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Curtain Up!

Gay Men's Chorus of Washington, D.C.
Bruce Trinkley, Director

David Sisson Assistant Director

Theodore Guerrant
James Holloway Principal Accompanists

Robert Hahn Sign Language Artist

March 14 & 15, 1986
University Auditorium
The University of the
District of Columbia
4200 Connecticut Avenue, N.W.
Washington, D.C.

Produced by Federal City Performing Arts Association

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A Note from Our Producer

Welcome to "Curtain Up!"

Tonight we present to you a program of broad musical tastes with selections ranging from grand opera to the Broadway musical stage and most everything in between.

In essence, we offer something for everyone. We hope you enjoy it.

Now sit back, relax and "let's go on with the show!"

Jeffrey C. Van Luyn
Concert Producer

P.S. We hope you'll join us in June for our Kennedy Center debut. See you there!

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David Sisson, Assistant Director
Theodore Guerrant and James Holloway,
Principal Accompanists
Philip M. Rogerson, Vocal Coach

A Few Good Men

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At the Opera — I

"Steuermann! Lass die Wacht!" Sailors' chorus from *Der fliegende Holländer*

Richard Wagner

Hofoper
Dresden
January 2, 1843

A Dutch sea captain, weathering the Cape of Good Hope in a violent gale, swore he would do it, even if it took forever; the Devil, hearing the oath, condemned him to sail until Judgment Day unless he find a woman who would love him faithfully until death. Once every seven years the Dutchman is allowed ashore in search of the woman who will redeem him through faithful love. The curtain rises...

Steuermann, Lass die Wacht!	Tillerman! Leave your watch!
Steuermann! Her zu uns! Ho! He! Je! Ha!	Tillerman! Come with us! Ho! Hey! Yay! Ha!
Hisst die Segel auf! Anker fest!	Hoist the sail back in! Anchor firm!
Steuermann her!	Tillerman, here!
Fürchten weder Wind noch bösen Strand,	Fearing neither wind nor rocky strand,
wollen heute 'mal recht lustig sein!	Willing for today right merry be!
Jeder hat sein Mädel auf dem Land,	Each one has his maiden on the land,
Tabak und guten Brantewein!	wonderful tobacco there and good brandywine!
Hussassahe! Klipp'und Sturm draus	Whoosh-assa-hey! Cliff and storm gone!
Hallohohe! lachen wir aus!	Hallo-ho-hey! Laughing out loud!
Segel ein, Anker fest!	Sails are in, Anchor fast!
Her, komm und trink mit uns!	Here! Come and drink with us!

"Beglückt darf nun dich" Pilgrims' chorus from *Tannhäuser*

Richard Wagner

Hofoper
Dresden
October 19, 1845

Some said Wagner was pornographic; others that he was merely unplayable and unsingable. Tannhäuser, consort of Venus (or Holda, spring goddess, depending on your mythology), must be granted forgiveness from the Pope in order to marry the comely Elisabeth, daughter of the Duke of Thuringia. This is what the pious pilgrims popeward sang, and what they sang returning.

Beglückt darf nun dich, o Heimath ich schauen;	O Homeland, gladdened I see thee
und grüssen froh deine lieblichen Auen;	and greet in joy your lovely fields
nun lass ich ruh'n den Wanderstab,	My pilgrim staff I now let rest,
weil Gott getreu ich gepilgert hab'!	Since God my faithful journey's blessed.
Durch Sühn und Buss' hab' ich versöhnt	Repentant, with Him I am atoned
den Herren, dem mein Herze fröhnt,	The Lord, for whom my heart upbounds,
der meine Reu' mit Segen krönt,	The Lord, my pain His blessing crowns,
den Herren, dem mein Lied ertönt,	The Lord, for whom my song resounds,
den Herren, dem mein Lied ertönt!	The Lord, for whom my song resounds.

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er geht einst ein in der Seligen Frieden,	As he enters into blessed peace;
vor Höll' und Tod ist ihm nicht bang'	'Gainst Hell and Death he holds no fears
drum preis' ich Gott mein Lebelang!	— While I praise God through all my years:
Hallelujah! Hallelujah! in Ewigkeit!	Alleluia! Alleluia! Forever!

"Pane, consolati" Pier Francesco Cavalli
from ***La Calisto***

Teatro San Apollinaire
Venice
1651

SYLVANO, A WOOD SATYR ..... GREGG HOFFMANN-RUSSELL
SATIRINO, ANOTHER WOOD SATYR ..... MICHAEL BOHN

The wood-god Pan is rebuffed by the goddess Diana after he declares his love for her. Two satyrs, Sylvano and Satirino, comfort him, and are soon joined by a chorus of wood-creatures.

Pane consolati,	Pan, be comforted;
ch'in letto morbido di fiori,	we will see your fretting vanish
il torbido svanir, vedremoti.	in a soft bed of flowers.
Pane, coi fremiti	Pan, your anguish will
da morte a'gemiti.	tremble itself to death.

Gavotte music by Jules Massenet
from ***Manon*** libretto by Meilhac and Gille
Amy Burton, guest soprano

Opéra-Comique
Paris
January 19, 1884

Manon, on her way to convent school, is wooed by an old roué (the Minister of Finance) and a handsome, young, ardent, upperclass gentleman, Chevalier des Grieux. She inspires in him a love for which he almost ruins his life in his efforts to satisfy her whims and expensive tastes; he steals, lies, borrows money, gambles, is imprisoned, and winds up in Louisiana. She bounces around, taking whatever she can as a coquettish gigolette, and dies of exhaustion... In happier times she sang:

Je marche tous les chemins	I go my merry way
Aussi bien qu'une souveraine;	so lovely to be seen;
On s'incline, on baise ma main,	they bow, they kiss my hand,
Car par la beaute jé suis reine!	by my beauty I'm a queen!
Mes chevaux courent à grands pas;	The men race to keep up
Devant ma vie aventureuse,	with all my intrigues plucky,
Les grands s'avancent chapeau bas;	The great take off their hats;
Je suis belle, je suis heureuse!	I'm so pretty! so happy-go-lucky!
Autour de moi tout doit fleurir!	Around me all must blossom!
Je vais à tout ce qui m'attirent!	I'll handle all I can attract!
Et, si Manon devait jamais mourir,	And should Manon ever die, my friends,
Ce serait, mes amis, dans un eclat de rire!	it will be in a giggle attack!

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Obéissons quand leur voix appelle
Aux tendres amours, toujours, toujours,
Tant que vous êtes belle,
Usez les compter vos jours!

Always, always obey when
the tender voice of love calls,
while you're pretty,
count your days!

Profitons bien de la jeunesse,
Des jours qu'amène le printemps;
Aimons, rions, chantons sans cesse!
Nous n'avons encor que vingt ans!

Take advantage of your youth,
in days of spring and plenty;
love! laugh! sing! don't stop!
you'll never again be twenty!

Le coeur, hélas! le plus fidèle,
Oublie un jour l'amour,
Et la jeunesse ouvrant son aile
a disparu sans retour.

Alas, the most faithful heart,
forgets a day of passion burning,
and youth opens its wings
and flies away without returning.

Profitons bien de la jeunesee,
Bien court, hélas! est le printemps!
Nous n'aurons pas toujours vingt ans!

Take advantage of your youth,
alas, too short, the spring and plenty!
love! laugh! sing! don't stop!
you won't always be twenty!

Soldiers' Chorus
from ***Faust***

Charles Francois Gounod
libretto by Michel Carré and Jules Barbier

Théâtre-Lyrique
Paris
March 19, 1859

Faust forsakes the Riddle of the Universe in order to be young again; in the meantime, Marguerite falls in love with him and gets pregnant. This is not convenient at all. This rousing chorus is the high point of *Faust* and was played for Queen Victoria on her deathbed. In fact, Gounod delayed production of *Faust* because its principal competition came from an opera *Ivan the Terrible* which included lavish staging and fireworks.

VALENTIN, BROTHER TO MARGUÉRITE ..... RICH FROMM
SIEBEL, A YOUTH WHO LOVES MARGUÉRITE ..... KEVIN DOSS

Déposons les armes, déposons les armes,
Dans nos foyers enfin, nous voici revenues,
Nos mères en larmes, nos mères et nos soeurs
ne nous attendront plus.

Lay aside your arms here,
back again to our hearths we return,
our crying mothers and sisters
need no longer wait for us.

Valentin: Eh! For sure! It's Siebel! *Siebel: I was just...* V: Come, quick, to my arms! And Maguerite? *S: She is in church, I believe...* V: Yes, pray God for me! Dear sister! How she will give an attentive ear to the story of our battle!

Oui, c'est plaisir dans les familles
De conter aux enfants qui frémissent tout bas
Aux viellards, aux jeunes filles,
La guerre et ses combats.

Yes, what a joy in our families to tell
to the children who tremble on the floor,
to graybeards, to young maidens, of
the battles and the war.

Gloire immortelle de nos aïeux,
Sois nous fidèle, mourons comme eux!
Et sous ton aile, soldats vainquers,
Dirige nos pas, enflamme nos couers!

Glory immortal to those of old!
Let us be faithful, dying as they did!
Under their wings these soldiers bold,
Direct our steps, inflame our hearts!

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Pour toi, mère patrie, affrontant le sort,	For you, Mother Country, confronting fate,
Tes fils, l'âme aguerrie, ont bravé la mort.	Your sons, seasoned souls, have braved death.
Ta voix santé nous crie: En avant, soldats!	Your saintly voice cries: Forward, soldiers!
Le fer à la main courez aux combats!	Sword in hand, run into the breach!
Vers nos foyers, Hâtons le pas!	Towards our hearths, make haste your steps!
On nous attend, la paix est faite,	They wait for us, peace is made,
Plus de soupirs! No tardons pas.	no more longing! Don't be late.
Notre pays, nous tend les bras,	Our land gives us her arms in love,
L'amour nous rit, l'amour nous fête,	love laughs with us, love welcomes us,
Et plus d'un coeur fremit tout bas	and many hearts will quietly tremble
au souvenir de nos combats.	at our tale of our battles.

All Act I translations by J. Richard Norton.

In the Operetta — II

from **The Mikado**
Everett Waldo, bass
Gentlemen Quarterly, ensemble

music by Arthur Seymour Sullivan
words by William Schwenk Gilbert
arranged by Archibald T. Davison

Tonight observes the 101st anniversary of the opening night of Gilbert and Sullivan's classic.

Savoy Theatre
London
March 14, 1885

Nanki-Poo, the son of the Mikado, traveling in disguise, falls in love with Yum-Yum, the lovely ward of Ko-Ko, the Lord High Executioner. Ko-Ko, who never beheads anyone, is now informed by Pooh-Bah, the Lord High Everything Else, that he will lose his office unless there is an execution within the month. Nanki-Poo agrees to be the victim if he may marry Yum-Yum. When the Mikado is told that his son, Nanki-Poo, has been executed, he is positively furious, but luckily Ko-Ko's report was false, so all is well.

from **La Belle Hélène**

music by Jacques Offenbach
libretto by Meilhac and Halévy
arranged by G. Wallace Woodward

The Marx Brothers star in "A Day in Sparta, A War in Troy" as Offenbach lampoons the classic tale of the Trojan War.

Théâtre des Variétés
Paris
December 17, 1864

It's impossible to reduce the pomp and grandeur of the Trojan War to a few selections from *La Belle Hélène*, but at least you'll get the opening parade of Greek kings, their festive dances "The Bacchanale," and (after a ten-year squabble) their welcomed adieu to Paris and Helen, the romantic intrigue which started the classic uproar.

AJAX, KING OF SALAMIS	PAUL FADOUL
AJAX, KING OF LOCRIS	CHARLES BUTLER
ACHILLES, KING OF PHTHIOTIS	CRAIG BOWEN
MENELAUS, KING OF SPARTA	BOB WONNEBERGER
AGAMEMNON, KING OF ARGOS	JEFF VAN LUYN
PARIS, SON OF PRIAM, KING OF TROY	DAVID COOPER
HELEN, QUEEN OF SPARTA	DAVID NIETO
CALCHAS, HIGH PRIEST AND SOOTHSAYER	RICK ROSENDALL
ORESTES, SON OF AGAMEMNON	ANDY HORSLEY

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from **The Merry Widow** music by Franz Léhar

Just in time for a gay New Year's in Vienna, Lehar's *The Merry Widow* is a perennial operetta favorite.

Theater an der Wien
Vienna
December 30, 1905

ANNA ..... AMY BURTON
VICOMPTE CASCADA ..... B.J. SOBUS
RAOUL DE ST. BRIOCHE ..... PAUL FADOUL

What makes a Merry Widow merry? Anna happens to be intelligent, vivacious, sociable and very, very rich. With such wonderful assets, it's clear to see (and hear) why every eligible man in town wants her... and her bank account.

from **The Student Prince** music by Sigmund Romberg libretto by Dorothy Donelly

Jolson Theater
New York
December 2, 1924

KATHIE ..... AMY BURTON
VON ASTERBERG ..... CRAIG BOWEN
LUCAS ..... BEN ANDERSON
DETLEF ..... DAVID SISSON
PRINCE KARL FRANZ OF KARLSBERG ..... KEVIN DOSS

Additional sign interpretation assisted by J. Richard Norton

Sigmund Romberg wrote this touching tale of of a Prince who falls in love with a waitress during his courtship of Lillian Harris (he married her three months after the show's opening), despite recurrent opposition from his employers, the Shubert Organization/Brothers. Lee Schubert: "Who goes to the theater for opera? If a man wants opera he goes to the Metropolitan! Do you call this music?

The Shuberts were shocked that the text would not call for a line of pretty chorus girls, but in their place demand a male chorus of 40 voices. "Forty men singing that crap? Who needs it? Twenty men is enough, and that's final," ruled Lee Shubert. They feared a major turkey.

But Sigmund stuck to his guns. And what they got was capacity houses for years, nine touring companies, and Witmark, their music publishing house, was rescued by sheet music sales from the verge of bankruptcy and went on to become a major power in Tin Pan Alley.

Dad and Mom Romberg wanted Sigmund to be an engineer, but Siggy had music in his soul. They agreed for him to take a year off from college to think about it. Siggy spent two weeks in London then headed for New York, where he got a $7-a-week job in a pencil factory. The next week he got a piano-playing gig for $15-a-week at the Cafe Continental on Second Avenue, then moved to the Pabst-Harlem Restaurant on 125th Street.

Within three years he was leading a dance band at Bustanoby's Restaurant from 12 noon until 3 a.m. in the morning and was making a phenomenal $150-a-week. So much for engineering.

Later, Romberg became staff composer for the Shubert Brothers, where he gave George Gershwin his first Broadway exposure: "Making of A Girl" in *The Passing Show*, 1916 — and later did the same for Richard Rodgers in *Poor Little Ritz Girl*.

Romberg's film biography is played by Jose Ferrer in *Deep in My Heart*. *The Student Prince* was released by MGM in 1954 with Ann Blyth and Edmund Purdom (Mario Lanza marninixons his part).

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On Broadway — III

A Few Good Men

Fred Boyken, Director **Jeff Lea, Music Director**
Nancy Newell and Michael Rivard, Choreographers

"Raining In My Heart" music by Jim Wise
from ***Dames At Sea*** words by George Haimson and Robin Miller
Dennis Quinn, tenor arranged by Michael Rivard

"A New '30s Musical," this runaway sleeper in the 1968 off-Broadway season gave a boost to the young Bernadette Peters. *Dames At Sea* got its own jump start to New York from a 3-week summer stock production in Middletown, Virginia.

"Singin' In The Rain" music by Nacio Herb Brown
from ***Hollywood Revue of 1929*** words by Arthur Freed
Bob Wonneburger, tenor arranged by Terrie Russell

Introduced in MGM's *Hollywood Revue of 1929* by Cliff Edwards backed by Joan Crawford and Marie Dressler! Reintroduced in MGM's *Little Nellie Kelly* in 1940 by Judy Garland, and then sung to death in MGM's 1952 Gene Kelly classic.

"Let A Smile Be Your Umbrella" music by Sammy Fain
from ***It's A Great Life*** words by Irving Kahal and Francis Wheeler

Introduced by the fabulous Duncan Sisters in MGM's 1929 musical, *It's A Great Life*.

"Button Up Your Raincoat" music by Ray Henderson
from ***Follow Thru*** words by Bud DeSylva and Lew Brown

Introduced by Zelma O'Neal and Jack Haley in Paramount's *Follow Thru* (1929). The songwriting partnership of De Sylva, Brown and Henderson is chronicled in 20th Century-Fox's 1956 biomusical, *The Best Things In Life Are Free*.

"Singin' In The Rain"
(Reprise)

Gentlemen Quarterly

Phil Rogerson, Director

"Lida Rose" words and music by Meredith Willson

Meredith Willson wrote this barbershop number for *The Music Man*, then wrote a counterpoint to go with it. Easy work for John Philip Sousa's flutist (1921-1929), the composer for Charlie Chaplin's *The Great Dictator*, music director for the Tallulah Bankhead radio program and composer of "May the Good Lord Bless And Keep You" (1950), not to mention the Broadway musicals *Unsinkable Molly Brown, Here's Love*, and *1491*.

Gay Men's Chorus of Washington, D.C.

Ruth Gray, percussion **Mary Scott, bass**

Now it's time for some Broadway songs you've probably never heard before — some yet to hit Broadway stage, in fact — but well worth a listen, especially in Director Bruce Trinkley's arrangements. And "Old Friend" deserves to be a chestnut.

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"Anthem"
from ***Chess***
Ric Thomas Rice, tenor

words by Tim Rice
music by Benny Anderson and Bjorn Ulvaeus
arranged by Bruce Trinkley

Chess: like politics, like love. Each day there's one less variation left to play. After triumphing over an erratic American, the newly-crowned Russian world champion defects, certain he's made the right decision for freedom, certain he'll never be able to "leave" his Motherland. Now yoked with Benny and Bjorn of ABBA fame, Tim Rice writes a moving 20th-century hymn for expatriates, exiled by choice or circumstance from their people and their history, wherever they may now live.

National Theater
Washington, D.C.
January 1987

Scheduled for a D.C. run prior to its New York opening, *Chess* is already a successful concept album, made pop-famous by its "One Night in Bangkok."

"Old Friend"
from ***I'm Getting My Act Together And Taking It On The Road***

words by Gretchen Cryer
music by Nancy Ford
arranged by Larry Moore, NYCGMC

The saga of a middle-aged woman's decision to leave her housewife's life and become a band singer. At the end, she declares, "Music is my one Salvation, Singing is my Celebration."

Anspacher Theater
New York Shakespeare Festival
May 16, 1978

"These Eyes of Mine"
from ***Grind***
Robert Holmes, baritone

words by Ellen Fitzhugh
music by Larry Grossman
arranged by Bruce Trinkley

This short-lived tale of interracial romance in a Madison Street burlesque house in 1933 Chicago set Hal Prince back $4.7 million. Even fussy critic John Simon wrote "the best musical so far in this godforsaken season".

Mark Hellinger Theatre
New York
April 16, 1985

"Light at the End of the Tunnel"
from ***Starlight Express***
Jeb King, tenor
Bob Wonneberger, tenor

music by Andrew Lloyd Webber
words by Richard Stilgoe
arranged by Bruce Trinkley

The grand finale to this London production (still to cross the Atlantic) — ALW's paean to locomotion, perhaps it should be entitled "Trains" to attract all you "Cats"-fanciers.

Apollo Victoria Theatre
London
March 27, 1984

"Waitin' for the Light to Shine"
from ***Big River***
Ben Anderson, bass

words and music by Roger Miller
arranged by Bruce Trinkley
dedicated to Ted Guerrant and Jim Holloway

Huck rebels against his society, rejecting the values which would dictate he return his friend Jim to slavery. In so doing, the light shines as Huck reaches his moral decision at this Greatest Moment of American Literature.

Eugene O'Neill Theatre
New York
April 25, 1985

Marking the centennial of Mark Twain's *Huckleberry Finn, Big River* garnered 7 Tony awards.

FACE THE FACTS

FACT: There are 545 reported cases of AIDS in the D.C. area (1/26/86).

FACT: 289 of those persons have died

FACT: As of Jan. 26, the D.C. area has the FIFTH largest concentration of AIDS cases in America. Only New York City, San Francisco, Los Angeles and Miami have more cases.

FACT: About one out of every four gay and bisexual men tested at the Clinic for the HTLV III antibody are positive.

FACT: The only AIDS "vaccine" we now have is PREVENTION.

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Brooke
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Etiquette at the O·P·E·R·A

A Dozen Do's for Diva Devotees

By H.F.

Many of you were disappointed when our Christmas program did not include additional modern etiquette advice. Thank you for tuffing it out until spring. Fortunately this evening's concert provides yet another opportunity to expand the Cultural Baggage of the Civilized Man: Etiquette at the Opera.

1. Show up on time. Opera composers always provide a lengthy overture (sometimes called "ouverture") during which you can settle up for dinner, scout the audience, get caught up on the latest dirt and *still* have time to add highlights to your hair.

2. Leave your romantic disagreements at home; if the Greeks could call a truce for the Olympic games, you certainly can get through one evening, even if it's *Gotterdammerung*. Tact, however, demands that you excuse yourself for getting tickets the same night as the Orioles game.

3. Wear furs and dark opulent napped materials; refrain from gaudy bagatelles. The flicker of jewels in the audience can so easily distract the singers, many of whom are not working in any language they comprehend.

4. Take two pairs of opera glasses. There'll always be a hunky supernumerary you *both* want to ogle, and should his dance belt slip, the one of you *without* the opera glasses will sulk the rest of the evening. Above all, if occupying a mezzanine seat do not drop said opera glasses on those in the orchestra seating, no matter what happens to the dance belt.

5. Refrain from line-by-line translation, especially of languages you don't speak.

© 1986 by J. Richard Norton

6. Keep your subtle refined analyses for *after* the opera, perhaps at some romantic little bistro. Be helpful, however, should your date not be acquainted with the opera; provide him with *terse* explanations. "She's hot," "she's pregnant," and "she's dead" will get you through most operas.

7. No matter how tedious the second act, refrain from turning the program into so many little origami cranes. A handsome fourth-act minor-role baritone may send you scurrying to find his name among the production credits now nesting among the aviary in your sequined clutch. If you must keep your hands busy, bring that needlepoint gymbag project.

8. The following contains important technical information; please read it carefully:
"bravo" (bra-VOH) is for boys, "brava" (BRA-vah) is for girls. This becomes somewhat problematic in opera, where some male youth roles are played by sopranos, and for basses about whom you know *better*. If in doubt, be discrete; keep quiet and let some other joker commit the *faux pas*.

   In-service training: a stunning chorus gets the recognition "bravi!" (BRA-vee).

9. Even the most refined operagoer occasionally falls asleep, especially during certain chromatic stretches of Wagner. Don't announce this shortcoming, however, by showing up for the third act in your Pierre Cardin lounge robe with cookies and warm milk.

10. If you must provide commentary, be sure it's in a stage whisper so that everyone around you can hear, not just the lucky few you've accompanied. If attending *Carmen*, everyone's entitled to hear, "Work the cape, honey."

11. When queried about the performance, the following are useful responses should you be at a loss for words: about sopranos: "Well, *she* certainly does it different from Callas"; about baritones: "He's starting to show his age now, isn't he?"; about basses: "It's about time *he* went into arts management."

12. Stay for *all* curtain calls; this is invariably when something embarrassing or poignant occurs. It's also the only way you'll be able to tell if the newspaper critic stayed until the end, too.

Your warm applause is always appreciated. Opera, like the bumblebee, can provide the viewer with the indefinable contrast between its aerodynamic rational implausability and sheer childlike magical wonder. Accept and yield.

H.F. still writes the weekly GMCW membership newsletter, *Hot Flashes;* his analyst has recommended hydrotherapy and a course in Szechwan basketweaving.

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LOVE
Among the Scenarios

Love, you know, has never been easy. (This may surprise a few of you.) Nowhere else is it less easy than in the opera.

Before his death, operettist Jacques Offenbach *finally* wrote a piece which is undeniably opera: *The Tales of Hoffman* — a love's labor lost saga told by Hoffman in the taproom of a Nuremberg tavern, obviously the perennial site of many I-shoulda and I-coulda stories. Hoffman swears off love forever because of numerous amatory failures, most recently three failed intrigues with a mechanical kiss-me doll, a stage magician's bimbo, and a consumptive who sings herself to death. Sounds like an evening at your local piano bar... Honey, yawanna hear about failed love, have I got an earful!

The true opera aficionado is not really a music lover. He goes to the opera night after night in the hope of being there when someone very famous does something very embarrassing. Sort of like attending the Indianapolis 500 in order to see a flaming crash. Or going to your favorite club to see your old beau commit a notorious act of Public Indiscretion.

The Flying Dutchman (made notorious in Wagner's opera) has been cursed to sail the sea forever, unless some girl will give him Her All. Sailors have been using this line ever since. It's a lot like looking for a parking space in Dupont Circle on Saturday night. And too often, love is complicated by such similar parking place restrictions: it may be a nice location, but the size isn't right: and then you find one the right size and it's Geographically Undesirable. Or take *La Calisto*. (Please.)

La Calisto resembles nothing so much as *Dynasty* on a good night; though not even Alexis can change costume as fast as some of these characters change sex — or even species. In this woodland romp, Jupiter disguises himself as Diana, the chaste goddess of the hunt. Then Diana (the Real Girl) wafts in. She has admirers all over the place (specifically the forest of Arcadia), and nothing is quite so maddening as pursuing a beauty intent on preserving her virginity (or at least her coiffure). Diana spurns her admirers right and left (and male and female). Jupiter, lusty lecher that he is, will woo *any* warm wood creature and these woods are rife with randy satyrs. Beset with a kissyface Diana and a hissyface Diana, the suitors are perplexed as all get out (which is what Diana frequently says). This is the mythological origin of what contemporary couple counselors call "giving mixed signals."

"It's as French as the cancan or onion soup," observed opera commentator Milton Cross about Massenet's *Manon*. Manon is at the bus stop, waiting for the shuttle to come and cart her to the convent school, when what should happen but she turns the heads of a M. De Bretigny (a nobleman), Chevalier des Grieux (a young handsome ardent hunk), and Guillot de Morfontaine (although an old roué, the Secretary of the Treasury). De Bretigny sends her a small, tasteful limousine and the girl runs off to Paris with the young hunk instead! Well, luxury means more to this flirt than love and to make a long story short (which is impossible in opera) Manon is accused of being a prostitute and dies of consumption, des Grieux gets sent to Louisiana out-of-season, and Massenet rakes it in at the bank.

The opera, like love, provides an endless opportunity for awkward, even mortifying situations; this fact has never eluded either the directors of the Metropolitan or the producers of *The Love Boat*. When can I catch the next swan?

Explication par C. La Bowène avec l'assistance de Jean-Richard Surtitre.

Doug Hinckle/The Washington Blade

GAY MEN'S CHORUS

Now in its fifth season, numbering more than 100 performing and supporting members, the Gay Men's Chorus of Washington, D.C. sings a broad repertoire that includes classical choral works, Broadway and show music, traditional pieces, popular contemporary songs, and music arranged or written for GMCW and its ensembles.

Founded ten days after the national tour of the San Francisco Gay Men's Chorus took the Federal City by storm in June 1981, GMCW has grown and matured both as a musical ensemble and an organization; GMCW functions as a visible institution fostering pride within the gay and lesbian community and presents the gay experience in a positive way to the larger community.

Its track record is now impressive, with three appearances at Lincoln Center, including tandem joint concerts with the New York City Gay Men's Chorus in Washington and in New York City in June 1984.

GMCW has also appeared on concert stages with the Seattle Men's Chorus, the Gay Men's Chorus of Los Angeles, and the Gay Men's Chorus of Denver.

This June, GMCW will make its concert debut at the Kennedy Center with world-renowned contralto Maureen Forrester. The June 21 concert will feature several world premieres, a performance of Mozart's last complete work, "A Little Masonic Cantata" (in honor of our fifth anniversary), Miss Forrester's famous interpretations of Schubert's *Serenade* and Brahms' *Rhapsody*, as well as several other surprises — just a prelude to GMCW's departure July 2 for Minneapolis and the country's second-ever gay choral festival, GALA Festival II, featuring 17 choruses and over 1200 participants from the United States and Canada!

GMCW and its corporate umbrella, Federal City Performing Arts Association, achieved important civic recognition last fall when the D.C. Commission on the Arts and Humanities awarded us a $7500 matching grant. And additional growth was measured as FCPAA/GMCW moved into permanent office, library, and rehearsal space at the Selma Levine School of Music, dubbed "Washington's Julliard" by the New York Times.

Add to that three sold-out concerts in a row and you can understand why we're proud of our growing support in both Washington's gay community and its performing arts community-at-large.

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The Federal City Performing Arts Association and the Gay Men's Chorus of Washington, D.C., are members of the Gay and Lesbian Association of Choruses (GALA Choruses), an information clearinghouse for thirty-four choruses across the nation. GALA Choruses provides a directory of choruses in the United States and Canada, plans annual conferences for directors and managers, provides assistance in the sharing of music holdings among the groups, and is committed to producing a national gay choral festival triannually.

The next national festival will be held in Minneapolis-St. Paul, July 3-6, 1986.

GALA Choruses includes men's, women's, and mixed choruses whose goals include performing a variety of settings and stimulating pride within their communities: Albuquerque, Anaheim, Atlanta, Berkeley, Boston, Chicago (three choruses), Denver, Edmonton, Las Vegas, Los Angeles (two), Madison, Minneapolis-St. Paul, New Orleans, New York (two), Omaha, Orange County (CA), Philadelphia, Phoenix, Portland, Rochester, San Francisco (four), San Jose, Seattle, Vancouver, and Washington, D.C.

Information about GALA Choruses may be obtained by writing to any member chorus or to the GALA Choruses office, 23 W. 85th Street, 2B, New York, NY 10024. GALA Choruses is a non-profit, tax-exempt corporation.

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The Capital Club

The Capital Club is the fundraising and support arm of the Gay Men's Chorus, our Angels-in-Residence. A number of the early contributors to the GMCW felt the need to form an organization that would give not only financial support to the Chorus but that would also be sort of a premier fan club.

Since the formation of The Capital Club, a little over a year ago, membership has grown and activities have been expanded. The Capital Club business meetings and hosts social events for members to get better acquainted. The second annual fundraiser GALA was held in December 1985 and raised over $13,500. FCPAA sincerely appreciates the generous contributions made by Capital Club members.

"The idea of the Capital Club grew out of the euphoria created by the Coast to Coast to COAST concerts in September '83; we wanted to sustain that feeling, indeed make that spirit grow," said Nelson Bain, driving force behind the group's organization.

The Capital Club is not for everyone. It requires a serious commitment of capital and energy to the chorus. Still you might well be one of those few good men (or people) for which the Capital Club is looking. If so, additional information is available from the Capital Club, c/o FCPAA, Inc., P.O. Box 57043, Washington, D.C. 20037.

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Bruce Trinkley
Director

Pennsylvania State University choral conductor Bruce Trinkley has served as music director of the Gay Men's Chorus of Washington, D.C. since January, 1984.

Bruce's background is extensive. His bachelor's degree in music and master's degree in composition are from Columbia University. His professional experience spans more than twenty years involvement with men's choruses, mixed choruses, opera, ballet, and the musical theater. He has conducted many choral masterworks (both classical and modern) and has served as music director for well over three dozen productions of popular musicals.

Along with composing and conducting, Trinkley teaches music history, does research, and is an accomplished arranger and pianist.

Bruce's compositions draw from eclectic sources; his numerous works include musicals, ballets, operas, cantatas, incidental stage music and theater pieces, notably *Knots* (from R. D. Laing's poems), *Mad Girl's Love Song* (text by Sylvia Plath), *The War Prayer* (from Mark Twain's classic antiwar polemic), *The Country Doctor* (a chamber opera after Kafka's short story), and *Tombstones* (a choral cycle on Edgar Lee Masters' *Spoon River Anthology*); GMCW will premiere his work *Five Cavafy Settings* in June.

He has studied conducting under Hugo Fiorato, Howard Shanet, and Bailey Harvey and composition under Otto Luening, Jack Beeson, Vladimir Ussachevsky, Mario Davidovsky, Charles Wuorienen, and Lehman Engel.

Since he was appointed associate professor to the Penn State faculty in 1970, his career has centered around student groups, including the sixty-voice, all-male Penn State Glee Club, the mixed-voice Pennsylvania Vocal Ensemble, and the Penn State Opera Workshop, all of which he continues to direct. He also is music director for the Penn State Festival Theatre.

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Amy Burton
Guest Artist

Amy Burton, tonight's guest soprano, received her bachelor's degree in music from Northwestern University — which also awarded her first prize in honors competition. A native of New Jersey, she has also received awards from the Bel Canto Foundation, the Illinois NATS Competition, and the Roland R. Sahm Award from the San Diego Opera Center.

Amy has crisscrossed America (from San Diego to Lake Placid, from Sarasota to Grand Rapids) performing major roles. This last opera season she performed *Cosi fan tutte* with the Colorado Opera, *Romeo et Juliette* with Opera Grand Rapids, Debussy's *Blessed Damoiselle* with the Pittsburgh Oratorio Society and *The Marriage of Figaro* with Opera Omaha.

Upcoming engagements include Baby Doe in *The Ballad of Baby Doe* (with the Colorado Opera, no less!), Lisa in *La Sonnambula* with the Dallas Opera, Lucy in *The Telephone* for the San Diego Opera, and the world premiere of Hoiby's *The Tempest* with the Des Moines Metro Opera.

In previous concert seasons she has performed in such cities as Syracuse, Indianapolis, Charlotte, and Lake George a wide range of opera classics, including *Peter Grimes, Hansel and Gretel, The Mikado, The Magic Flute, Orpheus in the Underworld, Orfeo, Carmen,* and *Cenerentola.*

Beyond the opera and concert stages, she is part of an on-going collaboration with her composer/pianist/husband, John Musto, who's fast-becoming a notable composer of piano rags. They will have a recital later this year at Trinity Church, New York City.

John is also music director for an upcoming project with filmmaker Pamela Katz: an opera video. This fall they'll film "Caro nome" from Verdi's *Rigoletto* in a hip urban video setting with the notion of drawing the youth music market into classical territory. "Opera enthusiasts may feel we're blaspheming Verdi,

© Lisa Kohler

but we feel that more kids would appreciate opera if they realized it wasn't at all stuffy."

Amy Burton unquestionably transforms opera from stuffy to stunning.

David Sisson
Assistant Director

David Sisson has taught vocal and instrumental music in New York elementary and secondary schools and elementary school general music in Virginia; he holds degrees in voice and music education from Daemen College. David has sung choral and solo roles in opera, musical comedy, and church performances, as well as having worked in children's repertory and puppet theater; notably, David was in the American premiere of Philip Glass' opera *Satyagraha.*

He is founding director of Potomac Fever and past director of GMCW's ensemble Sine Nomine Singers. David currently studies with Adriana Hardy on the voice faculty of American University. David confesses he's from Buffalo, New York.

♪ ♪ ♪

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A Few Good Men

A Few Good Men is the dynamic song-and-dance ensemble of the Federal City Performing Arts Association. Besides enlivening GMCW concerts since January 1981, they have performed for benefits for the Hospital for Sick Children and the P Street Festival. Their Director, Fred Boykin, is a founding member of both GMCW and A Few Good Men. Can that boy foxtrot!

Jeffrey Lea (Music Director) is a B.A. *cum laude* graduate of Ball State University (in Muncie, Indiana) where he earned a departmental minor Church Music/Organ and sang with the Ball State Choral Union and the Madrigal Concert Ensemble. Jeff studied with John Boe and Kirby Koriath. He has taught secondary school business education and has done graduate work in music at the University of Maryland. Jeff hails from Brookville, Indiana.

Nancy Newell, choreographer, is an experienced performer and teacher specializing in tap, jazz, and musical comedy. She has taught in Paris, taken two delegations of American students to the Soviet Union, and directed her own dance studio in Evanston, Illinois. During her career she has choreographed 20 musicals at the high school, college, and professional levels. Since coming to D.C. four years ago, she has taught in major area studios and is on the staff at D.C. Danceworks and Joy of Motion.

Michael Rivard, choreographer, has studied tap, jazz, ballet, and modern dance. Moving to D.C. in 1976, he has been a featured soloist with the Great Falls Dance Company and with Feet First. He has performed at Glen Echo, Wolf Trap, the Renaissance Festival and the Old Post Office Pavillion, and has choreographed and danced for the area group Wiretap.

Potomac Fever

Potomac Fever specializes in close vocal harmony in the style of Manhattan Transfer and the King's Singers. Since its formation, David Sisson has served as its director and Kevin Doss has served as associate director.

Gentlemen Quarterly

Gentlemen Quarterly, the newest small ensemble of GMCW, sings barbershop arrangements of old and new songs. With only four members, GQ can represent the chorus in settings too small to accommodate the entire group. So far they have sung at church services and senior residential centers, but they *are* looking for additional bookings. Contact director Phil Rogerson or one of its members.

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At the Opera — I

Richard Wagner	Sailors' Chorus from *Der Fliegende Holländer*
Richard Wagner	Pilgrims' Chorus from *Tannhäuser*
Pier Francesco Cavalli	"Pane, consolati" from *La Calisto*
Jules Massenet	Gavotte from *Manon*
Charles François Gounod	Soldiers' Chorus from *Faust*

In the Operetta — II

William S. Gilbert Arthur S. Sullivan	selections from *The Mikado*
Jacques Offenbach	selections from *La Belle Helene*
Franz Lehar	selections from *The Merry Widow*
Sigmund Romberg	selections from *The Student Prince*

On Broadway —III

Tim Rice	"Anthem" from *Chess*
Gretchen Cryer & Nancy Ford	"Old Friend" from *I'm Getting My Act Together And Taking It On The Road*
Ellen Fitzhugh & Larry Grossman	*"These Eyes of Mine" from Grind*
Andrew Lloyd Webber	"Light at the End of the Tunnel" from *Starlight Express*
Roger Miller	"Waitin' for the Light to Shine" from *Big River*

At the Opera — I

"Steuermann! Lass die Wacht!" Richard Wagner
(Sailors' chorus from Der fliegende Holländer)

Hofoper
Dresden
January 2, 1843

A Dutch sea captain, weathering the Cape of Good Hope in a violent gale, swore he would do it, even if it took forever; the Devil, hearing the oath, condemned him to sail until Judgment Day unless he find a women who would love him faithfully until death. Once every seven years the Dutchman is allowed ashore in search of the woman who will redeem him through faithful love. The curtain rises...

Steuermann, Lass die Wacht!
Steuermann! Her zu uns! Ho! He! Je! Ha!
Hisst die Segel auf! Anker fest! Steuermann her!

Fürchten weder Wind noch bösen Strand,
wollen heute 'mal recht lustig sein!
Jeder hat sein Mädel auf dem Land,
Tabak und guten Brantewein!

Hussassahe! Klipp'und Sturm draus
Hallohohe! lachen wir aus!
Segel ein, Anker fest!
Her, komm und trink mit uns!

Tillerman! Leave your watch!
Tillerman! Come with us! Ho! Hey! Yay! Ha!
Hoist the sail back in! Anchor firm! Tillerman, here!

Fearing neither wind nor rocky strand,
Willing for today right merry be!
Each one has his maiden on the land,
wonderful tobacco there and good brandywine!

Whoosh-assa-hey! Cliff and storm gone!
Hallo-ho-hey! Laughing out loud!
Sails are in, Anchor fast!
Here! Come and drink with us!

"Beglükt darf nun dich" Richard Wagner
(Pilgrims' chorus from Tannhauser)

Hofoper
Dresden
October 19, 1845

Some said Wagner was pornographic; others that he was merely unplayable and unsingable. Tannhauser, consort of Venus (or Holda, spring goddess, depending on your mythology), must be granted forgiveness from the Pope in order to marry the comely Elisabeth, daughter of the Duke of Thuringia. And this is what the pious pilgrims popeward sang, and what they sang on their return:

Beglückt darf nun dich, o Heimath ich schauen;
und grüssen froh deine lieblichen Auen;
nun lass ich ruh'n den Wanderstab,
weil Gott getreu ich gepilgert hab'!

Durch Sühn und Buss' hab' ich versöhnt
den Herren, dem mein Herze fröhnt,
der meine Reu' mit Segen krönt,
den Herren, dem mein Lied ertönt,
den Herren, dem mein Leid ertönt!

Der Gnade Heil ist dem Büsser beschieden,
er geht einst ein in der Seligen Frieden,
vor Holl' und Tod ist ihm nicht bang'
drum preis' ich Gott mein Lebelang!

Hallelujah! Hallelujah! in Ewigkeit!

O Homeland, gladdened I see thee
and greet in joy your lovely fields
My pilgrim staff I now let rest,
Since God my faithful journey's blessed.

Repentant, with Him I am atoned
The Lord, for whom my heart upbounds,
The Lord, my pain His blessing crowns,
The Lord, for whom my song resounds,
The Lord, for whom my song resounds.

Saving Grace allots atonement
As he enters into blessed peace;
'Gainst Hell and Death he holds no fears
— While I praise God through all my years:

Alleluia! Alleluia! Forever!

"Pane, consolati" Pier Francesco Cavalli
from La Calisto

Teatro San Moise
Venice
c. 1650

SYLVANO, A WOOD SATYR ..... GREGG HOFFMAN-RUSSELL
SATIRINO, ANOTHER WOOD SATYR ..... MICHAEL BOHN

The wood-god Pan is rebuffed by the goddess Diana after he declares his love for her. Two satyrs, Sylvano and Satirino, comfort him, and are soon joined by a chorus of wood-creatures.

Pane consolati,
ch'in letto morbido di fiori,
il torbido svanir, vedremoti.
Pane, coi fremiti da morte a'gemiti.

Pan, be comforted;
we will see your fretting vanish
in a soft bed of flowers.
Pan, your anguish will
tremble itself to death.

Gavotte *Manon* music by Jules Massenet
libretto by Meilhac and Gille

Opera-Comique
Paris
January 19, 1884

Manon, on her way to convent school, is wooed by an old roué (the Minister of Finance) and a handsome, young, ardent, upperclass gentleman, Chevalier des Grieux. She inspires in him a love for which he almost ruins his life in his efforts to satisfy her whims and expensive tastes; he steals, likes, borrows money, gambles, is imprisoned, and winds up in Louisiana. She bounces around, taking whatever she can as a coquettish gigalette, and dies of exhausion... In happier times she sang:

Je marche tous les chemins
Aussi bien qu'une souveraine;
On s'incline, on baise ma main,
Car par la beaute jé suis reine!

Mes chevaux courent à grands pas;
Devant ma vie aventureuse,
Les grands s'avancent chapeau bas;
Je suis belle, je suis heureuse!

Autour de moi tout doit fleurir!
Je vais à tout ce qui m'attirent!
Et, si Manon devait jamais mourir,
Ce serait, mes amis, dans un eclat de rire!

Obéissons quand leur voix appelle
Aux tendres amours, toujours, toujours,
Tant que vous êtes belle, Usez les compter vos jours!

Profitons bien de la jeunesse,
Des jours qu'amène le printemps;
Aimons, rions, chantons sans cesse!
Nous n'avons encor que vingt ans!

Le coeur, hélas! le plus fidèle,
Oublie un jour l'amour,
Et la jeunesse ouvrant son aile a disparu sans retour.

Profitons bien de la jeunesee,
Bien court, hélas! est le printemps!
Nous n'aurons pas toujours vingt ans!

I go my merry way
so lovely to be seen;
they bow, they kiss my hand,
by my beauty I'm a queen!

The men race to keep up
with all my intrigues plucky,
The great take off their hats;
I'm so pretty! so happy-go-lucky!

Around me all must blossom!
I'll handle all I can attract!
And should Manon ever die, my friends,
it will be in a giggle attack!

Always, always obey when
the tender voice of love calls,
while you're pretty, count your days!

Take advantage of your youth,
in days of spring and plenty;
love! laugh! sing! don't stop!
you'll never again be twenty!

Alas, the most faithful heart,
forgets a day of passion burning,
and youth opens its wings
and flies away without returning.

Take advantage of your youth,
alas, too short, the spring and plenty!
love! laugh! sing! don't stop!
you won't always be twenty!

Soldiers' Chorus
from Faust

Charles Francois Gounod
libretto by Michel Carré and
Jules Barbier

Théâtre-Lyrique
Paris
March 19, 1859

Faust forsakes the Riddle of the Universe in order to be young again; in the meantime, Marguerite falls in love with him and gets pregnant. This is not convenient at all. This rousing chorus is the high point of *Faust* and was played for Queen Victoria on her deathbed. In fact, Gounod delayed production of *Faust* because its principal competition came from an opera *Ivan the Terrible* which included lavish staging and fireworks.

VALENTIN, BROTHER TO MARGUÉRITE ..... Rich Fromm
SIEBEL, A YOUTH WHO LOVES MARGUÉRITE ..... Michael Barnes

Valentin: Eh! For sure! It's Siebel! *Seibel: I was just...* V: Come, quick, to my arms! And Maguerite? *S: She is in church, I believe...* V: Yes, pray God for me! Dear sister! How she will give an attentive ear to the story of our battle!

Déposons les armes, déposons les armes,
Dans nos foyers enfin, nous voici revenues,
Nos mères en larmes, nos mères et nos
soeurs ne nous attendront plus.

Lay aside your arms here,
back again to our hearths we return,
our crying mothers and sisters
need no longer wait for us.

Oui, c'est plaisir dans les familles
De conter aux enfants qui frémissent
tout bas Aux viellards, aux jeunes filles,
La guerre et ses combats.

Yes, what a joy in our families to tell
to the children who tremble on the floor,
to graybeards, to young maidens, of
the battles and the war.

Gloire immortelle de nos aïeux,
Sois nous fidèle, mourons comme eux!
Et sous ton aile, soldats vainquers,
Dirige nos pas, enflamme nos couers!

Glory immortal to those of old!
Let us be faithful, dying as they did!
Under their wings these soldiers bold,
Direct our steps, inflame our hearts!

Pour toi, mère patrie, affrontant le sort,
Tes fils, l'âme aguerrie, ont bravé la mort.
Ta voix santé nous crie: En avant, soldats!
Le fer à la main courez aux combats!

For you, Mother Country, confronting fate,
Your sons, seasoned souls, have braved death.
Your saintly voice cries out: Forward,
soldiers!
Sword in hand, run into the breach!

Vers nos foyers, Hâtons le pas!
On nous attend, la paix est faite,
Plus de soupirs! No tardons pas.
Notre pays, nous tend les bras,
L'amour nous rit, l'amour nous fête,
Et plus d'un coeur fremit tout bas
au souvenir de nos combats.

Towards our hearths, make haste your steps!
They wait for us, peace is made,
no more longing! Don't be late.
Our land gives us her arms in love,
love laughs with us, love welcomes us,
and many hearts will quietly tremble
at our tale of our battles.

All Act I translations by J. Richard Norton.

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