# CHORUS CALL

WINTER 1987

## *Home for the Holidays*

December 12 & 13, 1986

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

## *Home for the Holidays*

**a concert in celebration
of our community and our friends
and observing the tenth anniversary
of the Levine School of Music**

**December 12 & 13, 1986
New York Avenue Presbyterian Church
Washington, D.C.**

**CHORUS CALL**
**a quarterly arts review published by Federal City Performing Arts Association**

**Winter 1987**
**Vol. I, No. 1**

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## PUBLISHER'S NOTE

The origins of Chorus Call, GMCW's quarterly program magazine being launched tonight with "Home for the Holidays," go back a few years to when our fallen comrade, the hyperactive and superorganized Tom Dudley, went off and sold more program advertising than anyone had a decent notion of what to do with.

The initial results looked somewhat like a small-town telephone directory. So we called in the Light-Table Brigade, led mainly by chorus baritone Rick Norton and graphic designer Phyllis Sickels (who has since found a higher-paying job), to create a booklet that would better serve both our advertisers and our concert audience.

Soon we were upgrading our graphic design, developing a new GMCW logo, and writing feature articles especially to entertain all the non-musical spouses of this world who find themselves dragged off to chorus concerts.

As our baby started taking a respectable shape (not to mention weight), we thought of giving it a name of its own and treating it like a real publication. Finally, someone said, "Hey! Let's get ourselves a barn and start a magazine!" So here it is. Enjoy the concert, and remember: the singalong lyrics on page 35 are for you—so when the time comes, sing out!

Rick Rosendall
Bass, GMCW

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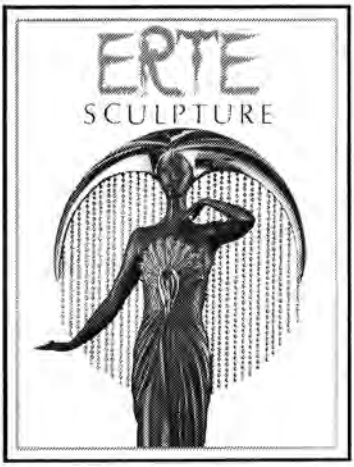


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# HOME FOR THE HOLIDAYS

**Gay Men's Chorus of Washington, D.C.**
**Bruce Trinkley, Director**
**David Sisson, Assisant Director**
**James Holloway, Accompanist**
**Robert Hahn, Sign Language Artist**

BRASS PRELUDE

1

| | |
|---|---|
| **A Child Was Born in Bethlehem**<br>**ROBERT I. JONES, organ** | 16th century German melody<br>arranged by Robert Barrow |
| **O Jesulein süss** | 17th century German melody<br>arranged by Gerhard Maasz<br>from the repertoire of the<br>BOSTON GAY MEN'S CHORUS |
| **March of the Kings** | traditional French carol<br>arranged by Alice Parker and Robert Shaw |
| **When the Savior Christ Is Born** | traditional Polish carol<br>arranged by Gwynn Bement |
| **I Heard the Bells on Christmas Day** | American carol<br>poem by Henry Wadsworth Longfellow<br>music by John Baptiste Calkin<br>arranged by Brian C. Robison |
| **Still, Still, Still** | Austrian carol<br>arranged by Norman Luboff |

**PROGRAM NOTES APPEAR ON PAGE 27**

2

| | |
|---|---|
| **from the oratorio Judas Maccabaeus**<br>**Air, "Rejoice, O Judah"**<br>**JEFFREY BUHRMAN, baritone**<br>**Chorus, "Hallelujah, Amen"** | GEORGE FREDERICK HANDEL<br>libretto by Rev. Thomas Morell<br>arranged by Archibald T. Davison |
| **Take Joy!** | BRUCE TRINKLEY<br>text by Fra Giovanni |
| **Three Old English Carols**<br>**Tyrley, Tyrlow**<br>**Balulalow**<br>**The Sycamore Tree** | PETER WARLOCK<br>arranged by Herbert Pierce |

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—SHEILA BENSON
LOS ANGELES TIMES

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—JACK KROLL
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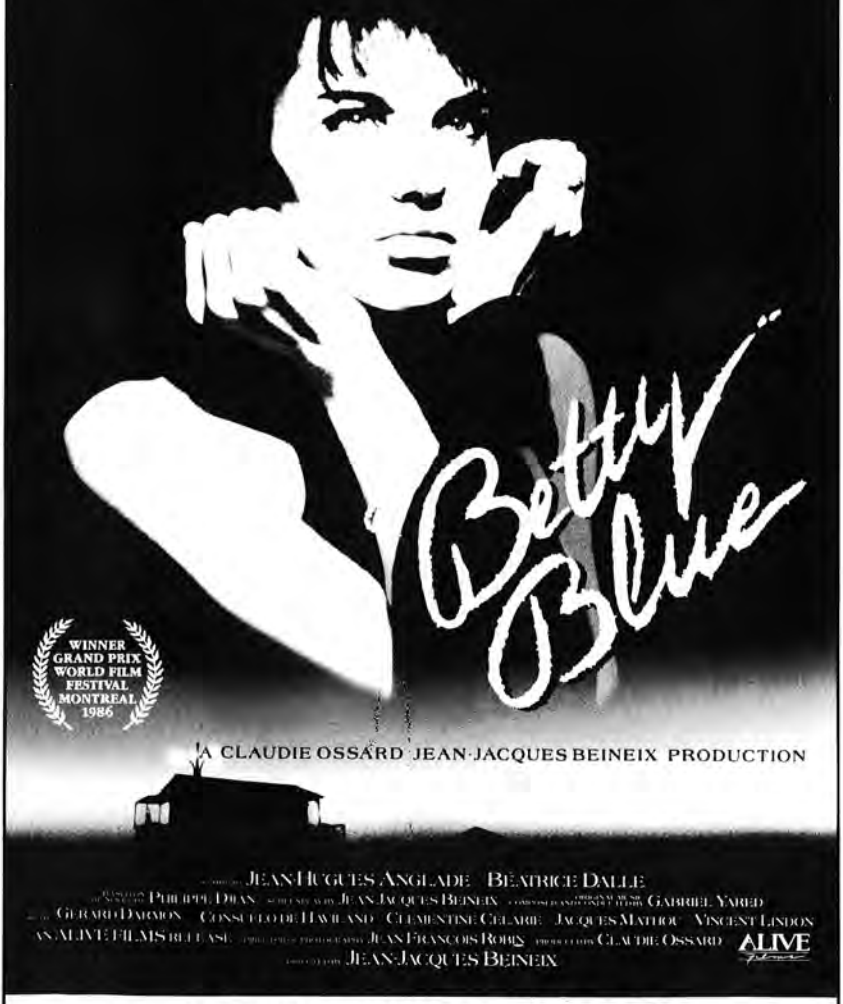
"BETTY BLUE IS PROBABLY THE MOST SEXUALLY EXPLICIT FOREIGN MOVIE TO KINDLE THE SCREEN SINCE 'LAST TANGO IN PARIS'...AN INNOCENT AND TENDER LOVE STORY."
—PATRICK PACHECO
NEW YORK DAILY NEWS

A FILM BY JEAN-JACQUES BEINEIX




# CIRCLE THEATRES

| | |
|---|---|
| **from the unfinished oratorio Christus, Op. 97.** | FELIX MENDELSSOHN<br>English text by W. Bartholomew |
| **"Say Where Is He Born"**<br>**DAVID SISSON, tenor**<br>**BILL BARRY, baritone**<br>**SCOTT PIERCE, bass** | Matthew 2:1,2<br>Numbers 26, 17; Psalm 2:9" |
| **"There Shall A Star"** | arranged by Bruce Trinkley |

**PROGRAM NOTES APPEAR ON PAGE 29**

INTERMISSION

3

**selections by A FEW GOOD MEN**

4

| | |
|---|---|
| **Walk Hand in Hand** | JOHNNY COWELL<br>from the repertoire of<br>WINDY CITY GAY CHORUS |
| **Not While I'm Around** | STEPHEN SONDHEIM<br>arranged by Dennis Coleman<br>from the repertoire of<br>SEATTLE MEN'S CHORUS |
| **My House**<br>**JEFF BUHRMAN, baritone** | LEONARD BERNSTEIN<br>arranged by Bruce Trinkley for the<br>GAY MEN'S CHORUS OF WASHINGTON, |
| **That's What Friends Are For**<br>**SCOTT PIERCE, baritone** | CAROLE BAYER SAGER and<br>BURT BACHARACH<br>arranged by Tony Walts for the<br>GAY MEN'S CHORUS OF WASHINGTON, D.C. |

**PROGRAM NOTES APPEAR ON PAGE 31**

**selections by GENTLEMEN QUARTERLY**

5

| | |
|---|---|
| **It's the Most Wonderful Time of the Year** | EDDIE POLA & GEORGE WYLE<br>arranged by Hawley Ades |
| **Let It Snow! Let It Snow! Let It Snow!** | JULE STYNE & SAMMY CAHN<br>arranged by Bruce Trinkley |

**SING WE JOYOUS ALL TOGETHER**

| | |
|---|---|
| **If We In Our Time**<br>**a singalong finale** | arranged by Larry Moore for the<br>NEW YORK CITY GAY MEN'S CHORUS |

**SINGALONG LYRICS ON PAGE 35**

SPECIAL THANKS TO MIKE, MIKE, DON, AND DAVE
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# LEVINE SCHOOL OF MUSIC

## THE SELMA M. LEVINE SCHOOL OF MUSIC

Since January of this year, the offices and rehearsal space for the Gay Men's Chorus of Washington, D.C. and Federal City Performing Arts Association have been housed at the Levine School of Music, located in Northwest Washington at 36th and R Streets adjacent to the Ellington School for the Arts.

And as GMCW closes its fifth anniversary year, the Levine School begins to observe its tenth anniversary; our concert tonight—and some part of our musical growth since moving there—honors the school, founded in 1976 to help strengthen the educational base for Washington's expanding musical life, dubbed by the New York Times as "Washington's Julliard."

The Levine School offers musical training in a children's division (ages 3-8), a preparatory division (ages 8-18), and an adult division. Its courses (among many) include instruction in the Kodaly and Suzuki methods, the Alexander Technique, a children's chorus, a chamber orchestra, adult theory, workshops on German lieder, and music courses specifically designed for parent and child.

The Director of the Levine School is Joanne Hoover, formerly a music teacher at Sidwell Friends School, writer for *Horizon* and *Grove's Dictionaries of Music,* and the Washington Post music critic (now a former critic) who reviewed GMCW's first concert.

Named in memory of Selma M. Levine, a prominent Washington attorney and amateur musician, the Levine school has quickly evolved into a richly diversified musical community where people of all ages could come together with professionals to explore the language of music.

And happily, speaking the common language of music has allowed the Gay Men's Chorus of Washington to meet people and make friends we would otherwise have had difficulty meeting.

A happy tenth to the Levine School! A place where the Gay Men's Chorus is happy to be home for the holidays—and to call home throughout the year.

## THE NEW YORK AVENUE PRESBYTERIAN CHURCH

Tonight GMCW returns to the site of its first Christmas concert, making the concert title "Home for the Holidays" even more appropriate. Director Bruce Trinkley's premiere concert with GMCW—"Made In America,"—also took place here.

And the New York Avenue Presbyterian Church has, in its time, served as the neighborhood house of prayer for more than a dozen Presidents, including Abraham Lincoln; the Lincoln family pew remains in the sanctuary, preserved from the original church building which stood on this same site.

The cornerstone of the present handsome Federalist-style building was laid on April 3, 1951 by President Harry S. Truman. The sanctuary is Georgian in architecture and decor and was renovated in 1967. The sanctuary cross above the pulpit is a reproduction in hand-beaten bronze of the 10th century Cross of St. John, which stood at the west door of the Abbey of Iona in Scotland, and is ornamented with bosses of foliage and traditional Celtic nature motifs.

The organ, built by Earnest M. Skinner, was first installed in 1942 and placed in the present building in 1951. It has three manuals, 45 stops, 48 ranks and 2,759 pipes, and was extensively renovated in 1977. In addition to the sanctuary, the five-story building houses classrooms, offices, two kitchens, the Lincoln Chapel and Parlor, the Radcliffe Room, and the Peter Marshall Hall.

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## REMEMBERING

Why? That is the question we have all asked so many times over the past few years. Why are so many of our young men having to face premature suffering and death? Why must we, the ones left behind, face such overpowering grief and loss?

The men of GMCW have been asking these questions over and over the last few months, torn with grief over the loss of two of our founding members, Tom Dudley and Ron Paglia, who died last June and October.

Tom has served the chorus in many capacities, among them accompanist for A Few Good Men, member of the Board of Directors, and chairman of program advertising. Tom set a record for program ad sales that will take many years and many people to surpass, if it ever is. A portion of his estate generously willed to GMCW has been designated by the Board of Directors to serve as inaugurating monies for the Tom Dudley Endowment Fund.

Ron came to the chorus during its infancy, filled with eagerness and a willingness to help wherever needed: baking birthday cakes, donning wig and pom-pons to be a cheerleader, being there and being counted on. He was one of the first bass section coordinators and served on the original Membership Committee. The chorus had been the most important thing in his life these last several years, said his sister Arlene.

These accomplishments, impressive as they may be, are not what these two beautiful men will be remembered for by those of us who were close to them...

We cherish the memory of the bravery, wit, and dignity they displayed from the first day they became aware of their illness until their ends. Through their examples we not only learned how to live with dignity, we learned how to die with dignity.

At our June concert at the Kennedy Center, Ron left his hospital bed in order to sing in the concert, from a stool in his usual spot in the bass section.

**"May I try to tell you again where your only comfort lies? It is not in forgetting the happy past. People bring us well-meant but miserable consolation when they tell what time will do to help our grief. We do not want to lose our grief, because our grief is bound up with our love and we could not cease to mourn without being robbed of our affections."**

**—Phillips Brooks**

***(Phillips Brooks is better known for his beloved Christmas hymn, "O Little Town of Bethlehem.")***

And Tom insisted on being in the audience even though it had to be in a wheelchair. None of us realized then that he would be gone in four short days.

We do not grieve our two beloved brothers. We celebrate.

We celebrate their lives and how they touched us. We rejoice in that they are at peace and no longer suffering. We are so thankful to have known them.

We each have the comfort of our individual memories.

We all wish to say—Tom and Ron—thank you. We love you and we miss you. God bless you.

Bill Hunnicutt
Bass, GMCW

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## SOME ADDED NOTES

### BIG NEWS! BIG BUCKS!

A $10,000 matching grant has been awarded to the Gay Men's Chorus of Washington, D.C. by the District of Columbia Commission on the Arts and Humanities, an increase from last year's grant of $7500. Special recognition and thanks go to our grantsmeister Everett Waldo, GMCW's founding president, who shepherded last year's and this year's grant proposal.

### HONORING DR. KING

GMCW's next appearance will be at the National Theater on Monday, January 19 as the Monday Night at the National series stages a special evening in honor of the birthday of America's Nobel Peace Prize laureate Dr. Martin Luther King, Jr. Watch your local newspapers for details, and be sure you get there early for a good seat—friends who were at our last National Theater appearance on Columbus Day 1984 remember the night with special pride.

### WANNA' JOIN?

There's room in the chorus for you. If you're interested in joining GMCW for our spring concert and all-pops cabaret evening, contact our office number, 338-SING. You'll probably have to leave your name and number, but we'll get back to you and let you know when we'll be having auditions in January.

## Grants • Memberships • Associations

The Federal City Performing Arts Association and the Gay Men's Chorus of Washington, D.C. 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, D.C. is a member of GALA Choruses (the Gay and Lesbian Association of Choruses), an alliance of 46 men's, women's, and mixed choruses in the United States and Canada. GALA Choruses produce 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, Denver (2), Detroit, Ft. Lauderdale/Miami, Houston, Long Beach (2), Los Angeles (2), Omaha, Ottawa, Philadelphia (2), Phoenix, Portland, Providence, Richmond, Rochester, Sacramento, San Diego, San Francisco (4), San Jose, Seattle, Vancouver, and Washington, D.C.

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**Theodore Guerrant and James Holloway**
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**A Few Good Men**
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**Jeffrey Lea**
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**BRUCE TRINKLEY**
**DIRECTOR**

Bruce Trinkley has served as music director for the Gay Men's Chorus of Washington since January, 1984. He is an associate professor of music at Pennsylvania State University.

During his professional career he has worked with men's choruses and mixed chorus 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 Masters' *Spoon River Anthology.*

For tonight's program he has composed "Take Joy!" from Fra Giovanni's classic Christmas greeting, revoiced Felix Mendelssohn's "There Shall A Star" for men's chorus, revitalized Jule Styne and Sammy Cahn's wintry chestnut, "Let It Snow!," and arranged "My House" from Leonard Bernstein's *Peter Pan.*

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.

**DAVID SISSON**
**ASSISTANT DIRECTOR**

In addition to serving as assistant director, David Sisson is the founding director of GMCW's close-harmony pops ensemble, Potomac Fever, and was a director of the late chamber ensemble Sine Nomine Singers. He has taught music in elementary and secondary schools in New York and Virginia and holds degrees in voice and music education from Daemen College.

David has sung solo and choral roles in opera, musical comedy and church performances. He has worked in children's repertory and puppet theater, and performed in the American premiere of Philip Glass' opera *Satyagraha.*

David studies voice with Adriana Hardy of American University. He confesses to being from Buffalo, New York.

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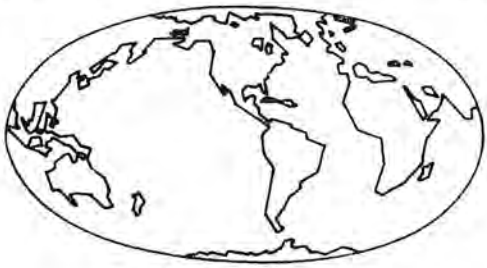

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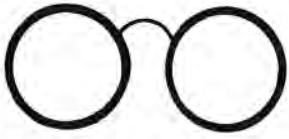

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**JAMES HOLLOWAY**
**PERFORMANCE ACCOMPANIST**

James Holloway has performed as both soloist and accompanist throughout the eastern United States and in Great Britain. He holds degrees from the University of South Carolina and the University of Maryland, where he is a candidate for Doctor of Musical Arts in piano performance and literature.

Jim was listed in the 1985 edition of Outstanding Young Men of America and presently works as a copyright examiner in the performing arts section of the Library of Congress.

He studied piano with Stewart Gordon and Nelita True of the University of Maryland and with Denise Lassimonne of England; he has studied vocal coaching with Martin Katz and Greg Tallman; and he has performed in master classes for the late Sir Peter Pears, Donald Gramm, Phyllis Bryn-Julson, Jan de Gaetani, Jorg Demus, Maura Lympany and Malcolm Frager.

**THEODORE GUERRANT**
**REHEARSAL ACCOMPANIST**

Theodore Guerrant holds the Bachelor of Music *cum laude* in piano and the Master of Fine Arts in harpsicord from the University of Georgia, the Master of Music in piano from the University of Wisconsin, and the Doctor of Musical Arts in piano performance and literature from the University of Maryland, where he received a graduate school fellowship.

He has studied with Egbert Ennulat, Edwin Gershefski, Stewart Gordon, Evelyn Swarthout Hays, Roy Johnson, Denise Lassimonne, the late Jean Réti-Forbes and Donald Sutherland.

He is organist at St. Mary's Catholic Church in Landover Hills, Maryland. He also assists with organ duties at the University of Maryland chapel and accompanies the Montgomery County Masterworks Chorus and the Prince Georges Choral Society.

*(Our favorite Dr. Teddy, a mainstay of the GMCW music staff, is accompanying the Masterworks Chorus this evening but has attentively nurtured us through many weeks of this rehearsal period.)*

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## ROBERT I. JONES
## GMCW RESIDENT ORGANIST

Robert I. Jones is beginning his tenth year as organist and choirmaster at Berwyn Presbyterian Church in College Park, Maryland and also is an instructor of organ at Trinity College, Washington, D.C.

Robert received his master of sacred music degree with a major in organ from Union Seminary, New York City. He has held several elected positions with the American Guild of Organists including dean of the Potomac Chapter and served on the planning committee for AGO's Washington convention.

## 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 guest artist with the Los Angeles, New York City, and Boston Gay Men's Choruses.

He works for Deafpride, a nonprofit organization for the deaf, as a staff interpreter and as codirector of their interpreter training program. His most recent theatrical interpretation has been for Tom Wilson Weinberg's The Ten Percent Revue.

Bob has also worked with Karen Akers, Maureen Forrester, Raul Julia, Kristoffer Tabori and Ronnie Gilbert.

## PHILIP M. ROGERSON
## VOCAL COACH

Phil Rogerson, charged with keeping GMCW vocally sound, is a private teacher of voice and piano in Washington and Maryland. He is a graduate of West Virginia University, where he received a bachelor's degree in music education and a master's degree in music.

Phil is active in many local music organizations, and has served as president of the Southern Maryland Choral Society, the Choristers' Guild and the Prince Georges Music Teachers Association. He is the founding director of Gentlemen Quarterly, GMCW's barbershop ensemble.

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## THE GMCW STORY

Once upon a time—before a certain June evening in 1981, to be more exact—the idea of a chorus composed of gay men from the Washington area was just a dream floating independently in the minds of various local music lovers. Then, on that certain Thursday evening, the San Francisco Gay Men's Chorus appeared at the Kennedy Center as part of its historic nationwide tour, and, as in other cities where it performed, galvanized those various music lovers. On the following Sunday, at Washington's annual Gay Pride parade, flyers were distributed announcing the first meeting of what would become the Gay Men's Chorus of Washington, D.C.; on the next Sunday, the fledgling group had its first rehearsal at the old Gay Community Center on Church Street.

The chorus gave its first performance three months later, at the request of D.C. Mayor Marion Barry, in the main foyer of the District Building to help inaugurate the Washington office of the National Gay Task Force. James Richardson, a local radiologist, was the first director. The first full-length concert was in March 1982 under the direction of Nick Armstrong at St. Mark's Episcopal Church on Capitol Hill and repeated the next week at Baltimore's First and Franklin Presbyterian Church. That first season also included engagements that have become traditional: performances at Metropolitan Community Church, at the Eagle, carolling at Christmas, fundraisers, social events, and an appearance in the Gay Pride parade. Richardson resumed the directorship in 1983; Bruce Trinkley has led the group since January 1984.

In the ensuing seasons the group gradually lost its fledgling status. It appeared in concert at the Departmental Auditorium, Lisner Auditorium, Foundry United Methodist Church, and twice at New York Avenue Presbyterian Church. It has shared joint concert stages with the Los Angeles Gay Men's Chorus, the Seattle Men's Chorus, the New York City Gay Men's Chorus. Most recently they appeared at the GALA Choruses Festival II, the triennial national gay choral festival held last July in Minneapolis-St. Paul.

Last June, five years and a few days after that legendary June evening, those music lovers who were once so galvanized by their California brethren met again at the Kennedy Center, this time on stage, when the Gay Men's Chorus of Washington, D.C., with guest artist Canadian Contralto Maureen Forrester, gave its first Kennedy Center Concert Hall performance. It was not the consummation of a dream—that had happened long ago. It was instead a triumphant reaffirmation.

To be continued...

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## O JESULEIN SUSS

O Jesulein süss, o Jesulein mild,
des Vaters Will'n hast du erfüllt,
bist kommen aus dem Himmelreich,
uns armen Menschen worden gleich,
O Jesulein süss, o Jesulein mild!

O Jesulein süss, o Jesulein mild,
des Vaters Zorn hast du gestillt,
du zahlst für uns all unsre Schuld,
und schaffst uns deines Vaters Huld,
O Jesulein süss, o Jesulein mild!

*(O sweet and tender baby Jesus: You have fulfilled your Father's will; you have come from heaven's realm to be poor mankind's equal.*

*O sweet and tender baby Jesus: You have stilled your Father's wrath and have paid for us our debt, making grace for us with your Father.)*

## MARCH OF THE KINGS

Ce matin, j'ai rencontré le train
De trois grands rois qui allaient en voyage.
Ce matin, j'ai rencontré le train
De trois grands rois dessus le grand chemin.

Tout chargés d'or les suivaient d'abord
De grand guerriers et les gardes du trésor,
Tout chargés d'or les suivaient d'abord
De grands guerriers avec leurs boucliers.

*(This morning on the great highway I met the procession of three great kings who were on a journey; decked with gold they were, and followed by treasure-guards and great warriors with shields.)*

## PROGRAM NOTES 1

"A Child Was Born In Bethlehem" is based on German folk lyrics dating from the 16th century; the tune, though anonymous, comes from Germany or Bohemia and is also used for the Latin carol Quae stella sole pulchriar and was recorded in L. Lassius' Psalmodia (1533).

"O Jesulein suss" was composed by Samuel Scheidt 91587-1654) and appears in his Tabulaturbuck (1650). A second version was set by Johann Sebastian Bach as a chorale melody in Schemelli's Gesangbuch (1736).

"March of the Kings" dates from the 13th century as a French folk tune from the area near Provence. Georges Bizet used the melody for his incidental music for L'Arlesienne.

"I Heard the Bells on Christmas Day" was written as an antiwar poem by Henry Wadsworth Longfellow in Cambridge, Massachusetts, and dated December 25, 1863; originally entitled "Xmas Bells," the poem was first published in 1867. The music was composed in England and published in 1872 by John Baptiste Calkin (1827-1905) for the 1848 hymn "Fling out the banner! Let it float!" by George Washington Doane. The tune was also used for the carol Macht hoch die tur die tor mach weit.

"Still, still, still" is an Austrian folk tune from the Salzburg region, dating from around 1819.

James Starner
Baritone, GMCW

## GDY SIE CHRYSTUS RODZI
### When the Savior Christ is Born

Gdy sie Chrystus rodzi
i na swiat przychodzi,
ciemna noc w jasnosci
promienistej brodzi.
Aniolowie sie raduja,
pod niebiosy wyspiewuja:
Gloria, gloria, gloria
in excelsis Deo.

*(When Christ is born and comes to earth, the dark night turns into radiant brightness. The angels rejoice, to the heavens they sing out: Glory, glory, glory in the highest to God.)*

*Translation by Gary L. Janus*

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## PROGRAM NOTES 2

"Rejoice, oh Judah" and "Hallelujah, Amen" are the finale of George Frederick Handel's oratorio Judas Maccabaeus, first performed at Covent Garden on April 1, 1747. Although the story comes from the Old Testament Book of the Maccabees, Handel was prompted to write the oratorio in honor of the Duke of Cumberland's recent military victory over Scotland at the Battle of Culloden.

"Take Joy!" is a fragment of a Christmas greeting written by Fra Giovanni in the early 16th century. GMCW Director Bruce Trinkley has arranged this popular Hallmark card message for this evening's concert.

"Three Old English Carols" were composed by Peter Warlock around 1925 and draws from three old English (not Old English) Christmas carols. Words for "Tyrley, Tyrlow" are folk lyrics dating from the late 15th century, found in Richard Hill's Commonplace Book (c. 1500); lyrics for "Balulalow" are part of the poem "Ane sang of the birth of Christ" written as a translation of Martin Luther's carol Vom himmelhoch by James or John and Robert Wedderburn in England and published in 1567; "The Sycamore Tree" is one of the oldest verses and tunes in the English language, and most of you probably learned it as "Here we go 'round the mulberry bush."

"Say Where Is He Born" and "There Shall A Star" are fragments from the Nativity section of a three-part oratorio contemplated by Felix Mendelssohn on the life of Christ. Director Bruce Trinkley has arranged this chorus and accompanying chorale for men's voices for tonight's concert.

James Starner
Baritone, GMCW

**I SALUTE YOU!**

**There is nothing I can give you which you have not; but there is much that while I cannot give you, you can take:**

**No heaven can come to us unless our hearts find rest in it today. Take heaven!**

**No peace lies in the future which is not hidden in the present. Take peace!**

**The gloom of the world is but a shadow. Behind it yet within our reach is joy. Take joy!**

**Take heaven! Take joy! Take peace!**

**And so at this Christmas time I greet you with the prayer: that for you, now and forever, the day breaks and the shadows flee away.**

**Fra Giovanni**
**Letter to a friend, 1513**

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## THANKS TO OUR BROTHER CHORUSES

At GALA Festival II, last July's national gay choral convention held in Minneapolis-St. Paul, GMCW performed with and listened to men's, women's, and mixed choral groups from throughout the United States and Canada. The few days together always renew old friendships, strike up new ones, and eventually lead to increased growth and caring.

"Home for the Holidays" features four gifts we've garnered from the repertoires of other gay choruses:

"O Jesulein suss" performed with exquisite German diction in a beautiful pianissimo, let us know the Boston Gay Men's Chorus were an up-and-coming chamber-sized group to keep our ears open for!

"Walk Hand In Hand" was the finale to the July 4 concert set, which included GMCW, the New Orleans Gay Men's Chorus, the Portland Gay Men's Chorus, and Chicago's Windy City Gay Chorus, which performed the piece. Unknown to the men of WCGC, the city councilman who introduced the evening's concert suggested that the audience rise and hold hands for Chicago's last piece. They did. And both audience and performers ended the evening in exultant pride and joy.

Seattle Men's Chorus director Dennis Coleman asked the audience to hold their applause for "Eulogy," an AIDS-memorial piece, until after SMC finished their following selection. After the haunting strains of "Eulogy," a long silence, and then Coleman's arrangement of Stephen Sondheim's "Not While I'm Around." Around the nation, we will long remember how thunderous that silence was, and Seattle's (and Coleman's) recurring forte of being able to touch deeply their audience's hearts.

"If We In Our Time" comes from the New York City Gay Men's Chorus resident maniacal arrangement mavin, Larry Moore. Enjoy!

J. Richard Norton
Baritone, GMCW

BEST WISHES FOR THE HAPPIEST OF HOLIDAY SEASONS TO ALL MY NEW FRIENDS IN THE CHORUS

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**TOUCH HANDS!**

**Ah friends, dear friends, as years go on and heads get gray, how fast the guests do go!**
**Touch hands, touch hands, with those that stay.**
**Strong hand to weak, old hands to young, around the Christmas board touch hands. The false forget, the foe forgive, for every guest will go and every fire burn low and cabin empty stand.**
**Forget, forgive, for who may say that Christmas day may ever come to host or guest again.**
**Touch hands!**

**—William H. H. Murray**
**from**
**"John Norton's Vagabond"**

## PROGRAM NOTES 4

"Walk Hand In Hand" is a popular song introduced in 1956 by Canadian singer Denny Vaughan. A hit version recorded by Tony Martin reached #10 on Billboard magazine's pop charts, making it the 65th biggest hit of 1956. Andy Williams recorded the song in 1956, but the highest he could place it was #54 for a week, #204 for the year. The song has had enduring popularity, being more recently (1980) performed by Engelbert Humperdinck in his Golden Treasury collection.

"Not While I'm Around" has music and lyrics by Stephen Sondheim and the special treatment of Seattle Men's Chorus director Dennis Coleman's arrangement. (See "Thanks to Our Brother Choruses" at left.) Sweeney Todd opened at the Uris Theatre on March 1, 1979 and ran for 558 performances and marked the beginning of a new era of Broadway musical and of Sondheim's developing artistic maturity.

"My House," is one of a handful of songs with both music and lyrics by Leonard Bernstein and comes from his Broadway show Peter Pan. The musical, which opened April 24, 1950 and ran for 321 performances at the Imperial Theatre, starred Jean Arthur and Boris Karloff (of course, as Captain Hook!). Incidental music for the show was by songwriting great Alec Wilder.

"That's What Friends Are For" was written by Carole Bayer Sager and Burt Bacharach, and first performed in association with AIDS-benefit-related events by Dionne Warwick, Elton John, Stevie Wonder, and Gladys Knight. Carole and Burt, besides writing this top hit of 1986 (Number One on the charts for four weeks), count this as their proudest collaboration. This arrangement was commissioned by GMCW for our Kennedy Center concert in June.

Tom Lester
Bass, GMCW

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## PROGRAM NOTES 5

"It's the Most Wonderful Time of the Year" was written by Eddie Pola and George Wyle. These two had an extensive collaboration, but even the most hard-core Friends piano barfly would have trouble remembering a single tune of theirs. The original sheet music featured a picture of Andy Williams (there's that name again) and the plug "as recorded on the Andy Williams Christmas Album." George Wyle was choral director for the Andy Williams tv show. There seems to be a connection.

"Let It Snow! Let It Snow! Let It Snow!" features music by Jule Styne and words by Sammy Cahn. A wintertime and Christmas standard from those wonderful collaborators who gave us a number of better piano bar songs: "Three Coins in a Fountain," "It's Magic," "Time After Time," "The Christmas Waltz" and "The Rams' Song" (the official song of the L.A. Rams football team).

Strange but true: Broadway triviaphiles may relish knowing that in addition to Bernstein, Styne and Cahn were also involved with productions of musicals based on Peter Pan, and not in the same production! Styne collaborated on the popular and better-known Broadway Version with Betty Comden and Adolph Green (remember Comden and Green, who collaborated with Leonard Bernstein in "On the Town" and "Wonderful Town"?), the version Mary Martin made famous and vice versa. Sammy Cahn wrote words to the Disney feature-length animated version, including "Second Star to the Right," "Your Mother and Mine," "What Made the Red Man Red," and the popular "You Can Fly."

Tom Lester
Bass, GMCW

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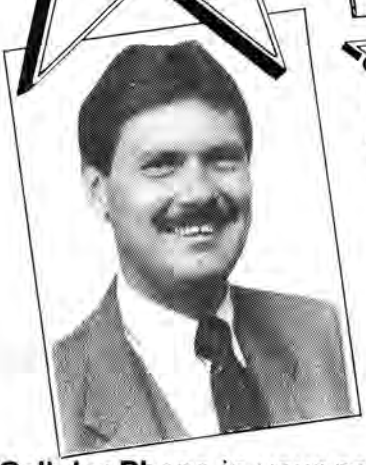

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|---|---|
| ***Lightly, with a bounce (Assuming you know your fa-la's by now):*** | |
| Deck the halls with boughs of holly,<br>'Tis the season to be jolly,<br>Don we now our gay apparel,<br>Troll the ancient yuletide carol. | *We get the same words and a few extra fa-la's*<br>*We get a lovely fugue of fa-la's here, each section makes an entrance and then you get the verse:* |
| See the blazing yule before us,<br>Strike the harp and join the chorus,<br>Follow me in merry measure<br>While I tell of yuletide treasure | *Don't get thrown off...*<br>*Our fa-la fugue continues and then a few counterpoint fa-la's* |
| Fast away the old year passes,<br>Hail, the new, ye lads and lasses!<br>Sing we joyous all together<br>Heedless of the wind and weather | *More counterpoint fa-la's — but the audience gets the second tenors on their side!* |

***A 10-bar interlude, and then it's all yours (We'll give you harmony on the Nowells)!:***

**The First Nowell the Angel did say,**
**Was to certain poor shepherds in fields as they lay;**
**In fields where they lay keeping their sheep**
**On a cold winter's night that was so deep**
**Nowell! Nowell! Nowell! Nowell! Born is the King of Israel!**

**They looked up and saw a star,**
**Shining in the East beyond them far**
**And to the earth it gave great light,**
**And so it continued both day and night.**
**Nowell! Nowell! Nowell! Nowell! Born is the King of Israel!**

***Now the Men of the Chorus get the not-often-sung third verse:***

***Let us all, with one accord,***
***Sing praises to our heavenly Lord;***
***If we in our time shall all do well,***
***We shall be free from death and hell;***
***Nowell! Nowell! Nowell! Nowell! Born is the King of Israel!***

***Please stick with the melody you learned long ago —Larry's given GMCW some dandy harmonies and counterpoint here:***

**Joy to the World! The Lord is come; Let Earth receive her King;**
**Let every heart prepare Him room,**
**And Heav'n and Nature sing!**

**Joy to the World! The Savior reigns; Let men their songs employ;**
**While fields and floods, rocks, hills, and plains,**
**Repeat the sounding joy!**

**He rules the world with truth and grace, And makes the nations prove**
**The glories of his righteousness,**
**And wonders of his love!**

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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.

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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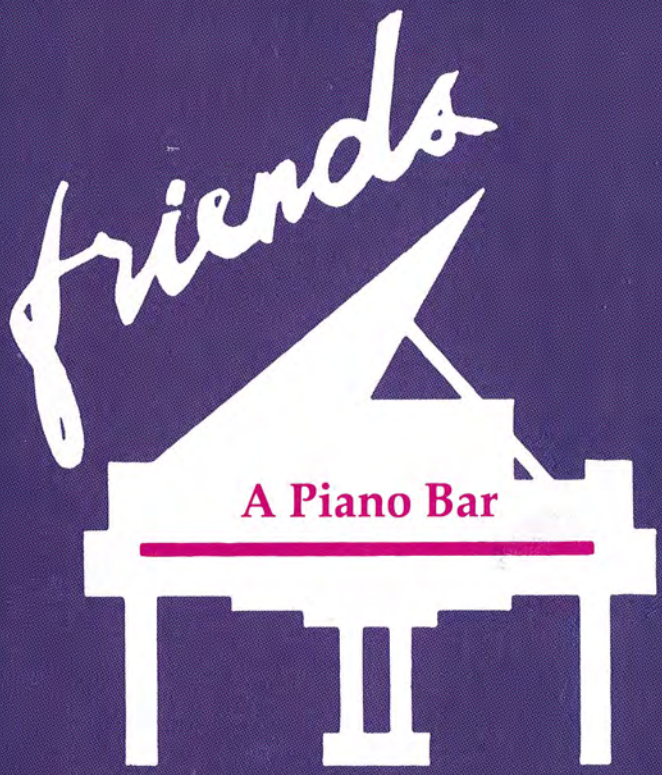


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