GAY MEN'S CHORUS OF WASHINGTON, D.C.

SUNDAY, NOVEMBER 21, 1982
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Principal Dishes – Cold

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Smoked Turkey Sandwich with Fresh Avocado and Our Louis Dressing	4.95
Winky's Polo Plate Smoked salmon served with homemade scallion cream cheese, nicoise olives, Fresh Tomatoes, Toasted Pumpernickel and Bagel	6.95
Maud's Riviera Platter Sopressata, Capicolla, Prosiutto and Salume Milano with aged Pecorino Romano, Pepperoncini, celery hearts, marinated mushrooms, Italian Bread and Mustard Butter	6.95
Shrimp and Feta Salad	8.95
Avocado Stuffed with Lightly Curried Tuna.	4.50

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GMCW

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

Sunday, November 21, 1982

Lisner Auditorium
George Washington University

21st & G Streets, N.W.
Washington, D.C.

Nick Armstrong, *Director*
Jim Richardson, *Assistant Conductor*
Peter Orgain, *Principal Accompanist*
Robert Hahn, *Artistic Interpreter*
Craig Bowen, *Announcer*

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

Nick Armstrong, *Director*
Peter Orgain, *Accompanist*

Festgesang an die Kunstler (Festival Ode to Artists) with brass choir of guest instrumentalists solo quartet Steven LeBlanc, tenor Stephen Helton, tenor Everett Waldo, baritone Jim Richardson, bass	Felix Mendelssohn from a poem by J.C.F. von Schiller English translation by Robert A. Hall, Jr.
Nigra Sum (I am Black)	Pablo Casals from the text of the Song of Songs

The Sine Nomine Singers

Phil Willis, *Director*
Brien Smith, *Accompanist*

"We Sail the Ocean Blue" from **H.M.S. Pinafore**	music by Sir Arthur Sullivan lyrics by W.S. Gilbert arranged by Bryceson Treharne
"E'en So, Jesus, Quickly Come"	music by Paul Manz adapted by Paul Manz from the text of the Revelation to John
"Seeing Nellie Home"	music by John Fletcher lyrics by Fances Kyle arranged by Alice Parker and Robert Shaw
"Bridge Over Troubled Water"	Paul Simon arranged by Ron Harris

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

Jim Richardson, *Assistant Conductor*

Ave Maria (Angelus Domini) — Franz Biebl

Craig Bowen, baritone
Steven LeBlanc, tenor
David Sisson, tenor

Nick Armstrong, *Director*

Carnival Song — Walter Piston

with brass choir of guest instrumentalists — from a poem by Lorenzo de'Medici

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A Few Good Men

Freddie Boykin, *Artistic Director*
Ken Willey, *Musical Director*

"There's Just No Tune Like A Show Tune" ("It's Today")	music and lyrics by Jerry Herman choreography and adaptation by John Moran
"(You Gotta' Have) Heart" from **Damn Yankees**	music and lyrics by Richard Adler and Jerry Ross choreography by Gary Johnson
"Baby, It's Cold Outside" from **Neptune's Daughter**	music and lyrics by Frank Loesser choreography by Gary Johnson
"Pick-a-Little, Talk-a-Little" from **The Music Man**	music and lyrics by Meredith Wilson choreography by John Moran
The Motherhood March from **Hello, Dolly!**	music and lyrics by Jerry Herman choreography by Gary Johnson

The Gay Men's Chorus of Washington

Nick Armstrong, *Conductor*

September Song	music by Kurt Weill lyrics by Maxwell Anderson arranged by William Stickles
"The Trouble With My Men" ("The Trouble With Women") from **One Touch of Venus**	music by Kurt Weill lyrics by Ogden Nash adapted by Duward Sumner arranged by William Stickles
"The Turtle Dove" Michael Bohn, tenor	Traditional collected and arranged by R. Vaughan Williams
Greensleeves Charles Butler, tenor	Traditional adapted and arranged by R. Vaughan Williams
"Down Among the Dead Men"	Traditional arranged by R. Vaughan Williams

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Peter Orgain, Accompanist

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Steve Herman
Marsha Pearson
Fernando Proietti-Orlandi
Ron Rice
Bill Tanner
Perde Williams
Donald Wolfe
Mike Ziskind

GMCW

GAY MEN'S CHORUS OF WASHINGTON, D.C.

First Tenor

Rick Allen
Michael G. Bohn
Craig Bowen
Tom Burtch
Charles R. Butler, III
Joe Cannon
Rod Fiorito
Steven LeBlanc
James F. Mench, Jr.
Phil Rogerson
David Sisson
Larry Szuch
Arie Venema
Bob Wonneberger
Paul Young
Alfred Zaher

Baritone

Craig Arnold
Michael Baker
Ben Barker
John Beard
Bo Bullock
Ron Carnahan
Nelson Duncan
Bob Edwards
Stephen J. Euell
Roger Farabee
Walt Ferrell
Oscar E. Garcia-Vera
Ray Hagen
Chet Hall
Gary Janus
Robert I. Jones
Jeffrey Lea
David McClanahan
J. Richard Norton
Leonard O'Reilly
Bradley Rymph
James A. Starner
Richard C. Van Os Keuls
Phil Willis
Robert (Terry) Woll

Second Tenor

Peter Adams
Brad Allen
Charles Benz
Bob Bester
Freddie Boykin
Tom Dudley
Tom Fleming
Richard Fromm
Stephen Helton
Michael Kanka
Tom Lahr
Mark Mennel
Don Niehus
Tom Normand
Ray Siefer
Larry Sturgeon
Duward Sumner
Frank Tinney
Perry Trueax
Jeff Vrtis
Gary Webb
Ken Willey

Bass

Jim Bowman
Gary Clark
John Henderson
Jim Hix
Phil Joslin
Tom Killmer
Tom Lester
Alan Lopez
Steve Maddox
Phil Marti
Roy M. Miller, Jr.
Phil Moss
Ronald Paglia
Michael Reynolds
Jim Richardson
Richard J. Rosendall
Ron Sebacek
Charles Sens
Jeff Swarts
Everett A. Waldo

A Few Good Men

Freddie Boykin,
Artistic Director
Ken Willey,
Music Director
Rick Allen
Bob Bester
Joe Cannon
Stephen J. Euell
Rod Fiorito
Ray Hagen
Tom Lahr
Tom Lester
David McClanahan
James F. Mench, Jr.
Roy M. Miller, Jr.
Lenny O'Reilly
Michael Reynolds
Larry Szuch
Frank Tinnery

Sine Nomine Singers

Phil Willis,
Director
Brien Smith,
Accompanist
John Beard
Michael G. Bohn
Charles R. Butler, III
Bob Edwards
A. Thomas Fleming
Ray Hagen
Alex Ivsky
Ted McLaughlin
J. Richard Norton
Richard J. Rosendall
Bradley Rymph
Charles Sens
Arie B. Venema
Ken Willey
Mark Williamson
Robert (Terry) Woll

Federal City Performing Arts Association is a member of the Cultural Alliance of Greater Washington and of the Gay and Lesbian Association of Choruses.

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A Few Good Men

Once upon a time, **Jerry Herman** sang the praises of the musical stage in **"There's Just No Tune Like A Show Tune,"** and A Few Good Men revive Herman's song as their opener. And Herman revived it, too—a deft rewriting and it became his well-known, upbeat "It's Today" in his highly successful *Mame*.

In the Broadway musical *Damn Yankees*, a down-trodden Washington Senators baseball team expresses their optimism in **"(You Gotta' Have) Heart."** GMCW's bullpenners bring back those days when Washington was "first in war, first in peace, and last in the National League. . ."

"Baby, It's Cold Outside," croon our song-and-weathermen: and tonight's trivia question: Where *is* that song from? [Answer: **Frank Loesser** wrote it for the movie *Neptune's Daughter*, and the original chilly couple were Esther (Yes, She Swims, Too) Williams and Ricardo (Genuine Corinthian Leather) Montalban—and that chilly couple warmed up to a romance that ended in marriage.]

"Pick-a-Little, Talk-a-Little" demonstrates **Meredith Wilson's** ingenious talent for counterpoint and counter melody as A Few Good Men recreate the strident protests of the Ladies of River City, Iowa, over Dirty Books (and Marian the Librarian) in *The Music Man*.

Again defending community values, our Good Men round out their set with **The Motherhood March** from the original stage version of **Jerry Herman's** *Hello, Dolly!*, a Broadway-bound play that got tryout-exposure here in Washington in 1963 and went on to play one of the longest runs in the American musical theater—2,844 performances.

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Quarter Notes

The Gay Men's Chorus of Washington will join the **D.C. Feminist Chorus, D.C.'s Different Drummers,** and special guest **Carl Barnwell** for "A Holiday Celebration of Music" on Saturday, December 11 at 8:00 p.m. at the First Congregational Church, 945 G Street, NW. This is the second year the three groups have scheduled a holiday season concert, and again premier keyboard artist Barnwell will be on hand to dazzle and delight.

The Gay Men's Chorus of Washington will appear at the **Kennedy Center** foyer on Tuesday, December 28 in the Center's annual **Holiday Festival of Music.** The chorus will sing from 7:00 p.m. to 7:45 p.m. to entertain Center patrons and other visitors. Won't you join us?

A Few Good Men will entertain at the **Gay Restaurant Owners of Washington's** Christmas Party to be held for the benefit of the **Hospital for Sick Children** at the **Lost and Found**, Tuesday, December 14. Recent appearances of the song-and-dance team were made at **Northern Virginia Gay Alliance's** first birthday banquet and at the luncheon meeting of the National Association of Business Councils.

The Sine Nomine Singers will appear as guest artists in December at the December 4 gathering of **Dignity,** the organization for Gay Episcopalians. Recently the Sine Nomine Singers appeared at a gala Hallowe'en Eve costume ball hosted by **Out magazine** and **Friends** at the **Folger Shakespeare Library.**

The chorus undertakes continuing fundraising activities—on alternate Tuesdays we are guest bartenders at **Louie's**, 7th and Pennsylvania Streets, N.W., and Thursdays we're hatcheck squad at **Friends**, 21st and P Streets, N.W., tips going to support our activities. (Don't think of it as a tip, think of it as a piece of sheet music. . .)

For the second year, the Gay Men's Chorus will be on hand for the **D.C. Eagle's Anniversary Party**, Saturday, November 27. We're proud to be part of this D.C. tradition—907 7th Street, N.W.

Upcoming: two more concerts this season, one in the Spring and another during Gay Pride season in June. Watch for details.

And next August the **Gay Men's Chorus** plans to join choruses from around the country at a special choral festival in New York City—the first national Gay and Lesbian choral gathering, **Come Out And Sing Together (COAST).**

The Chorus continues to need volunteer help, supporting members, donations—and singers. Questions about any of these, including people interested in December auditions, can be answered by contacting GMCW at 797-5562.

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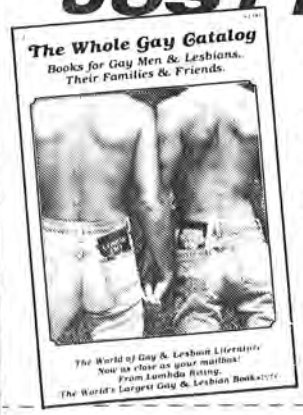

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Program Notes

The Chorus

Friedrich von Schiller (1759–1805) has offered his poetry as inspiration to many composers: the great (Beethoven and Schubert), the near-great (Donizetti and Orff), and the obscure (Klebe and Hoffer). The Gay Men's Chorus of Washington opens with **Felix Mendelssohn's *Festgesang an die Kunstler*** (Festival Ode to Artists). Written in April 1846 and first performed that June in Cologne, *Festgesang* displays Mendelssohn's brilliant gift for harmony and harmonic progressions in the double medium of male chorus and brass ensemble.

Our century's premier cellist, **Pablo Casals**, did not even hear his instrument until he was 11 years old—and already accomplished on the piano, organ, and violin. The voice of the cello echoes in the tonal color of the male choral sound—a sound Casals replicated in his ***Nigra Sum*** (1942), even though the voice speaking in the text of the Song of Songs is a woman's.

The Sine Nomine Singers

The Sine Nomine Singers perform offerings from four decidedly different men's choral traditions: the Savoyard operetta, the liturgical-devotional, the barbershop quartet, and contemporary popular.

Opening **Gilbert-and-Sullivan's** best-known operetta—*H.M.S. Pinafore*—and tonight's set, a gaggle of soaring-souled British tars sing of their virtues and their ship's saucy beauty, proving there's more than one way to go to sea sharp . . . **"We Sail the Ocean Blue."**

The creator of their second selection, **Paul Manz,** is not only a composer of sacred music, but an arranger and composer of improvisations on the rich heritage of devotional Christian music. **"E'en So, Lord Jesus, Quickly Come,"** Manz' meditation on Revelation 22, presents a subdued intensity.

Sine Nomine's satirical modern version of **"Seeing Nellie Home"** is "somewhat by" **John Fletcher.** Originally a more serious work, it was composed in 1856 under the title "When I Saw Sweet Nellie Home," the epitome of controlled, undying, ardent, tasteful, socially-approved love. In 1859 Fletcher found it necessary to reissue his composition with the admonition: "An unauthorized and incorrect copy of this song has been published under my name but without my consent; This is the only correct edition." Sine Nomine has judiciously decided to ignore this admonition and sing Robert Shaw's "Nellie" arrangement anyway.

A woman at Columbia University encountered **Paul Simon** in an elevator one day in 1964, and she suggested he join the choral chamber group with which she sang. He said he couldn't because he had something else in the offing. That something else was his collaboration with close friend Art Garfunkel. **"Bridge Over Troubled Water,"** their 1970 swan song, is now heard in elevators everywhere.

The Chorus

A double chorus setting of ***Ave Maria (Angelus Domini)*** presents the lush harmony of 20th-century German composer **Franz Biebl** (b. 1906); Bieble transforms a traditional text rich with history to an antiphony alternating between medieval plainsong and chromatic romanticism.

Among critics and scholars, **Walter Piston** stands as a major 20th-century American composer, multiply-awarded the Pulitzer Prize in music. He is best known for his orchestral works, in fact he wrote only a handful of choral pieces. Piston wrote **Carnival Song**, based on a poem by Renaissance prince Lorenzo de'Medici for a group of singers in his own home town. His hometown: Cambridge, Massachusetts; the singers: the Harvard Glee Club. Piston lies in a musical lineage stemming from his teachers Paul ("The Sorceror's Apprentice") Dukas and Nadia Boulanger, and to his student Leonard Bernstein.

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A Few Good Men

Once upon a time, **Jerry Herman** sang the praises of the musical stage in **"There's Just No Tune Like A Show Tune,"** and A Few Good Men revive Herman's song as their opener. And Herman revived it, too—a deft rewriting and it became his well-known, upbeat "It's Today" in his highly successful *Mame*.

In the Broadway musical *Damn Yankees*, a down-trodden Washington Senators baseball team expresses their optimism in **"(You Gotta' Have) Heart."** GMCW's bullpenners bring back those days when Washington was "first in war, first in peace, and last in the National League. . ."

"Baby, It's Cold Outside," croon our song-and-weathermen: and tonight's trivia question: Where *is* that song from? [Answer: **Frank Loesser** wrote it for the movie *Neptune's Daughter,* and the original chilly couple were Esther (Yes, She Swims, Too) Williams and Ricardo (Genuine Corinthian Leather) Montalban—and that chilly couple warmed up to a romance that ended in marriage.]

"Pick-a-Little, Talk-a-Little" demonstrates **Meredith Wilson's** ingenious talent for counterpoint and counter melody as A Few Good Men recreate the strident protests of the Ladies of River City, Iowa, over Dirty Books (and Marian the Librarian) in *The Music Man.*

Again defending community values, our Good Men round out their set with **The Motherhood March** from the original stage version of **Jerry Herman's** *Hello, Dolly!*, a Broadway-bound play that got tryout-exposure here in Washington in 1963 and went on to play one of the longest runs in the American musical theater—2,844 performances.

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The Chorus

Between the two World Wars, Berlin was a caldron of creativity, in the performing arts and in the writing of the era. Born in 1900, **Kurt Weill** was at his prime as a young, promising composer during these times which saw the composition of many innovative and exciting works for stage and concert orchestra. Weill's best known stage productions in this period are *The Rise and Fall of the City of Mahagonny* (1927) and *The Three Penny Opera* (1928).

Immigrating to the United States in 1935, Weill entered into the world and whirl of America's musical theater and still-developing film industry. From this last short, American period of his life (he died in 1950), the chorus present his classic **September Song** from Knickerbocker Holiday and a version of "The Trouble With Women" from *One Touch of Venus*. Originally "Trouble" featured period lyrics by Ogden Nash, but the chorus performs a Politically Corrected version penned by tenor Duward Sumner, **"The Trouble With My Men."**

English-born **Ralph Vaughan Williams** loved the traditional folk music of his beloved British Isles, collected a great deal of it, and seldom passed up an occasion to work its gracious melodies into his compositions. Besides a number of major orchestra works, Williams has left us many folk song arrangements for both solo and choral voices; **"The Turtle Dove,"** the classic **Greensleeves**, and the old English Air **"Down Among the Dead Men"** demonstrate a variety of this composer's capable settings.

Program notes by J. Richard Norton, Charles Sens, and Richard Rosendall.

The Chorus continues to need volunteer help, supporting members, donations—and singers. Questions about any of these, including people interested in December auditions, can be answered by contacting GMCW at 797-5562.

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Nigra sum

(I am Black)

Nigra sum, sed formosa,	I am black, but lovely,
filiae Jerusalem:	O daughters of Jerusalem:
Ideo dilexit me Rex,	Therefore the king chooses me,
et introduxit me	and he leads me into
in cubiculum suum;	his own bedchamber;
et dixit mihi:	and he says to me:
Surge et veni	"Arise and come away,
amica mea,	my love,
iam hiems transit,	the winter is past,
imber abit et recessit,	the rain is over and gone,
flores apparu erunt	the flowers appear
in terra nostra,	on the earth,
tempus putationis advenit.	the time of pruning comes."
Alleluia.	Hallelujah.

Original lyrics from the Latin Vulgate;
translation adapted from the Revised Standard Version.

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Ave Maria (Angelus Domini)

Angelus Domini nuntiavit	The Angel of the Lord
Mariae et concepit	announced to Mary and she
de Spiritu Sancto.	conceived of the Holy Spirit.
Ave Maria,	Hail Mary,
gratia plena,	full of grace,
Dominus tecum,	the Lord is with you,
benedicta tui in mulieribus	blessed are you among women
et benedictus fructus ventris tui,	and blessed is the fruit of your womb
Jesus.	Jesus.
Maria dixit:	Mary said:
Ecce ancilla Domini,	Behold the Lord's servant,
fiat mihi secundum	let it be to me according
verbum tuum.	to your word.
Ave Maria. . .	Hail Mary. . .
Et verbum caro factum est	And the word was made flesh
et habitavit in nobis.	and lived among us.
Ave Maria. . .	Hail Mary. . .
Sancta Maria, mater Dei,	Holy Mary, mother of God,
ora pro nobis peccatoribus.	pray for our sins.
Sancta Maria,	Holy Mary,
ora pro nobis nunc et in	pray for us now and in the
hora mortis nostrae. Amen.	hour of our death. Amen.

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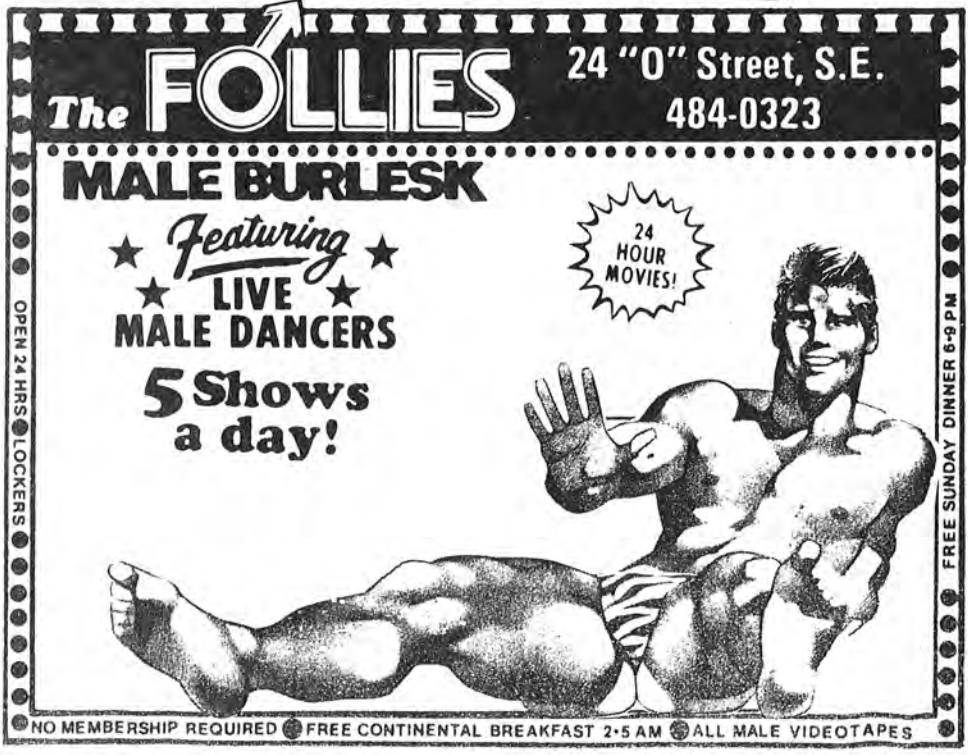
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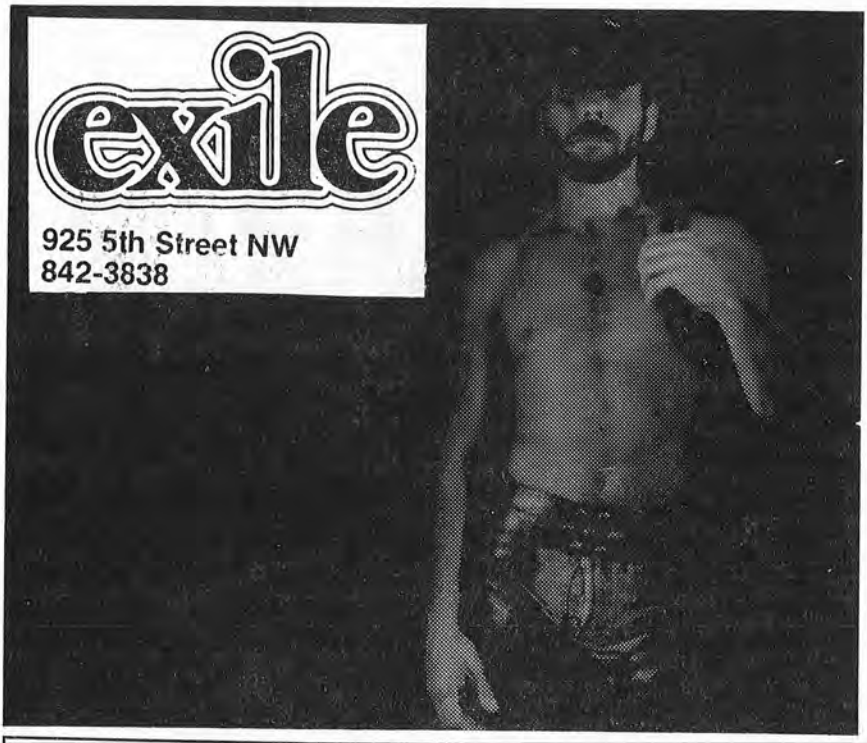

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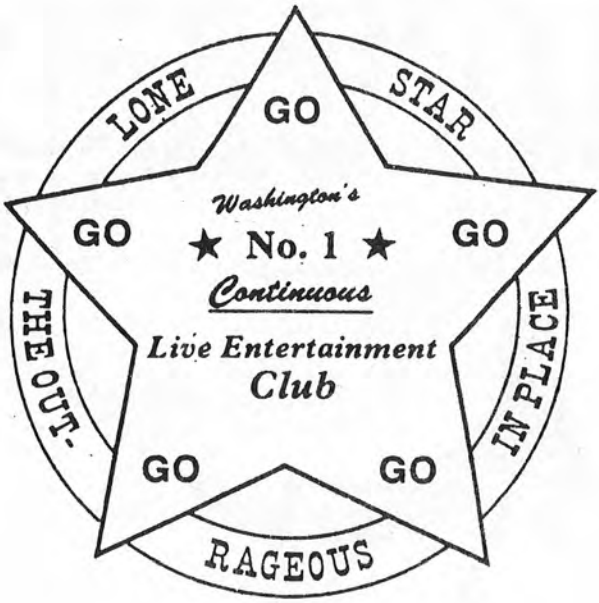

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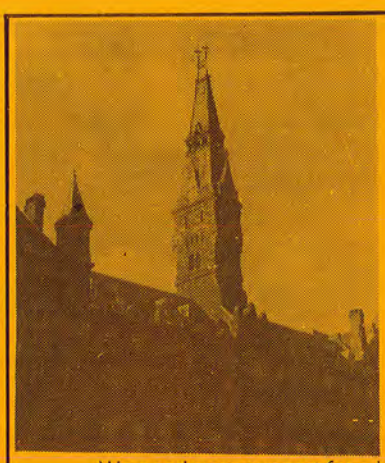

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Although other lawsuits have insured that public universities will not discriminate against gays, this is the first challenge to a private university. Its outcome will have a great impact on private universities around the country, especially in jurisdictions with gay rights ordinances.

Our lawyers are donating their time, but expenses for trial transcripts, photocopying, etc., are very high. We **must** raise $18,000 soon to cover costs related to the trial and an anticipated appeal. Needless to say, Georgetown University has ample funds to fight us.

Please contribute to this worthy cause. If controversial ideas cannot be freely discussed and evaluated in a university community, then commerce in ideas cannot be assured anywhere in our society.

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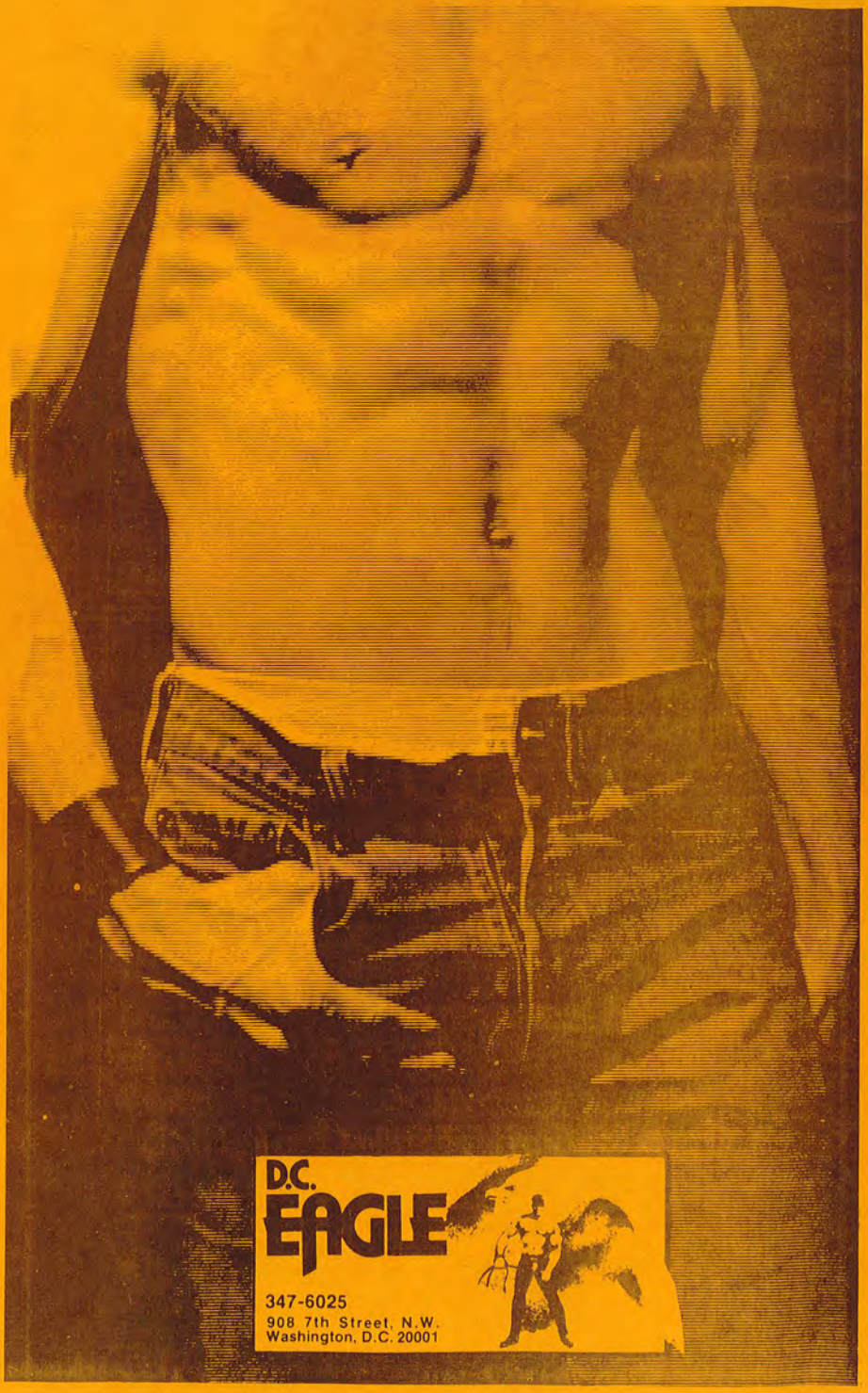
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