



Presented by the Berkeley Women's Community Chorus

April 30, 2023 4 p.m.

Northbrae Community Church, 941 The Alameda, Berkeley

Free admission, donations appreciated

For more information see <http://bcco.org/womens-chorus>

Music Director Debra Golata Please vacc. & mask

SINGERS:

Curry Barber
Cynthia Barlow
Brandi Bellamy
Susan Billings
May Boeve
Janice Bradley
Mary Buller
Arianna Comyns
Teresa Countryman
Rachel Dent
Valerie Dow
Linda Eby
Elaine Fielding

Sally Francis
Marcia Golata
Lucy Henderson
Bonnie Hester
Iris Kong
Sara Lefkowitz
Kate Mangotich
Susan Mathews
Laura Miller
Sarah Moore
Mary Kate Morris
Laurie Porter
Liz O'Connell-Gates
Susan Peterson

Cora Puliatch
Marlies Rosmark
Lauren Salvo
Frances Schultz
Feizi Spencer
Amy Spierling
Karin Stenberg
Barbara Swarzenski
Laurie Swiadon
Susan Wakerlin
Kjersten Walker
Julie Walsh
Lisa Wuennenberg
Jacqueline Andersen

GOD, I HATE SHAKESPEARE (from *Something Rotten!*)

Wayne Kirkpatrick (b. 1961) &
Karey Kirkpatrick (b. 1964, both Louisiana)

The musical *Something Rotten*, written by Karey Kirkpatrick, a screenwriter, film director and producer and his older brother Wayne, a Nashville songwriter and musician, opened on Broadway in 2015. It was nominated for a ten Tony awards and a Grammy.

—Set in 1595, the story follows the Bottom brothers, Nick and Nigel, who struggle to find success in the theatrical world as they compete with the wild popularity of their contemporary William Shakespeare. In the play Nick asks the soothsayer, Nostradamus, what the next big thing in theater will be. Nostradamus says that it will be "a musical", a play where "an actor is saying his lines, and out of nowhere he just starts singing." Nick thinks it is ridiculous!

[Nick:] Oh, God, I hate Shakespeare. That's right, I said it. [Nigel:] No!
[Nick:] I do, I hate Shakespeare. [Nigel:] Why?
[Nick:] I just don't get it how a mediocre actor from a measly little town is suddenly the brightest jewel in England's royal crown? Oh, God, I hate Shakespeare. His plays are wordy, but, oh, no, the great Shakespeare, that little turd, he has no sense about the audience; he makes them feel so dumb. The bastard doesn't care that my poor ass is getting numb.
[Ensemble:] How can you say that? How can you say that?
[Nick:] It's easy; I can say it 'cause it's absolutely true.
[Ensemble:] Don't be so grievous, the man is a genius.
[Nick:] His genius is he's fooling all of you.
[Nigel:] But he's brilliant, what majesty flows from his pen. His poetry soars like a sweet violin. God's own inspiration, like lightning doth strike him, and he captures my soul.
[Nick:] You sound just like him! [Nigel:] Really? Thanks!
[Nick:] You should hate Shakespeare. [Nigel:] Well, I don't, I try to emulate Shakespeare.
[Nick:] Well, there's your problem, you're so blinded by The Bard, who's such a pompous little man.
[Nigel:] Why is it a problem to admit that I'm a fan?
[Nick:] 'Cause he's a hack with a knack for stealing anything he can.
[Ensemble:] How can you say that? How can you say that? The man really knows how to write a brilliant play. You wish you could pen one. We wish we were in one.
[Nick:] I just wish that he would go away.
[Ensemble:] I think by now, we sort of know you hate Shakespeare.
[Nick:] Shmakeshmeare! The way he feigns humility when all he does is gloat, the way he wears that silly, frilly collar 'round his throat, the poster child for why no one should ever procreate, let me make a shorter list and I will give it to you straight! Every little thing about Shakespeare is what I hate!
[Ensemble:] Hates, he hates, he clearly surely, really, truly hates Shakespeare! [Nigel:] Don't hate!

IT WAS A LOVER AND HIS LASS (*As You Like It* Act 5 Scene 3)

Thomas Morley (England @1557-1602)

Morley was the most famous composer of secular music in Elizabethan England, and the composer of the only surviving contemporary settings of verse by Shakespeare. He lived for a time in the same parish as Shakespeare, and a connection between the two has been long speculated, though never proven. Copies of this piece have survived from the early seventeenth century.

—If one phrase above all others sums up Elizabethan song-making, it's 'hey nonny nonny'.

A duet sung by two pages:

It was a lover and his lass, With a hey, and a ho, and a hey nonny-no,
That o'er the green cornfield did pass,
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding; Sweet lovers love the spring.
This carol they began that hour,How that a life was but a flower *In springtime, ...*
And therefore take the present time,For love is crownèd with the prime, *In springtime,*

FULL FATHOM FIVE (*The Tempest* Act 1, Scene 2)

Robert Johnson (c. 1583 – 1633)

Robert Johnson was an English composer and lutenist. His father was lutenist to Elizabeth I. Johnson worked with Shakespeare providing music for some of his later plays. He is the only composer known to have composed the original settings of Shakespeare's lyrics. While other contemporary settings of Shakespeare's lyrics exist, for example those by Morley, they have not been proved to be connected to a stage performance. Other settings can be found by Purcell, Ives, Vaughan Williams and Stravinsky.

—"Full Fathom Five" is the second stanza of "Ariel's song." It addresses Ferdinand, who with his father has just gone through a shipwreck in which the father supposedly drowned. (An object lost in five fathoms of water would be considered irretrievable.) In performance it is sometimes sung and sometimes spoken.

Full fathom five thy father lies; Of his bones are coral made;
Those are pearls that were his eyes; Nothing of him that doth fade,
But doth suffer a sea-change (metamorphosis) Into something rich and strange.
Sea-nymphs hourly ring his knell: Ding-dong. Hark! now I hear them — Ding-dong, bell.

WHERE (WHEN) GRIPING GRIEF (*Romeo and Juliet* Act 4, Scene 5) Richard Edwards (Somerset, 1525-1566)

Edwards was an English poet, playwright, and composer. "When grypinge griefes" was printed in "The Paradies of Dainty Devises" in 1576.

—Juliet has been found dead by the Nurse. Peter, the personal servant of Nurse, appears as comic relief. He requests a happy tune of his fellow musician, but they refuse. "Silver" refers to a musician's pay.

Where griping grief the heart would wound	O heavenly gift, that turns the mind,
And doleful dumps the mind oppress,	Like as the stern doth rule the ship,
There music with her silver sound	Of music whom the gods assigned,
Is wont with speed to give redress	To comfort man whom cares would nip,
Of troubled minds, for ev'ry sore,	Since thou both man and beast doth move,
Sweet music hath a salve in store.	What wise man then will thee reprove.

HEIGH-HO! FOR A HUSBAND (*Much Ado About Nothing* Act 2, Scene 1)

John Gamble (d. 1687)

A composer and musician in the court of Charles I and Charles II of England, Gamble worked in the King's Company on the stage, taught music and performed, and played cornett in the King's wind band. He lost all of his money in the Great Fire of London, and later lost all of his positions at court with the rise of James II.

According to his will, he died "crazed and infirm of body."

—Beatrice is a prime example of one of Shakespeare's strong female characters. She refuses to marry because she has not discovered the perfect, equal partner and because she is unwilling to forfeit her liberty and submit to the will of a controlling husband.

1. There was a maid the other day, who sighed sore, "God wot",
And she said, "All wives might have their way, But maidens, they might not.
Full eighteen years have passed." she said, "Since I, poor soul, was born.
And if I chance to die a maid, Apollo is forsworn".
And this was still her cry: "Heigh ho for a husband, Heigh ho for a husband!"
Still this was her song. "I will have a husband, have a husband, Be he old or young."
2. An ancient suitor to her came. His beard was almost gray.
Tho' he was old, yet she was young, She would no longer stay.
But to her mother went this maid. And told her by and by,
That she a husband needs must have, And this was still her cry: "Heigh ho for a husband....."
3. "A wedded life, ah! well-a-day, It is a hapless lot!
Young maids may marry, be they gay, Young wives, alas, may not!
A twelve-month is too long to bear This sorry yoke," she said,
"Since wives they may not have their will, 'Tis best to die a maid!
Heigh ho with a husband! Heigh ho with a husband! What a life lead I!
Out upon a husband, such a husband, Fie, fie, fie, Oh! fie!"

GREENSLEEVES (Mentioned in *The Merry Wives of Windsor*)

ALL SING

There is a persistent belief that this was composed by Henry VIII for his future queen Anne Boleyn. However, the piece is based on an Italian style of composition that did not reach England until after Henry's death. —In *The Merry Wives of Windsor*, the character Mistress Ford refers twice to "the tune of 'Greensleeves'", and Falstaff later exclaims: Let the sky rain potatoes! Let it thunder to the tune of 'Greensleeves'! These allusions indicate the song was already well known at that time (1597). In Shakespeare's time, a sleeveless upper garment like a bodice went over a linen shift, and sleeves were then laced on. A pair of sleeves could be made of a rich fabric or embroidered, and might be given as a gift.

1. Alas, my love, you do me wrong to cast me off discourteously.

For I have loved you well and long, delighting in your company.

Refrain: Greensleeves was all my joy, Greensleeves was my delight.

Greensleeves was my heart of gold, and who but my lady Greensleeves.

2. I have been ready at your hand to grant whatever you would crave;

I have both wagered life and land, your love and goodwill for to have. Refrain

AN SYLVIA (*The Two Gentlemen of Verona* Act 4, Scene 2)

Franz Schubert (1797-1828)

Composed in 1826, (D. 891; Op. 106, No. 4) with a German translation by Eduard von Bauernfeld. One of three Shakespeare texts that Schubert set to music, *An Sylvia* was composed during a peak in his career around the time he was writing his Ninth "Great" Symphony, two years before his death. It was dedicated to a donor, Marie Pachler, a successful woman, talented pianist and composer who knew Beethoven personally and enjoyed inviting musicians to her house for entertainment.

—One of Sylvia's many suitors, Proteus arranges to sing this ode under Sylvia's window, ostensibly on behalf of Thurio, but as Sylvia well knows, really on his own behalf. One of the reasons Sylvia is so important in Shakespearean literature is that she challenges the traditional gender roles of the time. Despite being pursued by two men, she refuses to be objectified or controlled by them, and ultimately takes matters into her own hands. This defiance against societal norms is a recurring theme in Shakespeare's work and is particularly evident in Sylvia's character.

1. Who is Silvia? What is she,

That all our swains commend her?

Holy, fair, and wise is she;

The heaven such grace did lend her,

That she might admirèd be.

2. Is she kind as she is fair?

For beauty lives with kindness.

Love doth to her eyes repair,

To help him of his blindness;

And, being helped, inhabits there.

3. Then to Silvia let us sing, That Silvia is excelling;

She excels each mortal thing Upon the dull earth dwelling;

To her let us garlands bring.

MIDSUMMER NIGHT'S DREAM Op.61, no.3 (Act 2, Scene 2)

Felix Mendelssohn (1809-1847)

(arr. by Emily Crocker)

In 1826, near the start of his career, Mendelssohn wrote a concert overture for *Ein Sommernachtstraum* (*A Midsummer Night's Dream*). Sixteen years later, in 1842, only a few years before his death, he wrote incidental music (Op. 61) for a production of the play, using the existing overture as the first of its 14 numbers. The incidental music includes his famous "Wedding March." "Ye spotted snakes" ("Bunte Schlangen, zweigezünge"), originally titled "Lied mit Chor" opens Act 2, Scene 2.

—The fairies sing a lullaby for Titania as they perform their duties of keeping all unpleasantness — spotted snakes, spiders, and beetles — away from their queen.

Ye spotted snakes with double tongue, Thorny hedgehogs, be not seen;

Newts and blind-worms, do no wrong, Come not near our fairy queen.

Philomel, with melody, Sing in our sweet lullaby; Lulla, lulla, lullaby, lulla, lulla, lullaby:

Never harm nor spell nor charm, Come our lovely lady nigh; So, good night, with lullaby.

Weaving spiders, come not here; Hence, you long-legg'd spinners, hence!

Beetles black, approach not near; Worm nor snail, do no offence. Philomel, with melody...

DOUBLE, DOUBLE TOIL AND TROUBLE (*Macbeth: Act 4, Scene 1/ Harry Potter and the Prisoner of Azkaban*)

John Williams (b. N.Y.C, 1932)

Williams studied at UCLA, Juilliard, and Eastman School of Music. He aspired to be a concert pianist until he heard Van Cliburn play. He then turned to composition. Williams is regarded as one of the most influential film composers. Viewing the rough cut of *Schindler's List*, he told Spielberg, "I really think you need a better composer than I am for this film." Spielberg replied, "I know, but they're all dead." His work has influenced other film composers, as well as contemporary classical and popular music. His compositions, academic honors, and his nominations and awards are legion, including five Oscars and 25 Grammys.

—The witches' songs, sung over a boiling cauldron, give hint to what dark desires "burn" in Macbeth's over-ambitious mind (Extracted from the original Shakespeare text.)

Double, double toil and trouble;	Eye of newt and toe of frog,
Fire burn and caldron bubble.	Wool of bat and tongue of dog,
Double, double toil and trouble;	Adder's fork and blind-worm
Something wicked this way comes!	Lizard's leg and owlet's wing

In the cauldron boil and bake,
fillet of a fenny snake
Scale of dragon, tooth of wolf,
witches' mummy, maw and gulf.

SPRING (*Love's Labor's Lost, Act 5, Scene 2*)

John T. Edel (b. 1973)

—The speaker tells a cautionary tale for all the "married men" in the house. The song is actually about wives cheating on their husbands. The reference to the cuckoo mocking married men is the clue: *cuckoo* sounds like *cuckold*, which is an old term for the husband of an unfaithful wife, and an allusion to the cuckoo's trick of laying its eggs in another bird's nest. Suddenly this idyllic scene turns sour.

When daisies pied and violets blue	When shepherds pipe on oaten straws,
And lady-smocks all silver-white	And merry larks are ploughmen's clocks,
And cuckoo-buds of yellow hue	When turtles tread, and rooks, and daws,
Do paint the meadows with delight,	And maidens bleach their summer smocks,

The cuckoo then, on every tree, Mocks married men; for thus sings he:
"Cuckoo; Cuckoo, cuckoo!" O, word of fear, Unpleasing to a married ear!

HARK, HARK THE LARK (*Cymbaline, Act 2, Sc. 3*) The Deep River Boys (edited by BWCC member Joyce Gibrick)

The Deep River Boys met at what is now Hampton University in Virginia. Active from the mid-1930s and into the 1980s, the close harmony group performed spirituals, gospel, R&B and folk. During World War II, they toured extensively for the USO. They appeared on *The Ed Sullivan Show* and performed for Queen Elizabeth and President Eisenhower. They also performed with Count Basie and Fats Waller. They were especially popular in Sweden and Norway .

Their song *Honey Honey*, was based on a 'Comic Folk-Song' published in 1885 with the title "Your Little Liza Loves You". The song became so popular in Cornwall it is often listed as a Cornish folk tune. At some point they cleverly added the Shakespeare text.

—Cloten, an arrogant, contemptible cad, forces his suit on Imogen in her husband's absence. He brings musicians to a room adjoining Imogen's bedroom and bids them play and sing.

Hark, hark! the lark at heaven's gate sings, And Phoebus 'gins arise,
His steeds to water at those springs On chaliced flowers that lies;
And winking Mary-buds begin To ope' their golden eyes:
With every thing that pretty is, My lady sweet, arise: Arise, arise.

BLOW, BLOW, THOU WINTER WIND (*As You Like It* Act 2 Scene 7)

John Rutter (London, 1945)

Sung by Jacqueline Andersen, Soprano

Rutter is a composer, conductor, editor, arranger, and record producer, mainly of choral music.

—In the song, Amiens compares the harshness of the winter wind with the ungratefulness of human beings, finding the latter to be much more unkind. The same play gave us one of Shakespeare's most famous quotes: 'All the world's a stage.'

Blow, blow, thou winter wind,	Freeze, freeze, thou bitter sky,
Thou art not so unkind	That dost not bite so nigh
As man's ingratitude;	As benefits forgot:
Thy tooth is not so keen,	Though thou the waters warp,
Because thou art not seen,	Thy sting is not so sharp
Although thy breath be rude.	As friend remembered not.

Heigh-ho! sing, heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly! This life is most jolly.

TONIGHT (from *West Side Story* inspired by *Romeo and Juliet*)

Leonard Bernstein/Stephen Sondheim

—You know the story.

ALL SING

Tonight, tonight, Won't be just any night, Tonight there will be no morning star.

Tonight, tonight, I'll see my love tonight! And for us, stars will stop where they are.

Today, the minutes seem like hours, The hours go so slowly, And still the sky is light.

Oh moon, grow bright, And make this endless day, endless night, tonight.

COME, GENTLE NIGHT (*Romeo and Juliet*, Act 3, Scene 2)

Jonny Priano (b. @ 1985)

—Juliet is impatiently awaiting the arrival of Romeo and addresses the night, wanting it to hurry on its way that it may bring Romeo to her.

Come, gentle night, come, loving, black-browed night, Give me my Romeo.
And when I shall die, Take him and cut him out in little stars,
And he will make the face of heaven so fine That all the world will be in love with night
And pay no worship to the garish sun.

THREE MADRIGALS

Emma Lou Diemer (b. Kansas City, MO, 1927)

Diemer has advanced degrees in composition from the Yale Music School and at the Eastman School of Music. She studied in Brussels, Belgium on a Fulbright Scholarship. In 1971 she moved from the East Coast to teach composition and theory at the University of California, Santa Barbara. At UCSB she was instrumental in founding the electronic/computer music program. She has won many awards.

O MISTRESS MINE (*Twelfth Night*, Act 2, Scene 3)

—Sir Toby gives the jester a sixpence to sing an ode to free-spirited, impulsive love. Carpe Diem!

O Mistress mine, where are you roaming? O stay and hear! your true-love's coming
That can sing both high and low; Trip no further, pretty sweeting,
Journeys end in lovers' meeting-- Every wise man's son doth know.
What is love? 'tis not hereafter; Present mirth hath present laughter;
What's to come is still unsure: In delay there lies no plenty,—
Then come kiss me, Sweet-and-twenty, Youth's a stuff will not endure.

TAKE, OH, TAKE (*Measure for Measure* Act 4, Scene 1)

—Sung by a boy to Mariana, the woman whom Angelo promised to marry before abandoning her.

Take, oh take those lips away, That so sweetly were forsworn,
And those eyes: the breake of day, Lights that do mislead the Morn;
But my kisses bring again, bring again, Seals of love, but sealed in vain, sealed in vain.

SIGH NO MORE LADIES (*Much Ado About Nothing* Act 2, Scene 3)

—The story revolves around two sets of lovers and their ups and downs as others trick them into believing their other half has been unfaithful. At the request of the prince, Don Pedro, this tune is performed by Balthasar, the court singer, who is addressing the main manipulators.

Sigh no more, ladies, sigh no more,	Sing no more ditties, sing no more,
Men were deceivers ever;	Of dumps so dull and heavy;
One foot in sea, and one on shore,	The fraud of men was ever so,
To one thing constant never.	Since summer first was leavy.

Then sigh not so, But let them go, And be you blithe and bonny,
Converting your sounds of woe Into 'hey nonny, nonny'.

MUSIC TO HEAR (*Sonnet 8* of Shakespeare's 154 Sonnets)

Paul Ayres (b. 1970)

Ayres studied music at Oxford University, and now works freelance as a composer, choral conductor, organist, and accompanist.

Ayres: "I wanted the first section to be entertaining, challenging and fun, with its tongue-twisters and fast renditions of arcane language. "Mark how one string" uses the notes of the open strings of a violin. And some of the shapes are examples of the melodic minor scale." This work ends with a "speechless song."

—This sonnet was addressed to "Fair Youth."

Music to hear, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy:
Why lov'st thou that which thou receiv'st not gladly,
Or else receiv'st with pleasure thine annoy?
If the true concord of well-tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear.
Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering;
Resembling sire and child and happy mother,
Who, all in one, one pleasing note do sing:
Whose speechless song being many, seeming one,
Sings this to thee: 'Thou single wilt prove none.'

*How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
The Merchant of Venice*

BERKELEY WOMEN'S COMMUNITY CHORUS

ARTISTIC DIRECTOR: Debra Golata

ASSISTANT DIRECTOR/SOLOIST: Jacqueline Andersen

PIANO: Kenji Higashihama

VIOLA DA GAMBA: Amy Brodo

VIDEO & AUDIO & Tech.: Freddy Grande

PROGRAM EDITORS: Teresa Countryman and Laurie Swiaddon

RECEPTION: Karen Chapman

Director Debra Golata has been associated with Berkeley Community Chorus and Orchestra for over 30 years as soloist, vocal clinician and now conductor for the Women's Chorus. She has her M.A. in choral conducting and she has studied voice, acting and dance in San Francisco, New York City and Santiago de Compostela, Spain. She sang with the acclaimed Philharmonia Baroque Orchestra Chorale for 15 years. She has performed as soloist in England and India and she has concertized throughout the United States and Mexico with classical guitarist Jon Harris. She is organist and music director at Northbrae Community Church, conducts the chamber group, Vox Cordis, and teaches private voice and piano.

Jacqueline Andersen, Assistant Director, has worked with Debra Golata and the BWCC since its inception. Her background in voice includes musical theatre, opera, art song and choral works. She has taught voice/piano for over 30 years, is the cantor and soprano soloist for Northbrae Community Church, has her B.A./M.A. in Music, and studied at Berkeley Rep School of Theatre and Studio A.C.T. She has performed with Woodminster, TheatreWorks, and other local musical theatre companies.

Kenji Higashihama is a pianist, music director, and music educator. Classically trained, he grew up playing gospel music for church services and arranging for vocal ensembles which led to his work in musical theatre as a music director, keyboard programmer, and performer. He has worked with many performing arts organizations such as Leshner Center for the Arts, Berkeley Rep, the San Francisco Gay Men's Choir, La Jolla Playhouse, and the Piedmont Children's Chorus.

Amy Brodo (viola da gamba) performed for many years in Italy, Israel, and England (including Andrew Parrott and the Taverner Players). She has performed with the California Bach Society, Magnificat Baroque Orchestra, and American Bach Soloists, and in the Santa Cruz Baroque and Berkeley Early Music Festivals. She has recorded for many record labels. Ms. Brodo is principal cello with the Livermore Opera Company, and she is an active teacher and adjudicator. She is founder of Harmonia Felice, a period instrument group.

ACKNOWLEDGEMENTS:

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Thank you to Helene and Bill Whitson for the risers.

Deep gratitude to Jacqueline Andersen. Your talents and help are immeasurable.

I particularly wish to acknowledge the members of this chorus for your dedication, hard work, preparation, courage, and fabulous musicianship. Thank you for adapting to the Covid challenges, rehearsing masked. Thank you for coming to extra rehearsals, voice classes and sectionals, and for putting up with my often crazy vocal ideas and demands. Thank you for volunteering for many tasks. You are a precious community and music has been "the food of love." Sing ON!

BWCC FALL 2023 REGISTRATION: REHEARSALS BEGINNING LATE AUGUST

REHEARSALS: Thursdays, beginning late August, 7-9pm

Northbrae Community Church, 941 The Alameda, Berkeley. Also on YOUTUBE.

PERFORMANCE: SUNDAY NOVEMBER 19, 2023

FOR MORE INFORMATION SEE <https://bcco.org/womens-chorus/> IN LATE SUMMER

The women's chorus was formed under the auspices of Berkeley Community Chorus and Orchestra (BCCO). The repertoire is classically based but also includes selections from world music and jazz standards.

Like BCCO, it is a non-auditioned chorus. Please join us.