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Presents

I HEAR A SYMPHONY

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and
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The following Capital Club members made special contributions toward the orchestra for this concert's commissioned work.

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Thomas W. Dudley Memorial Fund

Established in 1986, the Dudley Fund honors one of GMCW's founding members. Tom was a member of the Board of Directors, fund-raising chairman *extraordinaire*, and friend to all.

In his will, Tom left GMCW a significant sum of money. This bequest provided the seed for what became the fund that bears his name.

The Dudley Fund is an interest-bearing account with two basic goals: to assist needy Chorus members in participating in Chorus events; and to permit the Chorus to provide increased outreach to the gay and lesbian community, as well as to the general local community.

You can help keep the fund growing with your tax-deductible gift, or by including GMCW in your will.

Please designate your donations to the "Thomas W. Dudley Memorial Fund," GMCW, 2801 M St. NW, Washington, DC 20007. Make checks payable to FCPAA or GMCW. Your gift will keep Tom's dream alive.

James Richardson

Recording Endowment Fund

It was with loving gratitude to our Founding Director, Dr. Jim Richardson, that GMCW established in the fall of 1996 an endowment fund in his name to provide seed monies for future CD recordings made by the Chorus. Jim had the loving spirit and vision for us to get to where we are today. His musical leadership skills led us to perform in New York City at the first-ever GALA festival of choruses, and his positive energy has left a lasting imprint on our GMCW Family. Jim, who resided in Houston in recent years with his life partner, Bruce Woolley, died there on May 9, 1997.

You may make a tax-deductible contribution by designating it the "James Richardson Recording Endowment Fund," and mailing it to: GMCW, 2801 M Street NW, Washington, DC 20007. Please make your checks payable to FCPAA, Inc.

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Peter Brayton
Joe Cannon
Bill Cutter
Jarrin Davis[PF]
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Gary Dwyier
Marquette Few
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Timothy George[PF]*
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[AFGM]–A Few Good Men
[PF]–Potomac Fever
*–Section Leader

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Bob Bester
Michael G. Bohn
Craig R. Bowen
C. David Bury
Ted Butler
Jim Campillo
Randy Cooke
Daniel Coombs
Tom Dudley
Bob Edwards
Richard Fromm
Tim Gabel
Oscar Garcia-Vera
Ciro J. Graziano
Peter Griffith
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President's Message

Darrell Lewis

In just a few moments, conductor James Holloway will raise his baton and 140 men and full orchestra will join together in glorious music. But before that first downbeat, I want to welcome you on behalf of the Board of Directors to a very special concert with the Gay Men's Chorus of Washington, D.C., and to share with you some of the special significance of this event.

We are extremely pleased to present the world premiere of *The Lay of the Land*, a five-part song cycle for men's chorus and orchestra. This moving work has been generously commissioned by GMCW member Jerry Carpenter and dedicated to his partner and former chorus member James Meany. The commission, written by Robert Seeley and Philip Littell, composers of *NakedMan*, is the result of extensive personal interviews and collaboration over the past year. It is also a wonderful addition to a wealth of commissions that have been created as a part of the Gay choral movement in the United States and internationally.

The commission is made even more special by the addition of an orchestra made possible by the generosity of many GMCW supporters who have provided matching funds - and especially our Capital Club members who support the chorus throughout the year. We are so grateful for this support, and for the opportunity to premier the work as it was conceived - with full orchestra. Having the orchestra on stage also affords us a wonderful opportunity to program some other exciting selections for men's chorus and orchestra, including the beautiful Brahms "Alto Rhapsody" and Beethoven's "Hallelujah from Mount of Olives." We think you'll agree that I Hear a Symphony will be a concert that will be a memorable highlight of GMCW's eighteenth season.

And don't forget that you can take the chorus home with you - on CD. We are very excited about the release of our newest CD, Let It Shine!, a collection of some of our favorite songs of inspiration that have touched our hearts and are sure to touch yours as well. Let It Shine! features five gospel selections directed by Gregory Payne, of New York City's Lavender Light Gospel Choir, who joined us for our recent holiday concert. Those of you who were in attendance at this concert witnessed this powerful and electrifying set, and we have captured all of the excitement on this recording for you to enjoy over and over again. Why not place an order for Let It Shine! in the lobby this evening, or complete the order form in this program (page 12) and mail it in to reserve your copy. Look for our special GMCW CD 5-Pak too!

We hope you will plan to join us in June at our annual Pride Concert as we welcome the 120-voice Atlanta Gay Men's Chorus as our special guests. Imagine a combined chorus of more than 250 men - all in tuxedos - singing the music of Cole Porter, and you will begin to understand how excited we are about this upcoming performance - as well as our reciprocal performance in Atlanta the following weekend. We look forward to having you in the audience for this special event!

Thanks again for being here, and for your support! And from our hearts to yours, enjoy the show!

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Who's Who

Robert Seeley

Philip Littell

James Holloway

Patricia Miller
Guest Soloist

Internationally acclaimed mezzo-soprano Patricia Miller has appeared in leading operatic roles with major opera companies in the United States, Europe, South America, Canada, Australia and Japan. Miss Miller made her European Opera Debut with the Basel Opera, Basel, Switzerland, as Isabella in Rossini's L'Italiana In Algeri, and has since performed with the opera companies of Lyon, Heidelberg, Mannheim, Berlin, Bogota, Calgary, Paris and with the San Francisco Spring Opera in the title role of Rossini's L'Italiana In Algeri, and has since sung with the San Francisco Fall Opera, the Houston Grand Opera, the New York City Opera, and the opera companies of Miami, Los Angeles, Orange County, Dallas, Ft. Worth, Austin, Charlotte, and Detroit.

Equally at home on the recital and concert stage, Miss Miller has appeared as guest artist with the Symphonies of Boston, Rochester, Ventura, Seattle, Milwaukee, St. Louis, Pittsburgh, Haifa (Israel), the L'Orchestre de la Suisse Romande (Geneva, Switzerland), the Gulbankian Orchestra (Lisbon), the Manhattan Philharmonic, the American Symphony at Carnegie Hall, the English Bach Festival Orchestra of London, and, this season, with the National Orchestra Society of New York City.

Recent highlights of Miss Miller's concert and recital engagements include highly successful European concert performances with Lorin Maazel and the Pittsburgh Symphony in Gershwin's Porgy and Bess, in Verona (Arena di Verona), Frankfort (Alte Oper) and Torino; appearances with the National Orchestra of Lyon, France in a televised version of Bizet's Carmen, and performances at the French Embassy, the Library of Congress, the Washington National Cathedral, and at the Kaiser Concertsaal in Baden-bei-Wein, Austria.

Patricia Miller is a graduate of Boston University, the New England Conservatory, and, as a Fulbright Scholar, received an Artist Diploma from the Academia di Santa Cecilia in Rome, Italy. Miss Miller has been awarded grants from the National Opera Institute, the George London Foundation, the USIA (Fulbright), the International Schubert Institute (Austria), the Metropolitan Opera Guild and the Sullivan Foundation.

Miss Miller is presently Artist-in-Residence, Associate Professor and Director of Vocal Studies in the Department of Music at George Mason University, and serves as Core Faculty of the Institute for the Arts.

Davina Pons
Guest Soloist

Born in poverty on the cultural wasteland of Iowa, Davina Pons, Dragmatic Soprano, developed her strong clear voice while singing The Judy Garland Songbook to the livestock. Refusing to be ruined by conventional vocal instruction, Miss Pons has continued the rare tradition of the great, untrained voice. As a young diva, Davina listened to the recordings of the magnificent Beverly Sills and copied her effortless high notes, coloratura, and hair color. Davina modeled her diction from the example set forth by the superb Dame Joan Sutherland. As with Maria Callas, Davina is equally at home in the dramatic and coloratura repertoires and can rivet and audience's attention with her larger-than-life (she's almost seven feet tall in heels) presence.

Miss Pons is truly the first singer to rival the phenomenal range of the legendary Yma Sumac. Incan-Virgin-Princess Sumac could sing 46 notes while Not-So-Virgin Pons can sing 48. Due to her extraordinary beauty, Miss Pons married an old, short, fat, ugly, but extremely rich man, which enables her to sing only when she feels like it.

Miss Pons has had a long relationship performing over the years with The Detroit Together Men's Chorus and performed with them at the GALA (Gay and Lesbian Association) Chorus V Festival in Tampa, Florida.

Gregory Ruffer

Theodore Guerrant

Phil Rogerson

Nathan Moon
Guest Soloist

Newly transplanted to the Washington area, baritone Nathan Moon hails from New York City. He received his Bachelor's degree from the New England Conservatory in Boston and his graduate degree from The Eastman School of music in Rochester, NY, where he studied with the noted mezzo-soprano Jan DeGaetani.

Mr. Moon has sung under the batons of Siegi Ozawa, Claudio Abbado, Robert Shaw, Lorna Cooke DeVaron, Sir Colin Davis, and Leonard Bernstein in repertoire ranging from Brahms to Bernstein, and he has performed with such ensembles as the Boston Symphony Orchestra, the New England Conservatory Chorus, the Haydn and Handel Society, and the Tanglewood Festival Chorus. Locally, he has performed with the Masterworks Chorus and Orchestra, the Alexandria Chorale, the George Mason University Symphonic Chorus, the Library of Congress Chorale, and the National Chamber Singers.

Robert Seeley
Composer

Robert Seeley is San Francisco Gay Men's Chorus' Composer-in-Residence. A California native, Seeley was raised in a small town in the Mojave Desert, and received his formal training at California State University, Chico, where he received his B.A. (With Distinction) in music theory and composition. Since childhood, Seeley has been involved with a variety of musical organizations (where, he says, he received his "real" training); as a trombonist he's performed in a variety of wind ensembles, marching bands, theater and symphonic orchestras, and jazz ensembles; as a singer, he's participated in school and church choirs and community choruses and in musical theater and opera. Seeley has taught vocal and instrumental music in public schools and has served as musical director for numerous college and community theatre productions.

A singing member of the SFGMC since 1985, Seeley was named Composer-in-Residence in 1990. He has also written original works for the New York City Gay Men's Chorus (Carnegie Hall premiere) and the Gay Men's Chorus of Washington, D.C. (Kennedy Center for the Performing Arts premiere). His composition, *NakedMan*, has been performed by men's choruses across the U.S. and Canada.

Philip Littell
Librettist

Philip Littell has collaborated to an unusual extent for someone not already dead with a veritable roll-call of contemporary classical composers...

When not providing libretti and texts for Andre Previn ("A Streetcar Named Desire"), Conrad Susa ("The Dangerous Liaisons", "The Wise Women"), David Conte ("The Dreamers"), Stephen Hartke ("Sons of Noah"), Frank Ticheli ("An American Dream") and Robert Seeley ("NakedMan"), he has continued to produce works for the musical theatre with collaborator Eliot Douglas ("No Miracle: A Consolation", "The Night Market", "The Wandering Whore"), translated Moliere ("The Improvisation at Versailles", "Educated Women"), and clowned and sung in cabaret, while accepting the occasional acting or directing job...

1999 will see the premieres of Michael Torke's "Four Seasons" for the New York Philharmonic, one of two symphonic works commissioned by the Walt Disney Company to mark the millennium. Also, on a single weekend in March (the last one), two choral pieces will debut, both in collaboration with Robert Seeley, "Only Human" for the Women's Chorus of Dallas, and "Lay of the Land" for the Washington D.C. Gay Men's Chorus.

Mr. Littell presently divides his time between New York City and Los Angeles. In the works are new operas for Stephen Hartke and the Australian Richard Mills, a new musical with Thomas Bahler, and a play.

James Holloway
Music Director

"We recognize a responsibility to the words 'community,' 'artistry,' 'excellence,' 'entertainment,' 'inclusiveness.'

"A flexible sense of community will enable us to find common ground with every audience: a community of gay and lesbian people, a community of friends and family, a community of Washingtonians, and the wider community of music lovers.

"Somewhere around a 'C,' baritones, if you please!" "This 'ah' vowel is not up for a vote, tenors." "Love this phrase; it'll love you back." "Starting with the last page and working forward..." "...and the new words are..."

— spoken in GMCW rehearsal

James Holloway, now in his ninth season as Music Director, brings to the podium a varied musical background and a passion for the gay and lesbian choral movement. His work as a pianist and accompanist is well known in the Washington area, and he has performed throughout the United States and in England.

His background has included substantial experience in instrumental music, orchestral music, and chamber music as well as many years of experience in vocal coaching, including opera, music theater, and choral music. He holds music degrees with honors from the University of South Carolina and the University of Maryland, where he studied with Stewart Gordon, Nelita True, and noted vocal coach and accompanist Martin Katz. He has also studied extensively in England with the venerated pianist Denise Lassimonne, who for almost fifty years has been the living link to the great piano pedagogue Tobias Matthay.

Jim retired from the Board of Directors of GALA Choruses in 1995 after six years of service, which included instituting a highly successful fundraising auction at the organization's annual conferences. GALA Choruses is an association serving a network of more than 150 gay and lesbian choruses in the United States, Canada, Europe, and around the world. Jim is employed by the Library of Congress as a copyright examiner for the performing arts, and has been listed in Outstanding Young Men in America.

Of gay choruses he says, "There are no blueprints for us to follow; we are constantly inventing ourselves. Sometimes the press and the arts funding establishment don't know how to deal with us, but that's because we will not be so easily categorized or pigeonholed. We are free to develop a style and choral personality all our own, which lets us choose from the widest possible array of musical entertainment styles. In our music we may soothe or confront, we may even laugh at the humor of our own lives, but we must not be boring."

Gregory Ruffer
Assistant Music Director

Gregory Ruffer is the Assistant Music Director of the Gay Men's Chorus of Washington and Director of Potomac Fever. He is also Director of Music at College Park United Methodist Church. Greg holds an MM and a BM in Music from Bowling Green State University, where he studied voice with Andreas Poulimenos, Virginia Starr and Tina Sandor Bunce. He has also done continued voice

Mark Smouse

John E. Perkins

study with Carmen Balthrop at the University of Maryland. His conducting teachers have included Emily Freeman Brown, Mark Kelly, Kyprous Markou, Louis Gorelick, and Dale Warland.

He is currently in his fourth season singing with The Washington Chorus (formerly the Oratorio Society of Washington), where he sang for the Grammy Award-winning CD, Of Rage and Remembrance, under the direction of Leonard Slatkin. Greg has also sung with the Paul Hill Chorale, Capital Camerata, Findlay Light Opera Company, and as a guest singer with the Washington Singers professional chamber choir. As a baritone soloist, Greg has appeared with the McLean Choral Society and the Capital Camerata, as well as at churches throughout the Mid-Atlantic and Mid-West regions. He has had the pleasure of singing under the direction of many distinguished conductors, including Robert Shaw, Leonard Slatkin, Dale Warland, Robert Shafer and Paul Hill.

For 2 years Greg was the Music Director for the University of Findlay Summer Stock Repertory Theatre, where he directed productions of *Guys and Dolls*, *Carousel*, and *Lend Me a Tenor*. He also served as the Music Director for productions of *Pirates of Penzance* and *The Fantasticks*.

Greg has professional memberships with the National Association of Teachers of Singing (NATS), the American Choral Directors Association (ACDA), The Conductors Guild, Chorus America, the Contemporary Acappella Society of America (CASA), GALA Choruses, and is a voting member for the Grammy Awards with the National Academy of Recording Arts and Sciences (NARAS). In 1989, 1996, and 1998, he was named an Outstanding Young Man in America.

Greg's day job finds him working as the Website Manager and Program Assistant for the National Initiative to Preserve America's Dance at the John F. Kennedy Center for the Performing Arts.

Theodore Guerrant
Principal Accompanist

Theodore Guerrant (aka "Dr. Teddy"), now in his 16th season as GMCW's Principal Accompanist, began piano and organ studies at an early age. By the time he was a senior in high school, as a student of his aunt, the late Georgian pianist Eliza Holmes Feldmann, he was accompanying four choral groups and playing five church services every Sunday.

From there he went on to receive the Bachelor of Music in piano and the Master of Fine Arts in harpsichord from the University of Georgia, the Master of Music in piano from the University of Wisconsin, the Doctor of Musical Arts in piano performance-literature from the University of Maryland, and the Graduate Performance Diploma in organ from the Peabody Conservatory of the John Hopkins University. He studied additionally in Buriton, England, with Denise Lassimonne.

Dr. Guerrant is Organist-Choirmaster of Saint Margaret's Episcopal Church (where Dignity meets, just above Dupont Circle across from The Musical Source and Lambda Rising) in Washington, DC; Associate Organist at Saint Mark's Catholic Church in Hyattsville; Assisting Organist at the University of Maryland Chapel; and, in addition to GMCW, accompanies for the Montgomery County Masterworks

Chorus and the Prince George's Choral Society. He is Coordinator of Accompanying Activities for the University of Maryland School of Music.

Phil Rogerson
Vocal Coach

A native of West Virginia and a private teacher of voice and piano in the Washington area, Phil has been an active member of the Chorus since it was founded in 1981. He is a graduate of West Virginia University with bachelor's and master's degrees in music education.

Phil, along with the other members of the music staff, listens to the auditions of prospective new chorus singers as well as to the "vocal reviews" that all GMCW singing members must pass. For members who have never had formal vocal instruction, he teaches a class in vocal technique each Sunday for an hour before regular rehearsal. Phil conducts vocal warm-ups and sectional rehearsals and assists soloists and individual singers with vocal problems.

He is active in many local music organizations, and has served as president of the Southern Maryland Choral Society, the Choristers' Guild, and the Prince George's Music Teachers Association.

Mark Smouse
Choreographer

Mark Smouse is very excited about returning to the GMCW Family after an absence of eight years. From 1985 to 1989, Mark was active in GMCW as a singer, member of A Few Good Men, and director of such fund raisers *extraordinaire* as the *Hot Flash Revue*. Mark's credentials include a major in Theatre Arts from the University of California, Pennsylvania, where he concentrated on direction and design. He has studied dance for more than 15 years, including tap, jazz, and ballet.

John E. Perkins
Executive Director

John is celebrating his second season as GMCW's second full-time Executive Director. He previously served in senior management positions here in Washington, DC, with the Council on Post-Secondary Accreditation, Trade Communications Inc., the National Association of Student Personnel Administrators, and George Washington University. He holds undergraduate and graduate degrees in Music History and Literature from Florida State University.

A fan of the Chorus since its founding, John has been a member of the Capital Club since 1987, serving as its Vice Chairman and chair of the annual auction in 1992-93, and three terms as Capital Club Chairman, from 1993 to 1996. He received the GMCW President's Award in 1994 and was elected by the Chorus to a two-year term on its Board of Directors in 1995, serving as Secretary in 1996-97. When not occupied with the management of the Chorus and overseeing its development efforts, John's avocational interests lie in the areas of architecture, cooking, gardening and literature.

John recently served as a judge in the 3rd Annual Gay/Lesbian American Music Awards (GLAMAs) that will be presented at the Manhattan Center in New York City on April 12, 1999.

Tribute

Thursday, July 18, 1996

James H. Meany, DMTS employee of Bell Atlantic and until recently a member of the Gay Men's Chorus of Washington, died July 17, 1996, at the Washington Hospital Center due to complications from AIDS. He was 49.

Jim was originally from New York City, lived in Elizabeth and Chester, NJ, until moving to Silver Spring, MD, in 1986. He was employed by Bell Atlantic where he recently celebrated 30 years of service. Most recently he worked as a manager for the Information View/SIW project until taking partial disability. He was recognized for the Distinguished Member Technical Staff accommodation in 1995.

Jim served in the US Army from 1966-1972 and was awarded the National Defense Service Medal.

Upon moving to the DC area he joined GMCW as a singing member and also served as a member of the Board of Directors. He enjoyed the male choral sound of the classics as well as being able to experience the more theatrical musical styles. Jim was an intense nature lover, at home in the mountains and the beach as well. He and his partner enjoyed gardening and turned their house into a showcase landscape design. He adored his dogs Gonzo, a golden retriever, and Zeos, a white German Shepherd, raising rare fish and spending endless hours working on computers.

Jim was survived by his partner, Jerry Carpenter; brother, Rev. Stephen J. Meany, SJ of New York; and his sisters Patricia Rand of New Haven, CN, Joanne Handy of San Francisco, CA, Mary Ann Meany of Marina, CA, and predeceased by his parents Raymond and Marguerite, and brothers Raymond and John Meany.

Memorial service and burial were held in September 1997, at Arlington National Cemetery where he received a full military burial with honors.

Program Notes

by Jim Holloway

Beethoven wrote the oratorio "Christ on the Mount of Olives" (Christus am Oelberge), Op. 85, in 1803, and revised it in 1804. The Halleluia is the final movement. This productive time in the composer's life also yielded the Third, Fourth, and Fifth Symphonies and the Fourth Piano Concerto. We perform the English version arranged by Fenno Heath, famed conductor of Harvard Glee Club.

It is said that Johannes Brahms (1833-1897) is in style both a classical (meaning 18th century) and Romantic composer (19th century), occupying the ground between Beethoven, the classicist who turned Romantic, and Schumann, the Romantic who tried in vain to be classical. Brahms spent many years working up to his first symphony, trying out smaller forms and returning to the scores of Beethoven and Hayden for study. The "Alto Rhapsody" was composed about 1870, and has been a staple of men's chorus repertoire.

The *Lay of the Land* was commissioned for this concert in memory of Jim Meany, who died in 1996 and who was once a member of our chorus. It is another collaboration of Robert Seeley and Philip Littell, who also created *NakedMan* for the San Francisco Gay Men's Chorus. That work was performed here in Washington by GMCW and the Indianapolis Men's Chorus in 1997. The current commission began as a conversation with Jim's surviving partner, Jerry Carpenter, in which he suggested a work about getting on with life after grief has passed, yielding to life's inexorable call to love again. Early on, librettist Philip Littell probed for memories and for the essence of Jim which remains with us; and the resulting texts speak of the passion of masculine love, sometimes with humor and sometimes with remembered passion, and of the journey of the spirit. Mostly, it concerns a return to the places where the heart was quickened, a purposeful journey to say "farewell, know I loved you."

George Bizet's *Carmen* is one of the most well loved operas in the repertoire, having a wealth of tuneful melodies and a larger-than-life heroine. The opera was first performed in Paris in 1875, in the last year of Bizet's life. The setting is Sevilla in 1820. Our Carmen is a bold and beautiful Gypsy girl who works at a tobacco factory, rather like the 19th century equivalent of a bad girl from the projects. She teases a soldier named Don Jose (who seems too easily swayed) and makes him fall in love with her. So great is her charm over him that he forgets about the good girl who loves him, Micaela (played here with stunning effect by the towering Davina Pons). Jose also quits the guard, joins a band of smugglers, and becomes an outlaw. Meanwhile, the city is all agog over the most impressive bull-fighter in town, Escamillo. Sensing a step up the social ladder, Carmen makes a play for him,

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too, but Jose will have none of it. In Bizet's opera, Jose murders Carmen in a jealous rage (and some gorgeous singing). But since Escamillo's ego has filled all available time and space, we just end our story with the procession into the arena where the locals gather to watch grown men in spangled tights and funny hats wave blankets at angry bulls, then chop off their ears and carve them up for dinner — that is, unless they become the bulls' dinner first.

Leonard Bernstein (1918-1990) is a major figure in American music, having been a pianist, composer, author, and lecturer. He is most remembered as the music director of the New York Philharmonic, a post he gained in 1958, where he was famous for passionate performances. A modern musician, he used all media in his career, and his televised lectures and Young People's Concerts introduced millions to the concert hall. His sense of history led him to conduct a performance of holocaust survivors in 1948 as well as a concert during the dismantling of the Berlin wall in 1989. The American musical theater was one of his great loves, and he created a body of work that infused high artistic value into the American musical.

On the Town grew out of an earlier work, a ballet created for Jerome Robbins called Fancy Free. With Robbins as choreographer, Bernstein brought in his friends Betty Comden and Adolph Green to write the lyrics for a show about three sailors in New York City on a 24-hour shore leave. It opened in 1944 and was a hit. M-G-M made the movie starring Gene Kelly and Frank Sinatra, but little of the original music survived Louis B. Mayer's dislike of Bernstein's score. A few years later, Robbins approached Bernstein with another idea: a remake of the Romeo and Juliet story, but set in contemporary New York. Originally, this East Side Story was about the conflicts between Jews and Christians, but after Arthur Laurent's tweaking the story emerged as a racial conflict rather than a religious one. *West Side Story* remains Bernstein's most popular score and enduring work.

In 1950, a small production of *Peter Pan* was assembled with Jean Arthur as Peter and Boris Karloff as Captain Hook. For this show, Bernstein wrote only five songs and two choruses. (Our chorus learned "My House" from former GMCW conductor Bruce Trinkley who arranged it for us.) In 1976 Bernstein collaborated with Alan Jay Lerner on *1600 Pennsylvania Avenue*, a work largely ignored today and overshadowed by a more popular musical of colonial era politicians, *1776*.

It can be said that the creation of *Candide* took almost forty years. Lilian Hellman first approached Bernstein with an idea for adapting Voltaire's *Candide* for the musical stage. As Voltaire satirized the fashionable philosophies of his day and railed at their abuses, especially Catholicism, Hellman sought to prick the bubble of the House Committee on Un-American Activities and the blacklists they generated. Bernstein's *Candide* opened in 1956 to mixed reviews. Many revisions by many writers and producers later, it continued to receive performances, some among opera companies and the show gained its champions, particularly Broadway producer Harold Prince and conductor John Mauceri. Bernstein returned to the score again in 1989 for more revisions; but perhaps Candide's search for perfection is just another of Voltaire's philosophical jokes, for is this not the best of all possible worlds?

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On Commissioning "The Lay of the Land"

by Jerry Carpenter

When my partner, Jim Meany, became ill, we began to talk about what kind of legacy he wanted to leave. We dreamed of commissioning an original work especially written for the Gay Men's Chorus of Washington that would be a lasting living tribute to his life. We talked about the texture of the composition and what it would express.

After Jim's death, I approached the president of the Chorus to see if the commission might be welcomed. I shared the concepts that Jim and I had developed with a small group of chorus members. Through intimate discussions, these friends helped to flesh out the ideas which we then presented to our director, Jim Holloway. The searching then began for the right people to bring the composition to life. Many names were discussed but Robert Seeley and Philip Littell, the creators of "NakedMan," were clearly my favorites. I was thrilled when they accepted the commission.

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The Gay Men's Chorus of Washington, DC

The 140-voice Gay Men's Chorus of Washington, DC, recently became both the first gay chorus to perform as part of a Presidential Inaugural and the first gay chorus to sing in the Tivoli Gardens concert hall in Copenhagen, as part of its 1998 tour of Scandinavia. Now in its eighteenth season, GMCW is in the forefront of the gay and lesbian chorus movement.

Founded in 1981, GMCW quickly became a staple of the Washington choral music scene. Over the years, GMCW has performed at the Kennedy Center, the National Theater, the Warner Theater, Constitution Hall, the Lincoln Theater, and Lisner Auditorium on the George Washington University campus, along with a number of venues in and around the District. In addition, GMCW has toured to many of the major cities in the United States and, in 1998, to Scandinavian capitals.

Under the direction of James Holloway, GMCW performs three subscription concerts annually: a holiday concert; a spring concert that alternates between a serious music theme and a comic revue or musical (e.g., 1998's hit production of *The Pirates of Penzance*); and a summer concert that often includes appearances by guest choruses. GMCW also appears at a number of community events. While in Scandinavia, GMCW was received by Sweden's Princess Christina to thank chorus members for singing in support of Noah's Ark, a Swedish AIDS services organization.

In addition, GMCW sponsors three small ensembles: Potomac Fever, a 12-person close harmony group that recently released its first CD; A Few Good Men, a 16-person song-and-dance troupe; and the Chamber Choir, a 25-voice serious music ensemble. In addition to the Chorus season, the small ensembles present a February concert, Potomac Fever sings a March concert, and the Chamber Choir schedules one or more individual concerts. The three small ensembles also make community appearances.

GMCW has won a number of awards, including the Mayor's Arts Award for artistic excellence in 1989 and the Washington Area Music Association's WAMMIE award in 1995 for outstanding gospel performance (for "Live at the Lincoln," featuring New Art Six). Pride and Joy, GMCW's holiday music CD, was nominated for both a WAMMIE and a GLAMMA award, given by the national Gay and Lesbian Music Association. In addition, GMCW can be heard on the CD, Singing Free.

GMCW Presents made its debut in 1996 by producing Forever, For Love and For Life: Holly Near. In January, 1999, GMCW partnered with Olivia Productions to present the first production outside of New York of Dan Goggin's hit musical, *Nunsense A-Men!*

GMCW's choruses are an activity of the Federal City Performing Arts Association, a nonprofit, 501(c)(3) organization, which also sponsors a chorus fundraising group called the Capital Club. Corporate sponsorship to GMCW has been provided by companies such as AT&T, Eastman Kodak, American Express Financial Services and United Airlines. Information on upcoming GMCW events can be obtained by calling 202-338-SING or by visiting the Chorus' web page at http://www.gmcw.org.

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Hallelujah (from *Christ on the Mount of Olives*) Ludwig van Beethoven

Rhapsodie, Op. 53 Johannes Brahms
Patricia Miller, *mezzo soprano*

The Lay of the Land music by Robert Seeley
words by Philip Littell

What is the lay of the land?
I knew a god
I and my
Have and want
Go on up

Intermission

Fantasy from Carmen Georges Bizet

Overture
Habenera
Seguidilla
Toreador Aria
Don Jose's Aria
Micaela's Aria
Finale March

Carmen: Patricia Miller, *mezzo soprano*
Escamillo, a toreador: Nathan Moon, *baritone*
Don Jose, a soldier: Kevin Doss, *tenor*
Micaela: Davina Pons, *dragmatic soprano*

Bernstein on Stage! Leonard Bernstein

Somewhere *(West Side Story)*
New York, New York *(On the Town)*
I Can Cook *(On the Town)* *Soloists: Saturday-Michael Smith; Sunday-Michael McElvaine*
Best of All Possible Worlds *(Candide)*
Glitter and Be Gay *(Candide)*
Tonight/ I Feel Pretty *(West Side Story)*
My House *(Peter Pan)* *Soloists: Saturday-Marvin Weeks; Sunday-Jeff Mace*
Take Care of This House *(1600 Pennsylvania Avenue)*
Make Our Garden Grow *(Candide)*

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I and my

I and my
Ghost go
To meet the
Other ghosts...
I and my ghost know
Our fellow ghosts are lost.
All lost and loving, lorn:
Undying, never born...
I and my ghost go...
We come and go.
We come and go.

The body
And the soul
Must separate
Anon.
Does soul know where to go
When the body's gone?
Just so do lovers part...
So beats and breaks the heart.
But other lovers call...
Love's lust is all,
Love's lust is all.

No one is
Complete...
We all must
Drink and eat:
Soul hungers, body takes
And it lives until it breaks.
Then soul is turned to ghost,
And dust returns to dust,
And all our life is lost,
Our life is lost,
Our life is lost.

I and my
Ghost go
To meet the
Other ghosts...
I and my ghost know
Which are guests, and which are hosts.
But when we'll meet again
Is not within our ken,
And there are other men...

New lovers, then.
New lovers, then.

Have and want

You have what I don't have
Age ..... Youth
You've got what I want
Lies ..... The truth

You have what I don't have
Lift ..... Weight

You've got what I want
Love ..... Hate

You have what I don't have
Wound ..... Health

You've got what I want
Nowt ..... Wealth

You have what I don't have
Faults ..... Strength

You've got what I want
Speed ..... Length

You have what I don't have
Smooth chest ..... Hairy leg

You've got what I want
Round hole ..... Square peg

You have what I don't have
Big Plans ..... A past

You've got what I want
First ..... And last

You're everything that I'm not
You're a tight fit .....You're an old shoe

And everything that I want
Is you ..... Is you

Go on up

Go on up the mountain. Go.
You know the way there. Go on up.
The mountain waits... The great old mountain's
Waitin'. You can go.

Go on up and see the valley...
Shenandoah!.. light as air.
Don't wait for me down by the ferry.
Climb on up there. Like a bear.

Every footstep in the sunlight,
For the sun does show the way...
Where the sun goes, go on, follow.
With its setting, go away.

Take your clothes off like we used to
(Hand in hand, no one to see)...
Someone else is looking for you.
Go on up. Let go of me.

Go on up the mountain. Go.
You know the way there. Go on up.
The mountain waits... The great old mountain's
Waitin'...

Know I loved you.

Go.

His big white dog

(Not set to music for this cycle)

This house was our home.
But the dog was his...
His big white dog that follows me
Around the house,
That follows me around the house
And cries for him,
And sees him...

NO!

He's not where he's supposed to be.
I've been where he's supposed to be.
I took him flowers from his garden
To the grave. I might have known...
The dog knew way before me that
There's nothing in a cemetery.
Here, boy...

He sure ain't in Heaven
Nor in Hell.

Seems to me I'm going
To have to sell.

Rhapsodie, Op. 53 Joh. Brahms
(text from Goethe's "Harzeise im Winter")

But who goes there alone?
In the brake from his pathway he strays.
After him clash the branches together,
the grass rises again, the desert engulfs him.

Who can comfort his anguish, who, if balsam be deathly?
if the hate of men from the fulness of love be drained?
He that was scorned turned to a scorner,
lonely now devours all he hath of worth in a barren self-seeking.

Bides there in thy Psalter, all loving Father,
one strain can but come to his hearing,
O enlighten his heart.

Open his o'er clouded eyes upon the thousand well springs
hard by the thirsty one in the desert.

GMCW Member of GALA Choruses

The Gay Men's Chorus of Washington, DC, is a member of GALA Choruses, the international association of the lesbian and gay choral movement. Founded in 1982, GALA Choruses represents 180 choruses, their 9,000 singers and 750,000 patrons in Australia, Europe and North America. The association's program and services include annual conferences, matching grants to support the creation of new works, publication of reference materials, a resource center, and music festivals.

GALA Choruses Festival 2000 will draw 140 choruses and ensembles to San Jose, California from July 22 - 30, 2000, making it the largest lesbian and gay performing arts festival in history. For more information on GALA Choruses, the lesbian and gay choral movement, or Festival 2000 contact: GALA Choruses, Post Office Box 65084, Washington, DC 20035. (202) 467-5830.
E-mail: GALAChorus@aol.com.
Web: www.galachoruses.org.

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