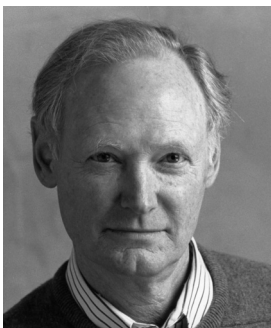


Kirke Mechem

Operas

learn more at www.schirmer.com



Kirke Mechem is a prolific composer with a catalogue of over 250 works. He enjoys an international presence, as ASCAP recently registered concert performances of his music in 42 countries. Born and raised in Kansas and educated at Stanford and Harvard Universities, Mechem conducted and taught at Stanford, and served as composer-in-residence for several years at the University of San Francisco. Mechem also lived in Europe, spending three years in Vienna where he came to the attention of Josef Krips,

who later championed the composer's symphonies as conductor of the San Francisco Symphony. He has been honored and recognized for his contributions from such organizations as the United Nations, the National Endowment for the Arts, the National Gallery, the American Choral Directors Association, and the Music Educators National Conference. He was presented with a lifetime achievement award from the National Opera Association.

ITEMS FOR SALE

Tartuffe

Libretto available from Hal Leonard 50482139

Vocal Score available from Hal Leonard 50480347

PHOTO CREDITS

Front Cover, West Bay Opera Association; *Tartuffe*, Olaf Struck, Theater Hagen; *John Brown*, Lyric Opera of Kansas City; *The Rivals*, Skylight Opera Theatre; Back Cover, Sigma Alpha Iota

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Kirke Mechem

Operas



Tartuffe



Opera in Three Acts
 Duration: 2 hours, 10 minutes

Libretto in English by the composer, based on the play by Molière. German translation by Thomas Martin.

WORLD PREMIERE
 May 27, 1980
 San Francisco Opera

CAST AND ORCHESTRATION
 2S, 2Mz, T, 2Bar, B; one silent role; optional chorus
 2(pic).2.2(bcl).2+cbn/2.1[in C].1.0/timp(perc).perc/hp/str
 alt.: 1111/1110/perc/hp/str (min 1.1.1.1.1)

SYNOPSIS
 Tartuffe, a religious hypocrite, insinuates his way into Orgon's house and tries to marry his daughter. Orgon's wife, Elmire, sees through Tartuffe and plots to trick him into seducing her in order to open Orgon's eyes. Tartuffe, however, takes control of the house and wants to get the owner arrested, members of the family disguise themselves as officials of the crown and drive Tartuffe away.

"...a brilliant jewel, a delicious hit, right on the mark....The score is inspired, handsomely suited to the purpose and wildly effective at every turn....a masterful accomplishment."

—San Francisco Chronicle

John Brown



Opera in Three Acts
 Duration: 2 hours, 7 minutes

Libretto in English by the composer

WORLD PREMIERE
 May 3, 2008
 Lyric Opera of Kansas City

CAST AND ORCHESTRATION
 S, Mz, 3T, Bar, B-Bar, B; chorus
 3332/4331/timp.2perc/hp/str

SYNOPSIS
 The opera details the events leading up to and surrounding the abortive attempt by John Brown, a charismatic abolitionist, to destroy American slavery by force of arms. However harsh and single-minded his struggle for black freedom, Brown's story concerns issues key to the historical development of America and perhaps still central to its fate. Following an unsuccessful attack in 1859 on the US arsenal in Virginia, Brown, who had confided to Frederick Douglass that he, like Moses, was chosen by God to lead the slaves to freedom, is sentenced to execution by hanging. As the opera closes, Douglass proclaims, 'You cannot bury him! As long as men love freedom, John Brown will never die.'

"With unabashedly lush solo and choral writing, a shimmering orchestral backdrop and a raw-nerved story of continued relevance, this opera is a natural almost from start to finish.... Mechem's musical language is approachable but complex...spiced by unexpected harmonic turns and orchestral color.... It is an opera that I suspect will take on a life of its own...could easily become an iconic American classic."

—Paul Horsley, Kansas City Star

The Rivals

Comic Opera in Two Acts
 Duration: 1 hour, 55 minutes

Libretto in English by the composer, loosely based on Sheridan's play of the same name, now set in Newport, RI circa 1900.

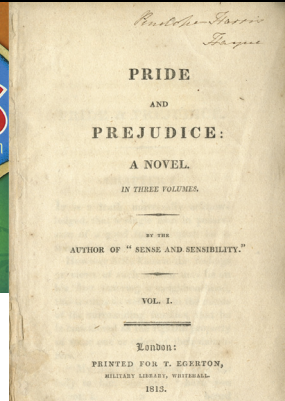
WORLD PREMIERE
 September 16, 2011
 Skylight Opera; Milwaukee, WI

CAST AND ORCHESTRATION
 2S, 2Mz, 2T, Bar, B-Bar, B; optional chorus
 2121/2110/perc/hp/str



SYNOPSIS
 Rich and dashing Jack has fallen in love with the heiress Lydia. Lydia is in love with a romantic fantasy: she wants to elope with some penniless artist and live in "charming poverty." Jack masquerades as a poor composer named Waverley and wins her heart, but Lydia's aunt, Mrs. Malaprop, will not hear of it. She and Jack's father, both unaware that "Waverley" is Jack, decide that Lydia should marry the real Jack. Jack now has to figure out how to reveal his true identity to Lydia without losing her, but Lydia eventually learns the truth and rejects him. Meanwhile, Baron von Hakenbock has been carrying on a secret correspondence with "Celia," whom he believes to be Lydia but who is really Mrs. Malaprop. He and one of Lydia's rejected suitors, Jasper Vanderbilt, prepare to fight simultaneous duels: Jasper with his rival, the non-existent Waverley, and the Baron with Jack. It all comes to a head on the dueling field. True love averts the duels, clears up the misunderstandings, and unites the proper pairs.

Pride and Prejudice



Opera in Two Acts
 Duration: 2 hours, 19 minutes

Libretto in English by the composer, based on the novel by Jane Austen

AVAILABLE FOR WORLD PREMIERE

ORCHESTRATION AND CAST
 4S, 2Mz, A, T, 2Bar, B-Bar, B; one silent role; optional chorus
 2222/2210/timp.perc/hp/str

SYNOPSIS
 A wealthy and single young man from London, Richard Bingley, has just moved into the Netherfield estate. At a ball he gives for his neighbors, Mrs. Bennet is overjoyed to see that Bingley is attracted to her eldest daughter, Jane. But her second daughter, the witty and independent Elizabeth, is slighted by Bingley's even wealthier friend, the proud and aristocratic Darcy. The spirited courtship between Darcy and Elizabeth – who at first cannot abide one another – is the main story of the opera. They not only misjudge each other, but are both victims of their own pride and prejudices. Only after much sparring and indignant misunderstandings do they come to recognize their own faults and true feelings, and can forgive themselves and each other.