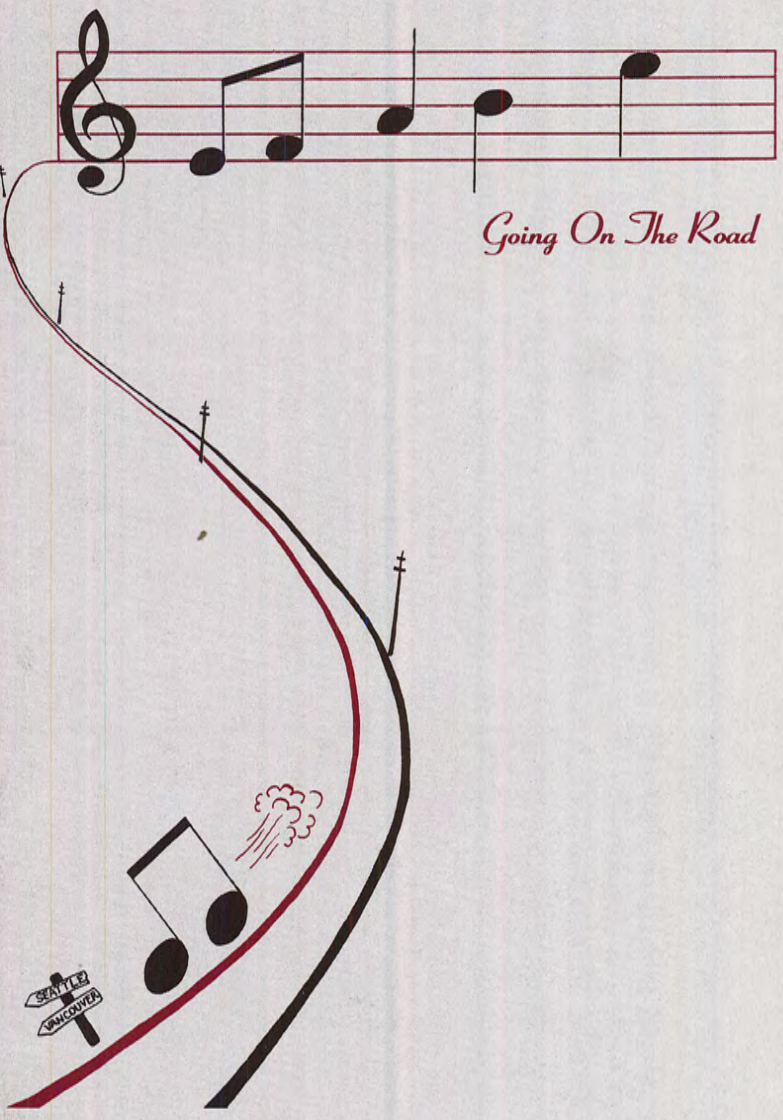
CHORUS CALL

Vol. III, No. 4 Summer 1989



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GAY MEN'S CHORUS OF WASHINGTON

Bruce Trinkley
Music Director

Going On The Road

June 17, 1989 at 8PM
Lisner Auditorium-GWU

PUBLISHER'S NOTE

This past year has been one of recognition and accomplishment for GMCW. Last month, we were informed that we have been invited to sing at the American Choral Directors Association (ACDA) Conference to be held in Washington in February 1990. This distinguished honor is given to a chorus that has been selected through a blind rating process.

In addition to performing this Gay Pride-eve concert and performing on Pride Day we sang at Bet Mishpachah for Family and Friends Night in May and on the stairs of the Capitol to kick off the AIDSWALK on June 4.

On behalf of the FCPAA Board of Directors and Chorus members, I would like to thank all of those who have attended our fund raisers this year helping the Chorus go to Seattle for GALA Choruses Festival III. While we are at thank yous, we cannot go without saying thank you to our beloved Director Bruce Trinkley who will be leaving us after five years. We will miss him greatly. We welcome James Holloway as our Interim Director next year until a new full-time director is found.

So, sit back and enjoy this celebration of gay pride. After our summer break we hope that you will bring a friend and join us for a new season of music and fun.

CHORUS CALL

A quarterly arts review published by Federal City Performing Arts Association
Summer 1989
Volume III, Number 4

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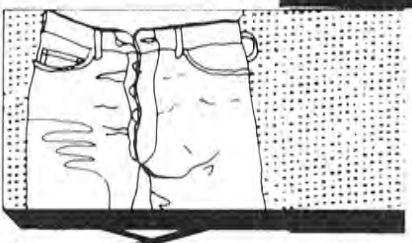

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Going On The Road

A Joint Pride Concert — Lisner Auditorium-GWU
Washington, DC — June 17, 1989

Lesbian and Gay Chorus of Washington, DC

Mark Bowman, Music Director
Alex Tang, Accompanist
Michelle Owings, Interpreter

You There in the Back Row	*Lyrics by Barbara Fried* *Music by Cy Coleman* *arr. By Mac Huff*
The Rhodora	*Words by Ralph W. Emerson* *Music by Shirley Whitecotton*
Haleluya. Haleli nafshi.	*Salamone Rossi* *Deborah Hyman,* *Julie Morrissey,* *Bradley Rymph, soloists*
On Children	Words by Kahlil Gibran Music by Ysaye M. Barnwell
Freedom is Coming Thuma Mina We Shall Not Give Up the Fight	*Traditional South African*
Cantique de Jean Racine	*Gabriel Faure*
Break Away!	*Words by Alicia Carpenter* *Music by Dan Locklair*

Potomac Fever

Jeffrey Buhrman, Director
Mark Smouse, Stage Director

If I Loved You	*Rodgers/Hammerstein* *arr. Stickles*
Get Me to the Church On Time	*Lerner/Loewe* *arr. Lojeski*
In the Mood	*Garland* *arr. York*
Makin' Woopee!	*Donaldson/Kahn* *arr. Arberg* *adapted Ivey*

I Can Cook Too	*L. Bernstein* *Arr. Gary Simmons*

Travelin' with A Few Good Men

Michael Rivard, Director/Choreographer
Paul Newhouse, Accompanist

See the USA in Your Chevrolet	*Written by Leon Carr and Leo Corday* *Robert Wonneberger, Tenor*
Seven Little Girls Sitting in the Backseat	*by Bob Hilliard and Lee Pockriss*
In My Merry Oldsmobile	*by Vincent Bryan and Gus Edwards* *Rod Fiorito, Tenor*
Petticoat Junction	*by Paul Henning and Curt Massey*
Wabash Cannon Ball	*Adapted by Roy Jones*
On the Atchison, Topeka and the Santa Fe	*by Johnny Mercer and Harry Warren*
Happy Trails	*by Dale Evans* *Robert Wonneberger, Tenor*

Intermission

Gay Men's Chorus

Bruce Trinkley, Music Director
James Holloway, Assistant Director/Accompanist
Theodore Guerrant, Principal Accompanist
Robert Hahn, Sign Language Artist

Feasting I Watch Words from the **Greek Anthology**	*Edward Elgar*
Wasserfahrt Poem by Heinrich Heine	*Felix Mendelssohn*
Ave Maria	*Anton Bruckner* *arr. Bruce Trinkley*
Song for St. Cecilia Poem by John Dryden	*Norman Scribner* *Janice Wilson, Mezzo-soprano* *David Sisson, Roger Edens, Tenors*

Three Sea Shanties: What Shall We Do With the Drunken Sailor Whup! Jamboree The Drummer and the Cook	*arr. Alice Parker, and Robert Shaw* *James Murphy, Bass*
The Boy Next Door	*Hugh Martin and Ralph Blaine*
Two Ellington Songs: Five O'Clock Drag It Don't Mean a Thing	*Duke Ellington* *arr. Bruce Trinkley*
All the Things You Are	*Jerome Kern and Oscar Hammerstein* *arr. Anthony Walts* *Janice Wilson, Mezzo-soprano*
Before Stonewall from **Ten Percent Review**	*Tom Wilson Weinberg* *Potomac Fever*
That's What Friends Are For	*Bacharach/Sager* *arr. Anthony Walts* *Scott Pierce, Baritone*

Orchestra

Double Bass **Mary C. Scott**
Percussion **Ruth L. Gray**

GRANTS & ASSOCIATIONS

The Federal City Performing Arts Association and the Gay Men's Chorus of Washington, DC, are supported in part by a grant from the District of Columbia Commission on the Arts and Humanities and the National Endowment for the Arts, a federal agency.

The Gay Men's Chorus of Washington, DC is a member of GALA Choruses (the Gay and Lesbian Association of Choruses), an alliance of 58 men's, women's, and mixed choruses in the United States and Canada. GALA Choruses produces a choral festival every three years, with the next one in Seattle in 1989. GALA Choruses also plans annual conferences for directors and managers, addresses problems of mutual concern, and assists with sharing of musical holdings.

Member choruses are in Albuquerque, Atlanta (2), Baltimore, Berkeley, Boston, Buffalo, Champaign-Urbana, Chicago (3), Cincinnati (2), Dallas, Dayton, Denver (2), Detroit, Ft. Lauderdale/Miami, Houston, Kansas City, Lansing, Las Vegas, Long Beach, Los Angeles (3), Madison, Milwaukee, Minneapolis/St. Paul, New Haven, New Orleans, New York, Omaha, Ottawa, Philadelphia (2), Phoenix, Pittsburgh, Portland (2), Providence, Richmond, Rochester, Sacramento, San Diego (2), San Francisco (4), San Jose, Seattle, Toronto, Vancouver, and Washington, DC (2).

GALA Choruses is a nonprofit, tax-exempt corporation with offices at 4016 SW 57th Avenue, Portland, Oregon 97221.

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In Honor of Paulette Goodman

Tonight GMCW honors Paulette Goodman as an honorary member of the Chorus for her outstanding contribution to the Gay community.

Paulette Goodman grew up in France during World War II and came to the USA in 1949 where she met and later married Leon. They have a son and a daughter. When Paulette found out in 1981 that one of her two children was gay, she sought the support of a group of other parents confronted by the same issue. The group was small but very helpful.

Paulette was impressed by the deeds of Parents and Friends of Lesbians and Gays, Parents FLAG, which was at the time a young federation of about 20 chapters. Inspired by the need for a strong parents support group, she founded the Metropolitan Washington Chapter in 1983 which serves Northern Virginia, suburban Maryland, and the District of Columbia. She was chapter president for five years. In 1987, the chapter was the host for the Sixth International Parents FLAG Convention.

Paulette was also treasurer of Montgomery County Citizens for Justice which she co-founded in 1984 to fight for civil rights for gays and lesbians. As director of the Mid-Atlantic Region of Parents FLAG created in 1986, Paulette helped develop chapters and support groups in Baltimore, Annapolis, Delaware, and West Virginia.

She is a full-time volunteer, and since 1981 she has counseled families and gay people and has answered over 2500 calls on the chapter helpline. Paulette has given talks and workshops at universities, churches, and other professional and public forums. She has spoken for Parents FLAG on radio and television, in the print media, and before the Maryland Judiciary Committee, the Montgomery County Council, and the Alexandria City Council.

Last October at the Seventh International Parents FLAG Convention which was held in Chicago, Paulette became the third president of the National Federation of Parents FLAG. Congratulations Paulette, and thank you for your wonderful work in our community!

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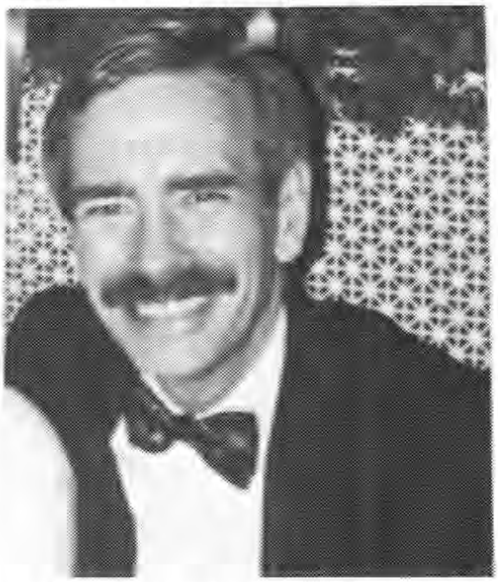

Bud Folts was a treasured member of the GMCW family. Bud was born on Sept 12, 1943 in Denver, Colorado, and moved to Cooperstown, New York. He most recently lived in Hyattsville, Maryland. He died May 25, 1989 of complications associated with AIDS. He was 45.

Bud is survived by his daughter, Elizabeth; former wife, Carolyn Demorest; and sister, Nancy Birdsall.

He was one of the original founding members of the Capital Club, the fund raising arm of GMCW. He was a fervent supporter of all GMCW activities, often contributing to **Chorus Call** with his witty program notes and special articles. A graduate of Princeton University, he worked for the Foreign Service, American University as an Art History teacher, *New Yorker* magazine as a contributing author and reviewer, The National Gallery of Art as a consultant, and at the Washington Cathedral as the rare book librarian. He was known in the community as a connoisseur of art, music, and literature. He was most recently employed at Woodward & Lothrup as a dealer of rare stamps and coins.

Contributions can be made in his name to the Names Project Foundation.

Bud, we will miss you old friend. Thanks for all your help over the years, for your encouraging support and your many talents.

Bruce Trinkley and James Holloway rehearse the Chorus during dress rehearsal in preparation for the April concert.

BRUCE TRINKLEY, MUSIC DIRECTOR

Bruce Trinkley has served as music director for the Gay Men's Chorus of Washington since January, 1984. This concert will be his last as Music Director. He is an associate professor of music at Pennsylvania State University. During his professional career he has worked with men's choruses and mixed choruses and in opera, ballet, and musical theater. He has conducted classical and modern masterworks and has served as music director for over three dozen musicals. He also teaches music history, does research and is an accomplished arranger and pianist. He holds a bachelor's degree in music and a master's degree in composition from Columbia University.

Bruce has composed musicals, ballets, operas, cantatas, and incidental stage music. His works include *Knots*, from R. D. Laing's poems; *Mad Girl's Love Song*, from texts by Sylvia Plath; *The War Prayer*, after Mark Twain; *The Country Doctor*, based on Kafka; and *Tombstones*, a choral cycle based on Edgar Lee Master's *Spoon River Anthology*.

Bruce has been a member of the Penn State faculty since 1970. He directs the Penn State Glee Club, the Pennsylvania Vocal Ensemble, and the Penn State Opera Workshop. He is also music director for the Penn State Festival Theater.

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

JAMES HOLLOWAY, ASSISTANT MUSIC DIRECTOR AND PRINCIPAL ACCOMPANIST

James Holloway has performed throughout the eastern United States and in England as a recitalist and an accompanist. He is also known locally as a music theater coach and conductor from his work with the University of Maryland opera and theater productions and with Prince George's Civic Opera.

Jim has quite a varied musical background and an eclectic taste in music. Recently, he performed Brahms' Liebeslieder Waltzes and P.D.Q. Bach's Liebeslieder Polkas with the Washington Singers at the Kennedy Center Terrace Theater and accompanied the same group in a French and Viennese operetta concert at the French Embassy. By contrast, GMCW concert-goers may recall his piano-organ-harpsichord tag race in last season's holiday concert and also recall some of his gospel improvisations with the Chorus. A little down'n'dirty piano never hurt anybody.

He holds degrees from the University of South Carolina and from the University of Maryland and has studied extensively in England. His piano teachers include Stewart Gordon, Nelita True, and Denise Lassimonne, who is one of England's most distinguished senior pedagogues. He has studied accompanying with one of this country's most prominent coach/accompanists Martin Katz.

Jim works for the Library of Congress as a Copyright Examiner in the Performing Arts Section. He is also a church musician with considerable choral and organ music experience.

In 1985, he was listed in Outstanding Young Men in America. Currently, he is organizing "home concerts" as fund raising events for AIDS-related community services.

Suzy Tegge, Graphic Artist

Suzy has been a free-lance artist for two years. She has worked in retail management doing display work mainly in Georgetown. Her work can be seen in the windows of the Pleasure Chest, Three Penny Bit, In The Bag, and others. Suzy is a native of Washington, DC, who has a passion for travel as well as for art.

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THEODORE GUERRANT, PRINCIPAL ACCOMPANIST

Theodore Guerrant holds performance degrees in music (piano and harpsichord) from the University of Georgia, where he held a graduate teaching assistantship in organ; the University of Wisconsin; and the University of Maryland where he was a graduate fellow, receiving the Doctor of Musical Arts degree in piano performance-literature in 1983. Well-known to GMCW performing members as a wearer of many hats (including a recent revival of one in the style of Carmen Miranda in "Hooray for Hollywood" last June), "Dr. Teddy" also carries this over into real life. He is Director of Music and Organist at Saint Mark Presbyterian Church in Rockville (following in the footsteps of his sidekick Jim Holloway!); Associate Organist at Holy Spirit Catholic Church in Forestville; Assisting Organist at the University of Maryland Chapel; accompanist at Christ Episcopal Church, Washington Parish, Capitol Hill; and accompanist for the Montgomery County Masterworks Chorus, the Prince George's Choral Society, and in the voice studio of Associate Professor Leon B. Fleming at the University of Maryland (where he plays at being a half-time secretary in the music office), besides GMCW....!

ROBERT HAHN, SIGN LANGUAGE ARTIST

Robert Hahn is a professional, certified sign language artist and interpreter. His unique blend of music and American Sign Language adds an exciting visual dimension to the dramatic, musical, and concert stage.

Bob has been GMCW's resident interpreter and sign language artist since its first concert in 1982 and has been a guest artist with the Los Angeles, New York City, Boston and Atlanta gay men's choruses and has worked with the Windy City Gay Chorus. Bob has interpreted on Broadway (*Anything Goes*), off-Broadway (*Driving Miss Daisy*-stnadby) and at the National Theatre, Arena Stage, Ford's Theatre, the Kennedy Center and Lincoln Center.

His credits include *Cats*, *As Is*, *Sweet Charity*, *Evita*, *Sweeney Todd*, *Acting Shakespeare*, and the 1989 Presidential Inaugeration.

Currently, Bob is a freelance interpreter and trainer, and serves on the adjunct faculty at Gallaudet University.

Michael Rivard, Director/Choreographer, A Few Good Men

Michael Rivard, A Few Good Men's director/choreographer, has been working with GMCW's song-and-dance ensemble since their reemergence at the June 1985 Pops Concert, working on both the choreography and music arrangements. He has studied tap, jazz, ballet, and modern dance, as well as, the piano and voice. Since moving to the DC area in 1976, he has been a featured soloist with the Great Falls Dance Company, and has performed at Glen Echo, Wolf Trap, the Sylvan Theatre, the Renaissance Festival, and the Old Post Office Pavilion. Michael is also a teacher/member of The Fred Astaire Performing Arts Association, Inc., based in Miami, Florida.

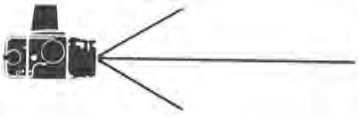
Members:
Fred Boykin
David Williams
Joe Cannon
Robert Wonneberger
Jeffrey Lea
Mark Ksiazewski
Rod Fiorito

Thanks to:

Our audiences, for their continuing support of the Gay Men's Chorus of Washington, and thus AFGM. All seven of "My Guys", Fred, Bob, Rod, Jeff, David, Joe, and Mark, for all their hard work and commitment to the group. I couldn't do it without you!

Our musicians: Mary and Ruth for always being there, and their untiring enthusiasm. Paul, our accompanist, newest member, and wonderful asset to the group. ... I thank you all from the bottom of my heart, you are truly appreciated!

FLASH



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GAY MEN'S CHORUS OF WASHINGTON

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James Holloway Assistant Director
Theodore Guerrant
James Holloway
Principal Accompanists
Robert Hahn Sign Language Artist

Tenor 1

Michael Edward Bailey · Fred F. Boykin · Peter Brayton
Joe Cannon · Ric Thomas Rice · Glenn Stover
David Streit · Robert G. Wicks · Robert K. Wonneberger

Tenor 2

Roger Bergstrom · Craig Bowen · Jerry Carpenter
Steve Crutchfield · C. Roger Edens
Rod Fiorito · Edward Gandee · David W. Holmes
Jim Jochen · Robert E. McCormack
James H. Meany · Len Padgett · Harry Powers
David Robinson · John Rutkowski
David Sisson · Dennis Swick · David Williams

Baritone

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Larz F. Kremer · Mark Ksiazewski · Jeff Lea
Darrell Lewis · Steve Lopez · Falle Nelson · Scott Pierce
Edward Ratcliffe · Michael S. Resnick · Thomas Roeder
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James A. Starner · Duward Sumner · John Weibel
Robert "Terry" Woll

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James Murphy · Steve Pflasterer · Kevin Quigley
Michael Reynolds · Rick Rosendall · Peter E. Scott
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The Lesbian and Gay Chorus of Washington, DC

With this joint concert with the Gay Men's Chorus of Washington, the Lesbian and Gay Chorus is completing its fifth season of bringing music to the Lesbian and Gay community of Washington, DC. Under the direction of Mark Bowman, the group's repertoire has expanded to include classical, popular and folk music. In addition to two major concerts each year, we have performed for many community groups, and annually at Gay Pride Day.

The Chorus has grown from ten to thirty-five singers. New members are always welcome. No auditions are required, just a love of music and a willingness to work with the group as we increase our musical knowledge. The Chorus will again be singing at Gay Pride Day this year and at the GALA festival to be held in Seattle this July. We will take a break in July and August but rehearsals will begin again in September on Tuesday evenings at 7:30 pm. They are held at Capital Hill United Methodist Church at Fifth Street and Seward Place SE. For more information, please call Jill at 546-1549.

Personnel

Mark Bowman, Director
Alex Tang, Accompanist
Michelle R. Owings, Interpreter

Soprano

Lynne J. Brown · Charlotte J. Hall · Deborah Hyman
Annette Lane · Jill Strachan

Alto

Susan B. Goettl · Rachel Kaye · Julie Morrissey
Nan Ottenritter · Linda Royster · Mary Stanfield

Tenor

Christopher Buckle · Charles Butler · Peter Edwards
Vance F. Hudgins · James W. Moore · Kevin L. Newell
Ariane van Buren

Bass

Bob Cadmus · Daniel A. Crowley · Rob Delsite
Fred Fishman · Kent Forrester Dave Hughes
David W. Jobe · Bradley Rymph · Ed Speary
Bryan

GAY MEN'S CHORUS OF WASHINGTON

Now in its eighth season, the Gay Men's Chorus of Washington was founded under the direction of Dr. James Richardson, ten days after the San Francisco Gay Men's Chorus took the Kennedy Center by storm on its national tour in June 1981.

In June 1986, GMCW marked the fifth anniversary of that event with its own acclaimed Kennedy Center Concert Hall debut. Under the direction of Bruce Trinkley since January 1984, GMCW has grown into a popular and widely-respected ensemble. It is a diverse group of men committed to entertaining with musical excellence in the spirit of gay pride. Since 1985 the Chorus has won more than $32,000 in Grants-in-Aid from the D.C. Commission on the Arts and Humanities. GMCW's corporate body, Federal City Performing Arts Association, is a non-profit organization incorporated in Washington, D.C.

In addition to its regular season, the eighty-member Chorus has performed for Mayor Marion Barry, the Human Rights Campaign Fund, Parents FLAG, Gertrude Stein Democratic Club, Metropolitan Community Church, Bet Mishpachah, the D.C. Eagle, and Gamma Mu. It appeared at the National Theatre in honor of Dr. Martin Luther King Jr.'s Birthday, and produced benefit concerts for the Whitman-Walker Clinic and the Wolf Trap Farm Park for the Performing Arts.

A member of GALA Choruses, GMCW participated in the GALA Festivals held in New York City in 1983 and Minneapolis in 1986, and will travel to Seattle in 1989 for GALA Festival III. In 1985 GMCW was host to the annual GALA Managers and Directors Conference.

Previously GMCW has hosted gay men's choruses from New York, Los Angeles, and Seattle; and the Windy City Gay Chorus. Last year's accomplishments were marked with performances at the National March on Washington where GMCW joined the Denver Women's Chorus at Constitution Hall as a guest of the Lesbian and Gay Bands of America. The Chorus flew to Miami in February to sing in a benefit concert hosted by the Gay Men's Chorus of South Florida, also featuring the Atlanta Gay Men's Chorus.

The 1988 concert season began with two performances on the weekend celebrating the March On Washington. GMCW sang at the National Cathedral for the interfaith service and at the Lisner Auditorium concert marking the anniversary of the March.

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From The President

Welcome to our Pride Concert and a special welcome to this evening's guest artists, the Lesbian and Gay Chorus of Washington and their director Mark Bowman.

This is a bittersweet concert for the members of GMCW. After five and a half years of making a 500 mile roundtrip at least once per week, our Music Director, Bruce Trinkley, has decided to resign. He has performed admirably in all respects over the years. Personally, I don't see how he lasted this long. As you know, Bruce teaches at Penn State University and is Director of the Penn State Glee Club so he has responsibilities beyond what we see here. Bruce has agreed to remain on as an arranger for GMCW, so he won't be leaving us completely. On behalf of myself, the Board of Directors, and the members of GMCW, I express our heartfelt appreciation for Bruce's yeoman service to our chorus and our community.

This past year has been an experience for me as President of FCPAA/GMCW. Only after serving a year as point-man for this group can anyone believe the magnitude of the challenges that GMCW faces. Therefore, it is appropriate to recognize my predecessors in this office: Everett Waldo, Craig Bowen, Duward Sumner, Steve Maddox, Ron Sabacek, and Steve Herman. They laid the foundations which I inherited, and I am immensely grateful for their work. While it's twenty years after Stonewall, the cases of, and occasions when prejudice and homophobia occur are still shocking. There are times when it would be convenient to not have the word "Gay" in our chorus name. It would open up funding sources and avenues of communication that are still closed. Nevertheless, the word "Gay" will stay in our name and we will express our pride in who we are and in the community we represent.

In two weeks, the Lesbian and Gay Chorus of Washington and GMCW will get to express our pride in a very special way. Both choruses are traveling to GALA Choruses Festival III in Seattle. There, we will sing with 52 other choruses: men's, women's, and mixed; in a week of morning and evening concerts. Before that festival, GMCW will participate in a joint concert in Vancouver, BC with the Vancouver Men's Chorus, the Toronto Men's Chorus and the Rochester (NY) Gay Men's Chorus on Canada Day, July 1.

So enjoy the concert tonight and join the parade tomorrow.

Peter R. Brayton, President, FCPAA Board of Directors

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From The Producer . . .

STONEWALL

Welcome to our 1989 Pride concert, "Going on the Road." It is my pleasure to have worked with the production staff of the Gay Men's Chorus of Washington and the Production Department of the Lisner Auditorium of the George Washington University to bring this show to you. As you read through the program and enjoy the show you will see numerous references to an event referred to colloquially as "Stonewall." This June the Lesbian and Gay community celebrates the twentieth anniversary of "Stonewall", the night when the patrons of a bar, the Stonewall Inn, located in Greenwich Village in New York City decided to resist New York City police harassment. It was a relatively minor incident at the time, but it was "the shot heard round the world for Gay rights."

We have come a long way. In 1969, we were not regarded as "normal" nor allowed to live our lives as we chose. We were called "queer", were forced to lead furtive lives and meet each other surreptitiously. We were not even safe in our enclaves such as Greenwich Village where it was acceptable for the police to raid a bar and bust us for engaging in an "illegal activity." In 1989, we are all here together as a family; Gay men, Lesbians, parents and friends. We are gathered in this well-known auditorium to celebrate Pride in ourselves and what we've accomplished. We are here sponsored by the directors and welcomed by the staff of one of the largest universities in Washington, DC, to celebrate our progress together. As you enjoy yourselves tonight, you might just take a moment to pause and remember those who have helped to make this possible, the people at "Stonewall," the Frank Kamenys, the Leonard Matlovichs, the Carroll Sledzs, Dell Martins, Charlotte Bunchs, Jill Johnstons, and only heaven knows how many thousands more who have taken us from the dimly lit back rooms to the footlights.

Eric Y. Korpon
GMCW Support Staff,
Executive Producer

Janice Wilson, Guest Soloist

Janice Wilson, mezzo-soprano, has most recently participated in the Delaware Vocal Arts Festival with Graham Johnson and Phyllis Bryn-Julson. Janice is a semi-finalist of the New York Oratorio Society Solo Competition held at Carnegie Hall and a regional finalist of the Metropolitan Opera National Council Auditions held in Toronto in 1988. Recent performances include Beethoven's Ninth Symphony with the Altoona Symphony Orchestra, Medelssohn's Elijah with the State College Choral Society, Minnelieder by Murray Shafer with the Pennsylvania Quintet, as well as numerous chamber and solo recitals. Janice received her Bachelor of Music Education degree from Westminster College and a Master of Music from Penn State University. She was the recipient of a Rotary Foundation Fellowship for study at the Royal College of Music, London, England where she performed for the Mayfield Festival under the direction of Sir David Willcocks as well as concerts at Southwark cathedral, Christ's Church, and St. Margaret's Church. Janice also had the distinct honor of being asked to join the famous Bach Choir of London. Janice will spend the upcoming year in auditions, competitions and numerous recitals and concerts in the East Coast while maintaining a thriving voice studio in Hollidaysburg, PA.

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ABOUT THE MUSIC
PROGRAM NOTES

Submitted by the Lesbian and Gay Chorus of Washington, DC, Michael Rivard, Bud Folts, and Jerry Carpenter.

Lesbian and Gay Chorus of Washington, DC

You There in the Back Row. Lyrics by Barbara Fried, music by Cy Coleman.

This song, from an obscure 1983 Broadway musical, highlights the synergy between performers and audience when the invisible barriers are stripped away.

The Rhodora. Words by Ralph Waldo Emerson, music by Shirley Whitecotton.

"The Rhodora," from a *Wildflowers* suite, portrays the beauty and wonder of nature and the insights into ourselves that nature offers.

Haleluya. Haleli nafshi. Music by Salamone Rossi.

This seventeenth century motet is a Hebrew song of praise based on Psalm 146.

Liberation Music Set.

"On Children," words by Kahlil Gibran, music by Ysaye M. Barnwell. "Freedom is Coming", "Thuma Mina", "We Shall Not Give Up the Fight," all traditional South African.

"On Children" was written for Washington's acclaimed female vocal group, Sweet Honey in the Rock. The next three songs are from a collection of South African freedom songs. These songs have become something of our trademarks; "We Shall Not Give Up the Fight" has virtually become our theme song.

Cantique de Jean Racine. Music by Gabriel Faure.

Gabriel Faure, 1845-1924, was a French composer and teacher whose music represents a transition from nineteenth century Romanticism to the idioms of the twentieth century. His style is noted for highly original harmonies, careful counterpoint, and the meticulous fitting of words to music. "Cantique de Jean Racine" has a flowing melody, rich harmony and lush French lyrics that combine to create a luxurious aural experience.

Break Away! Words by Alicia Carpenter, music by Dan Locklair.

"Break Away!" is a challenging modern work with frequently changing time signatures, close har-

monies, and intricate rhythms. This number also showcases the virtuosity of accompanist Alex Tang.

Travelin' with A Few Good Men

See the USA in Your Chevrolet. Written by Leon Carr and Leo Corday.

And Now . . . A Song from a Sponsor . . . Dinah Shore! Life was simpler then, wasn't it? Who could forget that variety show, and Dinah singing her heart out selling those vintage Chevrolets, and throwing us all a great big kiss at the end.

Seven Little Girls Sitting in the Backseat. Music by Bob Hilliard and Lee Pockriss.

Every now and again a song comes along which is so light and funny that it has everyone humming its melody. One might call such a song "a musical smile"; in the music industry it is known as a novelty song. Often, novelty songs carry a social or political message. Such is the case with Frank and Moon Zappa's "Valley Girl" and the Ruby/Kalmar composition "Whatever It Is, I'm Against It!" More often, though, these songs are zany just for the sake of being zany. This is one!

In My Merry Oldsmobile. Music by Vincent Bryan and Gus Edwards.

Transportation songs were clogging the market during the century's first two decades, but few got the musical mileage of this rollicking waltz. Inspiration was supplied by a well-publicized trip made in 1905 by two Oldsmobiles. It took them 44 days to make their way from Detroit to Portland, Oregon, thus marking the first cross-continental journey ever accomplished by automobile.

Petticoat Junction. Music by Paul Henning and Curt Massey.

Remember the opening of *Petticoat Junction*? The three Bradley girls -- Billie Jo, Bobbie Jo and Betty Jo -- are getting ready to take a dip in the water tower. As they strip, laying their petticoats over the side of the water tower (wink, wink), the Hooterville Cannonball comes charging down the tracks. Yup, there's Floyd the engineer. And there's Uncle Joe. Now where's Kate? Oh, at the Shady Rest Hotel, which hardly ever has any guests. (Does anyone know how Kate made a living, since no one ever stayed at her hotel?) The song, sung over the opening credits, was another of the Henning tunes done by Flatt and Scruggs. It was released as a

single, but didn't generate the enthusiasm that the *Beverly Hillbillies*' theme did.

Wabash Cannon Ball. Adapted by Roy Jones.

From the great Atlantic Ocean to the wide Pacific shore, from the ones we leave behind to the ones we see once more. She's mighty tall and handsome, and quite well known by all, how we love the choo choo of the Wabash Cannon Ball. She was coming from Atlanta on a cold December day. As she rolled into the station, I could hear a woman say: "He's mighty big and handsome, and sure did make me fall, he's a comin' toward me on the Wabash Cannon Ball!

On the Atchison, Topeka and the Santa Fe. By Johnny Mercer and Harry Warren.

This 1946 Academy Award winner, from the motion picture *The Harvey Girls*, was sung by none other than Judy Garland. The story was about a restaurant chain that brought waitresses out West to staff its expanding empire. Cyd Charisse, getting her first chance at acting, teamed with Judy Garland and Virginia O'Brien as the girls who room together. With them she sang the winsome song "It's a Great Big World," expressing the trepidation of the innocent young girls facing life in the Wild West.

Happy Trails. By Dale Evans.

The Roy Rogers Show first aired on December 30, 1951. It was a half-hour western that never ranked in the Top 20 of any year. The song was written by Dale Evans, the Queen of the West, and sung in close harmony at the end of every episode by Dale and Roy, the King of the Cowboys. The last show aired on June 23, 1957. Roy and Dale returned to TV in 1962 with a variety program called *The Roy Rogers and Dale Evans Show*; it lasted only three months. (Roy's horse was named Trigger, Dale's horse was named Buttermilk, and the dog was named Bullet.)

A Special Note from A Few Good Men: Special thanks to Kazoo for all the creative talents in helping design our props and to L.V. Devereaux for the musical realizations of "See the USA" and "Petticoat Junction."

Gay Men's Chorus of Washington

Feasting I Watch. By Edward Elgar from *The Orpheus*, words from the *Greek Anthology* (Marcus

Argentarius) translated by Richard Garnett.

Edward Elgar, 1857-1934, was the first English-born composer to achieve international importance after the death of Purcell in 1695. His most successful works include the *Pomp and Circumstance* marches, an oratorio *The Dream of Gerontius*, the *Variations on an Original Theme*, and the symphonic poem *Falstaff*. He displays a fine gift for melody and his music skillfully uses the forms and harmonic traditions of the nineteenth century Romantic composers. "Feasting I Watch" was finished and published in 1903.

Feasting I Watch

Feasting I watch with westward looking eye
The flashing constellations' pageantry.
Solemn and splendid; then anon I wreathe
My hair, and warbling to my harp I breathe
My full heart forth and know the heav'ns look down
Pleased, for they also have their Lyre and Crown.

Wasserfahrt. By Felix Mendelssohn

Felix Mendelssohn, 1809-1847, was a German composer and conductor remembered mainly for his songlike melodies and his beautifully constructed compositions in a number of musical forms. He displayed great talent from an early age and became a prolific writer. This particular piece was the result of one of his many travels. He was particularly impressed with Italy and Scotland. The translation below paints a mystical picture of one of his journeys.

Am fernen Horizonte

Upon the far horizon,
Like a misty ghost, I see
The town and towers mantled
In twilight's mystery.

A damp breeze blows and wrinkles
The seaway gray and dark;
With sad and measured rhythm
The boatman rows my bark.

The sun sinks into the ocean,
A last ray flashes above,
And points with a golden finger
To where I lost my love.
(Translation by Hal Draper)

Ave Maria. Music by Anton Bruckner.

Anton Bruckner, 1824-1896, an Austrian composer and organist, wrote symphonies and choral works that won recognition only after his death. Bruckner loved Wagner and tried to use his mentor's methods in his own works. Bruckner's music incor-

porated many religious themes of the period. However, much of his religious music is still not well known. In the early part of his life Bruckner was torn between music and teaching. He began his musical career as a church organist because it was a secure means of earning a modest living. The "Ave Maria" was sung by GMCW in our Holiday concert last year. It is being brought back for our trip to GALA Choruses Festival III.

Song for St. Cecilia. Poem by John Dryden, music by Norman Scribner.

St. Cecilia, patron saint of music, has had many songs written in her honor. This evening, GMCW performs this version written by one of Washington's great musical personalities, Norman Scribner. Norman Scribner received his degree from Peabody Conservatory in Baltimore. He became the conductor of the American University Chorale, assistant organist of Washington Cathedral, and organist-choirmaster of St. Alban's Episcopal Church. He is music director of the Choral Arts Society of Washington, which he founded in 1965, and is also conductor of the Norman Scribner Choir. He has composed several other musical pieces. This one was commissioned by the British Institute of the United States for the presentation of a grand piano to the United States Supreme Court on May 20, 1988. The text is "A Song for St. Cecilia's Day, 1687" by John Dryden.

Song For St. Cecilia

based on "A Song for St. Cecilia's Day, 1687"
by John Dryden

From harmony, from heav'nly harmony
This universal frame began:
When Nature underneath a heap
of jarring atoms lay,
And could not heave her head,
The tuneful voice was heard from high:
"Arise, ye more than dead."
Then cold, and hot, and moist, and dry,
in order to their stations leap,
And Music's pow'r obey.
From harmony, from heav'nly harmony
This universal frame began:
From harmony to harmony
Thro' all the compass of the notes it ran,
The diapason closing full in Man.

What passion cannot Music raise and quell!
When Jubal struck the corded shell,
His list'ning brethren stood around,
And wond'ring, on their faces fell
To worship that celestial sound.
Less than a god they thought there could
not dwell

Within the hollow of that shell
That spoke so sweetly and so well.
What passion cannot Music raise and quell!

The Trumpet's loud clangor
Excites us to arms,
With shrill notes of anger,
And mortal alarms.
The double double double beat
Of the thund'ring Drum
Cries: "Hark! the foes come;
Charge, charge, 'tis too late to retreat."

The soft complaining Flute
in dying notes discovers
The woes of hopeless lovers,
Whose dirge is whisper'd by the warbling Lute.

Sharp Violins proclaim
Their jealous pangs, and desperation,
Fury, frantic indignation,
Depth of pains, and height of passion,
For the fair, disdainful dame.

But O! what art can teach,
What human voice can reach,
The sacred Organ's praise?
Notes inspiring holy love,
Notes that wing their heav'nly ways
To mend the choirs above.

Orpheus could lead the savage race;
And trees unrooted left their place,
Sequacious of the lyre;
But bright Cecilia rais'd the wonder high'r:
When to her Organ vocal breath was giv'n,
An angel heard, and straight appear'd,
Mistaking earth for heav'n.

As from the pow'r of sacred lays
The spheres began to move,
And sung the great Creator's praise
To all the blest above;
So, when the last and dreadful hour
This crumbling pageant shall devour,
The Trumpet shall be heard on high,
The dead shall live, the living die,
And Music shall untune the sky.

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Three Sea Shanties.

This is a collection of work songs created by sailors from England and Ireland -- "What Shall We Do With the Drunken Sailor," "The Drummer and the Cook," and "Whup! Jamboree." Songs like these were used to help keep time in jobs requiring teamwork. There are many collections of shanties dating as far back as the sixteenth century.

Two Duke Ellington Songs.

"Five O'Clock Drag" and "It Don't Mean a Thing" are from a collection of songs by Edward Kennedy (Duke) Ellington recently arranged for GMCW by Bruce Trinkley. Ellington first rose to prominence as a jazz pianist. He also introduced a larger band in which individual soloists would pick up parts of the melody and do their own variations. Nearly all of Ellington's music is jointly credited to musicians who played with him. "Day Dream," for example, was a collaboration with Billy Strayhorn. In Trinkley's arrangements, we see the considerable rhythmic and melodic variety of which Ellington was capable.

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The Capital Club is the fund raising 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 a premier fan club.

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 whom the Capital Club is looking. If so, additional information is available from the Capital Club, c/o FCPAA, Inc. P.O. Box 57043, Washington, DC 20037.

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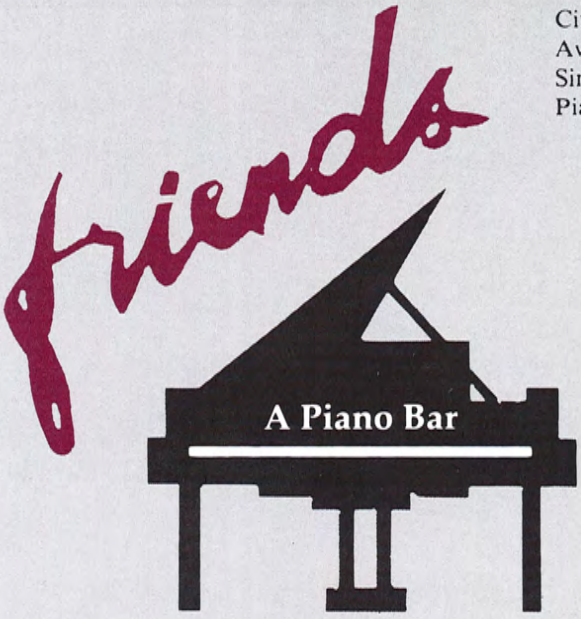

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2122 P Street, N.W.
822-8909