
the one for the Organ, the other for the Conductor or the Violone
Together with a Detailed List of the Musical Contents of this Little Work
and Instructions for the Necessary Arrangements, Addressed to the Gracious Reader
Humbly set to Music, by Command, in final Commemoration
and published in print by
Heinrich Schütz—Electoral Saxon Capell-Meister
Printed in Dresden by Wolf Seyffert in the Year
1636

SOLOISTS

Soprano

Harriet Fogerson
Karen Muhly

Alto

Nancy Brown
Joy Hindman

Alto II

Marian Ruhl
Linda Smith

Tenor

David Blood
Conrad Walla
(Intonations)

Bass I

David Krumpe
Cary Smith

Bass II

Jack McFarland
Otto E. Mielenz

INTERMISSION

A DANCE OF GHOSTS (*A Midnight Revel*) *Hector Berlioz*

Le Ballet Des Ombres (Ronde Nocturne) Op. 2, 1829

English translation by Percy Pinkerton

The cover of the original edition bears as an epigraph the following lines from Shakespeare:

'Tis now the very witching time of night,
When churchyards yawn, and hell itself breathes out
Contagion to this world

CHORUS OF HOMAGE (*Tafellied*) *Johannes Brahms*

Poem by Joseph von Eichendorff; English version by Mirian Chase

Tafellied, Op. 93b, was written in 1885 for a special performance in celebration of the fiftieth anniversary of the Singing Society (*Singverein*) conducted by Brahms's friend Joseph Crefeld.

The Younger Generation

I

BALBOA HIGH SCHOOL CONCERT CHOIR

Ned Hardin, Director

Echo Song Orlando di Lasso
Psalm 29 Heinrich Schütz
The Paper Reeds by the Brook (*from The Peaceable Kingdom*) Randall Thompson
Polly Wolly Doodle arranged by Gail Kubik

II

CASTLEMONT HIGH SCHOOL A CAPELLA CHOIR

James Snyder, Director

Kathleen Healy, Accompanist

Selected Numbers from the *Mass in B Minor* Johann Sebastian Bach

1. Sanctus
2. Crucifixus
3. Cum Sancto Spiritu

III

EL CERRITO HIGH SCHOOL A CAPELLA CHOIR

Donald Headley, Director

Selections from *The Peaceable Kingdom* Randall Thompson

1. Have Ye Not Known
2. Ye Shall Have A Song

Australian Up-Country Song Percy Grainger
When The Saints Go Marching In Walter Schumann

IV

GEORGE WASHINGTON HIGH SCHOOL A CAPELLA CHOIR

R. Galen Marshall, Director

On God and Not On Human Trust Johann Pachelbel
Norwegian Girls Zoltán Kodály
Poor Wayfaring Stranger arranged by Lehman Engel

John Neighbors, Baritone

V

SAN LORENZO HIGH SCHOOL A CAPELLA CHOIR

Richard Meder, Director

Jesu, Dulcis Memoria Tomas Luis De Victoria
In Our Deep Vaulted Cell (*from Dido and Aeneas*) Henry Purcell
Regeneration (*from Celestial Spring*) F. Melius Christiansen
Live A-Humble arranged by Jester Hairston

VI

MONTEREY PENINSULA COLLEGE A CAPELLA CHOIR

Dr. Harvey Marshall, Director

Angie Machado, Accompanist

Selections from *Jesu, Priceless Treasure (Motet III)* Johann Sebastian Bach

1. So there is no condemnation
2. In Thine arm I rest me

Credo from *The Coronation Mass* Wolfgang Amadeus Mozart

VII

COMBINED CHOIRS

Jesu, Priceless Treasure Johann Sebastian Bach
harmonized by Johan Cruger

John Carl Tegnell, Conductor

Cherubim Song No. 7 Dimitri Bortniansky
arranged by P.I. Tchaikowsky

Roy E. Freeburg, Conductor

The A Capella Choir

I

TWO SACRED SONGS *William Byrd*

1. Come helpe, O God
2. I laid me downe to rest

These five-part settings of two of Sir William Leighton's *The Tears or Lamentations of a Sorrowfull Soule* are believed to be the last published works of William Byrd. They were printed in 1614, nine years before his death at the age of 80.

THREE SONGS OF MOURNING *Johann Christoph Bach*

English version by Philip L. Miller and Kurt Stone

1. With Weeping Life Begins: Chorale
2. A Man Born of a Woman: Motet
Words based on Job 14:1-2
Chorale tune by Michael Franck, 1652
3. My Time Is Come (Air of Death): Chorale

Solo Quartet:

Harriet Fogerson
Theresa Nesting
Conrad Walla
Otto E. Mielenz

Johann Christoph Bach (1642-1703), a cousin of the famous Johann Sebastian's father, was certainly one of the most illustrious of the famous musical family. In a genealogy put together by Sebastian's son, Carl Phillip Emanuel, this earlier Christoph was called ". . . the great and expressive composer."

II

FIRE FIRE *Thomas Morley*

WHAT IS OUR LIFE? *Orlando Gibbons*

CEASE, SORROWS, NOW *Thomas Weelkes*
(Words by Sir Walter Raleigh)

LADY, YOUR EYE MY LOVE ENFORCED *Thomas Weelkes*

Morley, Gibbons, and Weelkes were of the famous English Madrigalist school flourishing between 1585 and 1625. The poetry and music in these settings are of equal importance through most often of unknown authorship the poems are of such quality as to cause contemporary authorities to insist that the great poets of the day wrote them anonymously.

Dr. Tegnell, Conducting

SWEET DAY *Ralph Vaughan Williams*
(Words by George Herbert)

SUMMER RAIN *Roger Nixon*
(Words by Leonard Nathan)

These two contemporary madrigals, though full of modern harmonic devices, are written in the Sixteenth Century tradition and spirit. Roger Nixon and Leonard Nathan are Californians who teach at Modesto Junior College.

THE CHAMBER CHOIR

Mr. Mielenz, Conducting

III

TROIS CHANSONS Maurice Ravel

1. Nicolette
2. Trois beaux oiseaux du Paradis
La fille: Harriet Fogerson
Le oiseau bleu: Conrad Walla
Le oiseau blanc: Theresa Nesting
Le oiseau rouge: Johnny Land
3. Ronde

INTERMISSION

IV

WHEREFORE HATH THE LIGHT BEEN GRANTED? (*Warum ist das Licht gegeben*) . . .
 Johannes Brahms

English version by Willis Wagner

1. Wherefore hath the light been granted.
2. Let us lift up our heart.
3. Lo now, we count them happy.
4. Chorale: In peace and joy I near my goal.

This motet, Op. 74, No. 1, was composed in 1877. It is the fourth of seven motets, and was dedicated to Philipp Spitta. The text, from the Book of Job, was freely transcribed by Brahms, and proceeds from despairing lament into quiet resignation. The bold melodies and powerful harmonies create a milestone in Brahms's search for a new style in choral music.

Mr. Mielenz, Conducting

V

APPAREBIT REPENTINA DIES Paul Hindemith

The text is an ancient Latin poem known to have existed before 700 A.D. and is taken from the *Oxford Book of Medieval Verse*. The setting was made by Hindemith for the Symposium on Music Criticism, Harvard University, May 1947.

The great unexpected day of the Lord will come
 as a thief in the night.
 Then all the splendor of the ages will seem short,
 and the end of time will appear.
 The clangor of trumpets will sound at the four
 corners of the earth,
 calling the living and the dead to Christ.
 The Judge, shining in majesty, will come from his
 heavenly stronghold,
 escorted by bright angels' choirs.
 The moon will turn purple and the sun get dark,
 the stars will pale and fall, the world's circle
 will shake.
 Flame and fire will move before the fair Judge,
 devouring heaven, earth and floods.
 The glorious King will sit on his high seat,
 trembling crowds of angels around him.

The elect will stand at his right,
 the sinners will tremble at his left like stinking goats.
 Go, the King says to those on the right, take the
 heavenly kingdom
 which my father has prepared for you at the
 beginning of time.

When I was poor, you helped me with brotherly
 charity,
 now you receive the reward for your charity.
 Joyfully they say: When, Christ, did we see you poor?
 when, great King, did we help you?
 The great Judge answers: When you helped the poor,
 giving bread, shelter and clothes, you helped me.

Without delay, the just arbiter speaks to the left ones:
 Go, cursed, to the flames of Gehenna.
 When I implored you in my need, you disdained
 to hear me,
 you did not clothe me when I was naked, you were
 heedless of my weakness.
 The sinners say: Christ, when did we see you poor,
 when weak, great King, and scorned you?
 Replies the high Judge: When you refused to help
 the beggar, you wickedly scorned me.

Then the sinners rush backward into the eternal fire,
 where the worm does not die and the flame is
 never extinguished.

There Satan and his helpers are held in the dark
 dungeon,
 there are wails and shrieks and chattering teeth.
 Then the faithful are lifted to their heavenly home,
 amidst crowds of angels they seek the heavenly joys.
 They enter the glory of the highest city, Jerusalem,
 where the vision of light and peace shines brightly.
 There the elevated crowds of the blessed now behold
 Christ the King, brilliant in his father's splendor.

Hence beware of the dragon's wiles, support the weak,
 scorn riches, flee extravagance, if you want to
 seek the light.

Let a belt of chastity gird your loins,
 let your lamp shine brightly for the coming of the
 great King.

History

A PAUSE FOR REFLECTION

We are celebrating the Silver Jubilee of the A Capella Choir which was founded in 1934 by Dr. Roy E. Freeburg, and under the continuing direction of Dr. John Tegnell the Choir has developed into an organization of choral leadership in the Bay Area, which is widely known in California and on the West Coast as one of the most outstanding college choirs. It is most appropriate that at this time we pause to give honor to twenty-five years of achievement to our A Capella Choir and its leadership.

On an occasion such as this, the mind turns to names and events in the past leading to our celebration today. The creative arts development has been a significant one, and we recall and pay tribute to such leaders as President Alexander C. Roberts, who envisioned the present campus in choosing and securing its site; President J. Paul Leonard, whose leadership officially created the Division of Creative Arts; and to President Glenn S. Dumke, who has recently become our president and is giving us leadership in projecting the vital role of the creative arts in the full tradition of a liberal education.

It is significant that at San Francisco State College music has been an important part of the growth of the creative arts concept, including Drama, Radio-Television Art, and Industrial Arts. Started in 1928, the basic belief grew that the arts have something in common and could better achieve their individual and related goals working in a cooperative family of the creative arts. The facilities for this creative arts development, extending over three decades, started in temporary buildings, some of them dating back to the earthquake and fire of 1906, and rented space from churches and public buildings near the old downtown campus. The senior leaders of the faculty shared their visions and dreams with the young faculty as a program grew. The human qualities of the early faculty, in addition to their artistic scholarship and interest in teacher education, became part of our divisional fabric which is as real today as it was when they were with us in person. These leaders were Miss Jessie Casebolt, College Theatre; Mr. Frank Ray, Industrial Arts; Miss Evelyn Mayer, Art; Mrs. Mary Weaver McCauley, Music Education; and Mr. William F. Zech, eminent conductor, violinist, and teacher of instrumental music. These leaders laid the early foundations and gave the inspiration needed for the creative arts program as it is today.

From 1933 to 1950, the music students, working through their Music Federation, gave impetus to the creative arts idea, to student body activities, and to planning the music facilities of the Creative Arts building which we enjoy today. During this period the philosophy of activities being an important part of the music program took shape and developed into our present divisional production program. Twelve of the San Francisco Symphony men became a part of the program. In the late 'thirties', the first music workshop was started, and over a period of ten years grew to an enrollment of 400 elementary and secondary students, meeting each summer in facilities loaned to us for the summer session period. With these facilities no longer



WILLIAM E. KNUTH

available, the workshop was discontinued, but the idea is represented in our summer drama workshop today and the concept is widely used throughout the nation.

Participation of the music department in the Golden Gate Exposition of 1939-40 was a very active one. At that time we had a Music Federation of 475 members, a college band in uniform, a 75 piece college symphony, and an oratorio chorus of 350 members. Since 1940 the A Capella Choir and the Choral Union have become a significant part of San Francisco's musical life through their concerts at the college, and at the Opera House with the San Francisco Symphony and the San Francisco Opera Company. They have had many radio, television, and recording engagements, and their annual tours have become a college tradition.

Today, we are honoring our A Capella Choir and its founder Dr. Roy E. Freeburg, and its present conductor, Dr. John Tegnell. Over the span of twenty-five years, the activities, experiences, and achievements of the choir are episodes in the continuum of our personal and professional growth at San Francisco State College. These episodes are interwoven in the artistic growth of our family of the creative arts.

WILLIAM E. KNUTH, Chairman

Division of Creative Arts

April 27, 1959



DR. ROY E. FREEBURG, DR. JOHN CARL TEGNELL, AND MR. OTTO E. MIELENZ

A CAPELLA CHOIR PERSONNEL

JOHN CARL TEGNELL, CONDUCTOR
 OTTO E. MIELENZ, ASSISTANT CONDUCTOR
 GILBERT CRANE, ACCOMPANIST

Officers

Conrad Walla, *President*
 Gilbert Crane, *Vice-President*
 Joy Hindman, *Secretary*
 Nina Paulson, *Treasurer*

Harriet Fogerson } *Social Co-Chairman*
 David Blood }
 Nancy Brown, *Librarian*

FIRST SOPRANO

Harriet Fogerson
 Barbara Hunt
 Karen Muhly
 Meg Stuart
 Sonya Waggoner

SECOND SOPRANO

Nancy Brown
 Kitty Hale
 Joy Hindman
 Nina Paulson

FIRST ALTO

Louanne Accornero
 Rosemary Kelley
 Marian Ruhl
 Linda Smith

SECOND ALTO

Naomi Christensen
 Theresa Nesting
 Carol Sims

FIRST TENOR

Joseph Gilbert
 Gus Gundunas
 Conrad Walla

SECOND TENOR

David Blood
 Robert Cortez
 Robert Eggert
 Charles Gustavson
 James Sturgis
 Terry Valentine

FIRST BASS

Gilbert Crane
 David Krumpe
 Johnny Land
 Daniel Long
 Cary Smith

SECOND BASS

Robert Lamb
 Jack McFarland
 Otto E. Mielenz
 James Wade

CHAMBER CHOIR

David Blood
 Nancy Brown
 Harriet Fogerson
 Joy Hindman
 David Krumpe
 Jack McFarland

Otto E. Mielenz
 Karen Muhly
 Marian Ruhl
 Cary Smith
 Linda Smith
 Conrad Walla

BRASS CHOIR

HORNS

Pauline Oliveros
 Vern Chatfield
 Gary Jagard
 Don Burnett
 Ronleigh Dale

TRUMPETS

Bob Scheid
 Bob Steele
 Leilani Harthill

TROMBONES

Robert Norman
 Jack Boyle
 Ron Bertucelli

TUBA

Jerry Turney

ACKNOWLEDGEMENTS

Lighting Robert L. Segrin
 Orrin C. Cross
 Stage Technician Les Zelver
 Cover Design Robert Darling

Dresses courtesy of Koret of California

Choral Union Personnel

Margaret Aadland
Jane Abbott
George Abrams
Louanne Accornero
Marilyn Aguilar
Michael Altmayer
Kenneth Anderson
John Apperson
Mary Ariansen
Douglas Arrington
Marilyn Aubrey
Rodney Austen
Jacqueline Baher
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Kathryn Ballard
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Garifalia Eliopoulos
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Roger Fisher
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Margie Frank
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Ann Gallison
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Joseph Gilbert
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Charles Gustavson
Katherine Hale
Millicent Hart
Bonnie Headington
David Hepburn
Joy Hindman
Irene Holleran
Judith Howes
Lawrence Hughes
Gretchen Humrickhouse
Barbara Hunt
Jane Ikehara
Celia Illum
Marilyn Jemison
Janet Jerald
Joy Jester
Lestle Johns
Benjamin Johnson
Francione Johnson
Sylvia Kalil
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Sandra Karn
Anthony Kaye
Albert Keehn
Rosemary Kelley
Mary Kennedy
Ann Kerwin
Harry Khachadourian
Constance King
Robert Klang
Barbara Kleinsorg
Karl Kresge
David Krumpe
Diane Krytzer
Joan Lai
Johnny Land
Lillian Lange
Rozelle Lee

Truman Lee
Diane Leith
Alphonse Lewis
Betty Lewis
Stanley Lewis
Anne Lipska
Jean Lock
Euradell Logan
Daniel Long
Victor Low
Dawn Lowe
Joyce Lueck
Louise Mangini
Judith Mann
Beryl Marks
Charlyne Martin
Roger Martin
Beverly Masters
Alice McCormick
Jack McFarland
Sharon McFerran
Patricia McGinnis
Norine McNamara
Louise McTernan
James Mehlhaff
Dennis Mele
Margo Meves
Patricia Michelsen
Otto Mielenz
Paul Mitchell
Thomas Mitchell
Olivia Mocker
Ann Morrison
Susan Moyer
Karen Muhly
Betty Nordquist
Robert Norman
Clyde Osterhaus
Elaine Pappas
James Parker
Dolores Parsons
Karen Paulson
Maud Pearson
Douglas Perrin
Graham Phipps
Laurence Phipps
Lillie Portis
Anna Quattrin
Linda Randleman
Robert Rayle
Wayne Redus
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John Rizzo
Edith Robbins
Sandra Roodin
Mary Rose
Jane Rosenblum
Joan Ross
Peter Rossi
Joanne Roy
Marian Ruhl
Helen Rulison



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Frederick Schlanze
Daniel Seng
Doris Shinagawa
Maurice Shum
Helen Sigel
Dorothy Simmons
Carol Sims
Bill Smith
Carroll Solo
Richard Stead
Douglas Stewart
Dolores Stone
Lois Strayer
Jeremy Streeter
Mary Stuart
James Sturgis
Judy Summerfield
John Swinkels
Suzanne Taft
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Joan Tello
Eloise Thompson
Sara Thompson
Janice Toby
John Toth
Annie Townsend
Karen Trice
Gerald Turney
Terry Valentine
Rosendo Valeros
Maria Vella
Sandra Vestnys
Harry Vior
Michael Vidaver
Geraldine Villalba
James Wade
Sonya Waggoner
George Walker
Clarence Walla
Susan Warner
Karen Warness
Carol Weisker
Gary Werdesheim
Verlin Westbrook
Claudia White
Joan White
Marilyn Wilber
Victoria Young
Julie Zander
Patricia Zerlang

High School Participants

EL CERRITO HIGH SCHOOL A CAPELLA CHOIR DONALD HEADLEY, DIRECTOR

Gloria Alford	Caroljean Hunter	Louis Richardson
Delores Alvarado	Carole Johns	Ray Richardson
Verne Anderson	Ivy Johnson	Mary Robertson
Louis Baptista	Darrell Kelly	Bill Rose
Nancy Bagnes	Tom Kirsh	Carol Runswick
Bruce Bell	Steve Kistner	Lenora Ruse
Ann Blair	Rich Knapp	Al Rytkonen
Bob Bradley	Jeff Lassin	Diane Sbragia
Barbara Brown	Luann Lasson	Barbara Schaffran
John Buchfeld	Sue Lindquist	Jacque Sergeant
Selbie Buetzow	Bill Logan	Carol Sergek
Kathy Camp	John Lundgren	Mike Serpa
Bill Carver	Bob Lungchi	Ramona Shadi
Bob Christian	Janet McKay	Verna Shadi
Pauletta Cooks	Ann McMillan	Gail Skinner
Ralph Costa	Barry Mendelsohn	Arlene Souza
Josh Diamond	Jim Morrin	Editha Symons
Dan Earl	Dave Mueh	Harry Turner
Gail Fleming	Beda Nelson	Dave Wallin
Linda Forbes	John Nicholls	Jo Ann Wallin
Joy Gerhard	Brian Nemy	Linda Warner
Nelson Green	Ione Olson	Sam Weber
Howard Gustofson	George Parker	Jill Weatherhead
Rudy Hageleit	Patt Parker	Arlene Woodson
Mary Hawks	Steve Pouliot	Linda Wright
Martha Holliday	Jack Palmiere	Carol Wyman
Judy Hollingshead	Dale Reamer	Steve Zulaica
Pam Holmes	Sharon Reed	

BALBOA HIGH SCHOOL CONCERT CHOIR NED HARDIN, DIRECTOR

Leslie Adkins	Nancy Feldman	Ralph Martin
Jane Agee	Eddy Fernandez	Sandra Martin
Penny Alves	Judy Fleharty	Ken Messenger
Michelle Barbieri	Dorienne Giguere	Michael Murchison
Diane Bell	Grace Gooch	Betty Michalakias
Pat Bilancine	Diane Green	Brenda Olds
Patricia Boddie	Steve Hach	Cynthia Peterson
Stanley Bogdan	Howard Haley, Jr.	John Polk
Steven Booker	Mary Hall	Sharon Reed
Janice Brown	Judy Hamilton	Vicki Rhodes
John Cortes	Jeanne Hanifer	Anne Ribeiro
Karen Carpenter	Timothy Harvell	Roberta Rivera
Judy Catalano	Mary Herman	Carole Rodriguez
Emile Conner	Virginia Herron	Pete Rousseau
Catherine Cornfoot	Nancy Holder	Rita Salm
John Cortes	Herschel Holder	Janice Santiago
Robin Craft	Carol Jaggi	Gloria Starelli
Pearl Crippes	James Jackson	Paul Temple
Nancy Davis	Joyce Johnson	Clemmie Thompson
Barbara Decker	Jim Keola	Virginia Thompson
Denny Dennison	Lois Kincy	Donna Toepfer
Maxine Dently	Marlene Landan	John Vallelunga
Sandy Deyo	John Lazcano	Jeanette Walls
Diane DiMauro	Judith Lee	Yvonne Walsh
Al Dominguez	Doris Lee	Shirley Woodward
Carol Durmanitch	Patricia Mabutas	
Joan Farr	Jeffrey Maddox	
Bob Fassler		

GEORGE WASHINGTON HIGH SCHOOL A CAPELLA CHOIR R. GALEN MARSHALL, DIRECTOR

Maudelle Baker	Lorina Lee
Barbara Bell	Audrey Lum
Beulah Bradford	Richard Mendell
Sandra Brooke	Tania Menshikoff
Loreto Castro	Alan Merritt
Darlene Chang	Mimi Miller
Carolyn Chow	Maxine Mo
Jane Church	Twila Myers
Sue Creek	John Neighbours
Tony DeFelippo	Reid Neilson
Stanlee Durkee	Marilyn Phillips
Helen Fickenscher	Boris Prasoloff
Lionel Galant	Christine Regina
Michele Girelli	Lorissa Sharigin
Barbara Goldberg	Harry Simon
Judy Haskett	Charlotte Smith
Shirley Herd	Laurel Terry
Terry Hunter	Ruth Thal
Donald Jin	Francis Tse
Joan Johnston	Barbara West
Geraldine Jones	Stanley Wigowsky
Virginia Kleinsorg	Sharon Wishard
Marilyn Knudsen	Vincent Wu
Demetre Logios	Keith Young
Kerry Layne	Gail Zimmerman
Emily Lee	

SAN LORENZO HIGH SCHOOL A CAPELLA CHOIR RICHARD MEDER, DIRECTOR

John Anderberg	Arlene Martin
Dick Angeli	Shirley Martin
Anita Aragon	Dave Masse
Linda Asplin	Beverley McKee
Linda Berry	Petti Morgan
Carole Benkaiser	Jimmy Norris
Joe Chavez	Jim Raby
Marilyn Cox	Denise Robinson
Mollie Cruickshank	Tony Rodriguez
Ron DeSoto	Natalie Romero
Judy Emerich	Henry Sandoval
Sharon Fitzpatrick	Darcy Santos
Isaac Fukuda	Esther Smith
Kathie Glover	Sandra Smith
Kathleen Gomes	Claire Tanguay
Edna Hall	Gille Tanguay
Steve Hatfield	Sarah Thatcher
Oneita Head	Sal Valente
Betty Huckaby	Carroll Vancil
Don Hutchens	Carol Ventura
Deborah Jordan	Don West
Karleen Kunzman	Betty Wilson
Roy Lohrengel	Lehua Young

MONTEREY PENINSULA COLLEGE A CAPELLA CHOIR DR. HARVEY MARSHALL, DIRECTOR

Sandra Ammerman	MerriEllen Lundwall
Carol Brauss	Barbetha Miller
Graves Cox	Nancy Oldenburger
Feisall Crumby	Liane Olsen
Donald Estep	Susan Parker
Anne Frazer	Marilyn Phillips
Charles Giarratana	Alice Rigsbee
Charles Gordon	Joe Rodriguez
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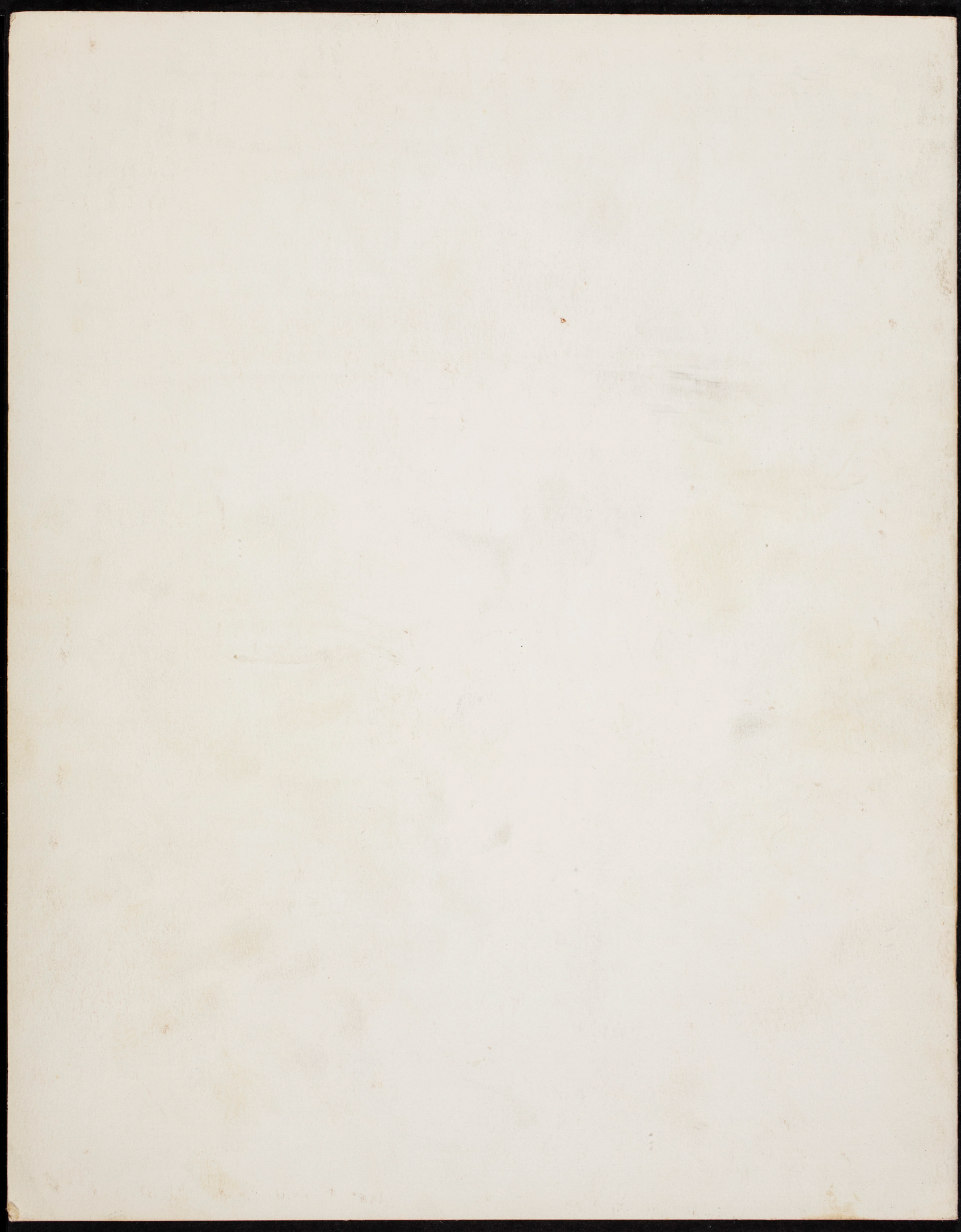
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In this evening's performance the following cast changes have been made:

Jack.....Tom Sullivan

Julias Father.....Alan Mandell

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THE COCK AND THE GREEN CROW

In a recent collection of essays and stories, O'Casey characterized himself as a Green Crow, "a laddo that can't afford any gorgeousness in his feathers," but a "remarkable bird, clever and cute." It is a peppy, braggart, contentious book, mixing the crow's caw with the lark's song on behalf of life, liberty and O'Casey's plays. It has the refreshing vanity of a plucky man, "making a strange nest from twigs, gay-colored feathers, and a few sprigs of thyme."

Cock-a-Doodle Dandy, one of O'Casey's latest, is a play with the same frisky and risky brilliance. And O'Casey's Cock is a gorgeous bird, the black crow's alter ego, dreamt of by O'Casey in his unkempt philosophy. A gay devilish thing, it is "part of man's right and part of God's pleasure," stirring up a Holy War on the four fields of Ireland.

For O'Casey, who survived poverty, calumny, and civil war, gaiety is a matter of principle. There are those who want to live and there are those who don't want to live—the issue is reduced, extravagantly, to that. The Old Man has grown impatient with heretics. Those who do not want to live he consigns to his own version of hell, the bleakness and unloved loneliness of their unchastened piety.

After controversy and riots at his plays, O'Casey—like Joyce, Shaw, Wilde, Moore, and Stephens—chose to live in England: "It was time for Sean to go. He had had enough of it. He would be no more of an exile in another land than he was in his own. He was a voluntary and settled exile from every creed, from every party, and from every literary clique." There are those who feel that his retreat at Totnes has put him a long, long way from actual conditions in Tiperrary. However he may exaggerate things in Ireland, his jeremiads are not merely against those who would legislate pretty girls out of existence or raise anathemas against dancing, but against those (and the priests bear the burden) who would destroy man's generous share of God-given joy, particularly by taking the bread out of their mouths.

His indignation, occasionally puerile, sings in the rowdy artifice of his prose. If Irishmen don't speak exactly that way, one feels they should. Though it has always been the position of The Actor's Workshop that all art, if it is art, is affirmative—including the anger of Osborne, the despair of Beckett, and the psychopathology of Williams—O'Casey brings to the theater what Yeats called a heroic wantonness, an exuberance so naive it is a wonder to behold. As he says of Ireland, hope springs infernal in his breast.

THE ACTOR'S WORKSHOP

presents

SEAN O'CASEY'S

COCK-A-DOODLE DANDY

Directed by Herbert Blau

Scene Design
Vincent Porcaro

Lighting
James McMillan

Costumes
Mary van Valkenborgh

CHARACTERS

(in order of appearance)

The Cock	Jose Sevilla
Michael Marthraun	Eugene Roche
Sailor Mahan	Edward O'Brien
Loreleen	Priscilla Pointer
First Rough Fellow	Gene Cornelius
Second Rough Fellow	Robert Martinson
Shanaar	Michael O'Sullivan
Marion	Barbara Melandry
The Messenger	Tom Rosqui
Lorna	Winifred Mann
Father Domineer	George Hitchcock
Julia	Mary Waldorf
A Mace-Bearer	David Wendell
One-Eyed Larry	Robert Doyle
Julia's Father	Tom Sullivan
The Sergeant of the Civic Guard	Bert Brauer
Jack	Dwight Frye
A Mayor	Ray Frye
The Bellman	Ray Frye
A Porter	Alan Brody
Townspeople	Laurette Bullivant, Susan Darby, Paula Brody, Ginger McFadden

Act 1—The front garden outside Michael Marthraun's house in Nyadnanave.
Morning.

INTERMISSION

Act 2—The same. Midday.

INTERMISSION

Act 3—The same. Dusk.

[1959]

STAFF

<i>Stage Manager</i>	James Kershaw
<i>Assistant Stage Managers</i>	Ginger McFadden Jose Sevilla
<i>Assistant Director</i>	Dwight Frye
<i>Property Mistress</i>	Paula Brody
<i>Property Procurement</i>	D. Anne Whitehead
<i>Wardrobe Mistress</i>	Barbara Carr
<i>Costume Crew</i>	Alice Parshall Ruth H. Wilson
<i>Music</i>	Pauline Oliveros
<i>Choreography</i>	Bari Rolfe
<i>Special Effects</i>	Patricia English
<i>Sound Technician</i>	James Beirne
<i>Property Construction</i>	Denise Kessler, Peggy Gilson, Nancy Hogan, Ruth Argent, D. Anne Whitehead
<i>Set Construction</i>	Bert Brauer, Joseph Miksak, Priscilla Pointer, Ruth Gennrich, Pat Schwartz, Robert Symonds, Tom Rosqui, David Sarvis, Richard Blau, Beatrice Manley, Winnifred Mann
<i>Production Secretary</i>	Rebecca Koretz
<i>Prompters</i>	Susan Darby, Gene Cornelius
<i>Lighting Crew</i>	Richard Blau, Morgan Upton
<i>Understudies</i>	Robert Symonds, Dwight Frye, Robert Doyle, Gene Cornelius, Libby Glenn, W. R. Jonason, Alan Brody, Robert Martinson, Alan Mandell
<i>Program Cover</i>	David Green

ACKNOWLEDGEMENTS

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"Cock-A-Doodle Dandy," premiered in San Francisco June 19, 1959, as a production of the San Francisco Actor's Workshop Guild, a non-profit corporation.