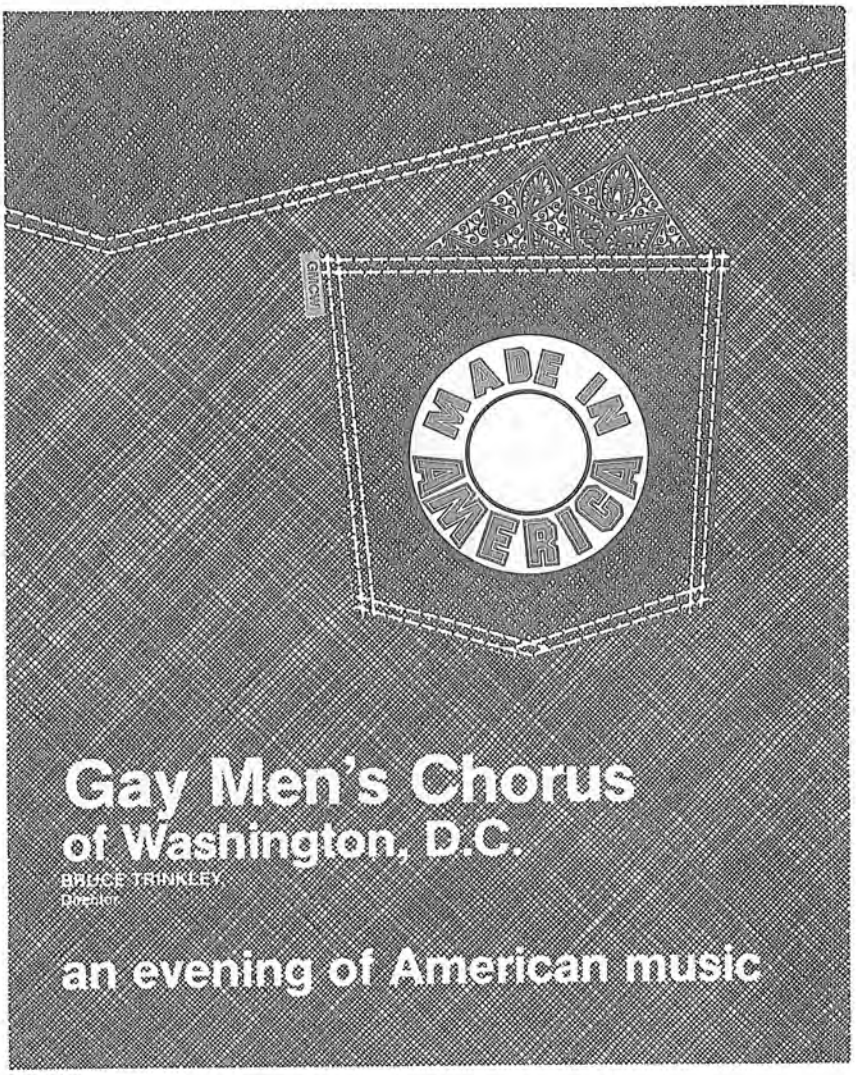
March 17 & 24, 1984



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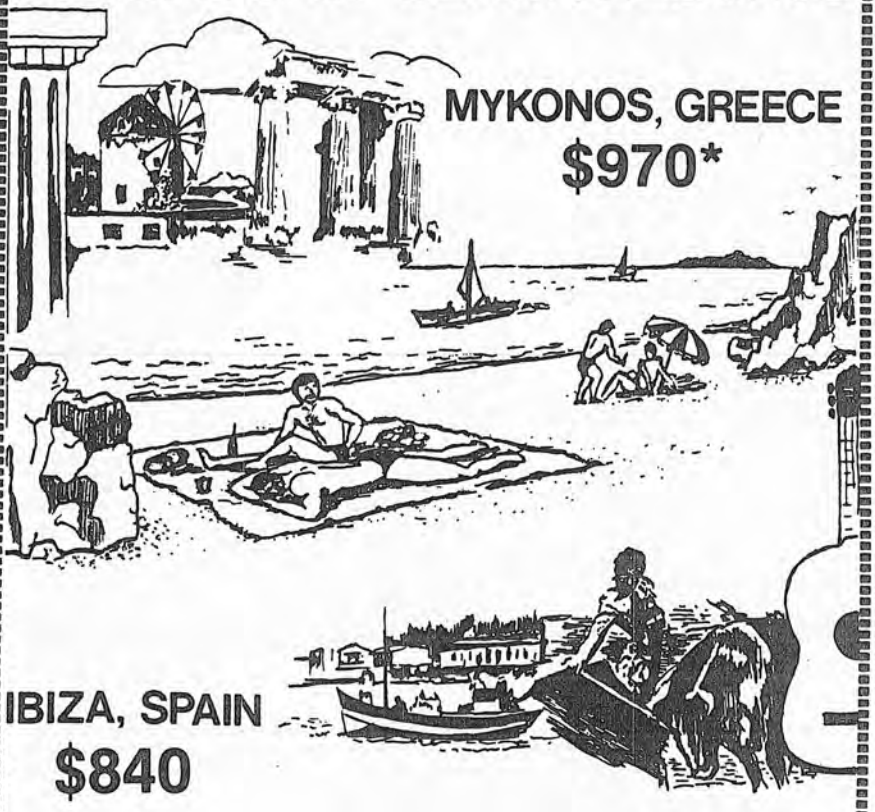

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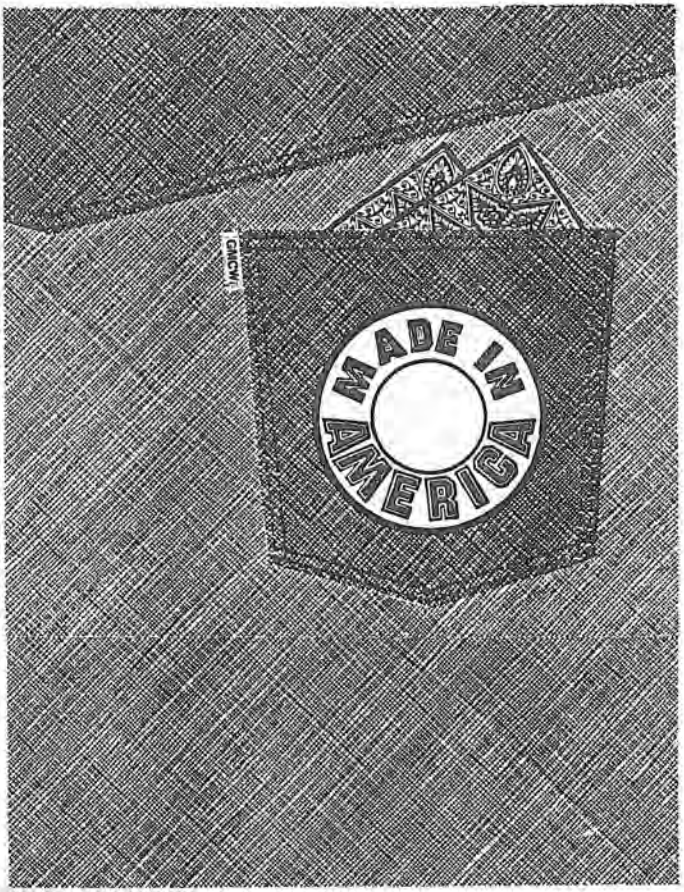

The Gay Men's Chorus of Washington, D.C.
Bruce Trinkley, Director

Made in America
Second Anniversary Concert
March 17 & 24, 1984
New York Avenue
Presbyterian Church

A Note from the President Federal City Performing Arts Association

To our friends:

The principal offices of the Gay Men's Chorus of Washington, D.C./Federal City Performing Arts Association are located in a post office box on Pennsylvania Avenue (and it's getting rather cramped). The actual offices are in desk drawers and filing cabinets scattered over two hundred square miles of the Washington metropolitan area.

Won't you help us get our office together?

We are looking for office space—cheap office space—all right, free office space—room for six or seven filing cabinets and a couple of desks (and maybe a partridge in a pear tree).

As long as we're asking for the moon, let's ask for the stars, too; we need office furniture and equipment; desks and chairs, filing cabinets (we fill two filing cabinets every year with sheet music), a telephone answering machine, photocopier, word processor access. You get the drift. And all conributions of equipment and services are tax deductible.

In the last year we have made great strides musically; we *are* respected among and by the thirty-some other gay choruses in North America and are, finally, treated seriously by Washington musical organizations and media.

Our growth as a performing arts organization can be aided greatly by establishing a *physical corporate office*. If you can help, if you have office space, equipment, or suitable referrals, get in touch.

We'll be glad you did.

Craig R. Bowen
President, FCPAA/GWCW

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

Made in America
Second Anniversary Concert
March 17 & 24, 1984
New York Avenue
Presbyterian Church

Bruce Trinkley	Director
James Richardson	Assistant Conductor
Theodore Guerrant **James Holloway**	Principal Accompanist
Philip M. Rogerson	Vocal Coach
Robert Hahn	Artistic Interpreter
I. **The Last Words of David** **Robert I. Jones, organ**	Randall Thompson text from 2 Samuel 23, 3-4
Song of Peace	Vincent Persichetti
Songs of Innocence and of Experience **I. "Spring"** **II. "The Lamb"** **III. "The Fly"** **IV. "The Tiger"** **James Adler, piano**	James Adler text by William Blake (Washington Premiere)
II. **"When I Heard at the Close of the Day"** **James Richardson, Conductor**	Stuart Raleigh text by Walt Whitman (Washington Premiere)
from **Frostiana** **2. "The Pasture"** **6. "Stopping by Woods on a Snowy Evening"**	Randall Thompson text by Robert Frost
from **The Testament of Freedom** **I. The God who gave us life** **IV. I shall not die without a hope**	Randall Thompson text by Thomas Jefferson

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III. **Potomac Fever**	David Sisson, director Kevin Doss, associate director

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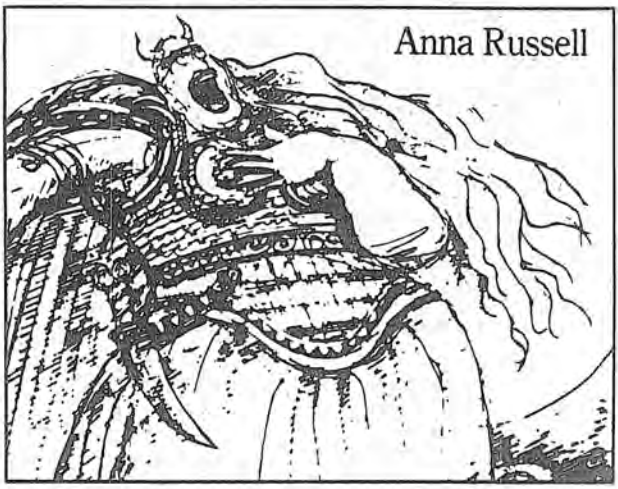

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IV. A Few Good Men	John Moran, artistic director Stephen Hicks, music director
Ain't Misbehavin' (medley)	music by Thomas "Fats" Waller arrangement by David K. Rose choreography by Gary Johnson and John Moran
V. "Harvest Due" **Rich Fromm, tenor**	Bruce Trinkley lyrics by Roger Cornish
"Hallelujah"	arranged by Bruce Trinkley traditional Southern spiritual
"Lord, I Want More Religion" **Kevin Doss, tenor**	traditional Pennsylvania spiritual collected by Sam Bayard arranged by Bruce Trinkley
VI. "What About Tomorrow?" **James Adler, piano** **Roger Whitworth, french horn** **Fred Karns, guitar** **Mary Scott, bass** **Ruth Gray, percussion**	James Adler (Washington premiere)
"Crazy World" from **Victor/Victoria** **James Richardson, Conductor**	music by Henry Mancini lyrics by Leslie Bricusse arranged by William Trusten
"Sing a Song with Me" **Ric Thomas Rice, tenor**	music and lyrics by Wally Harper arranged by Bruce Trinkley

FAMILY / SING A SONG (REP.)

The Federal City Performing Arts Association, Inc., 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; FCPAA and GMCW are also supported in part by generous contributions from Brother Help Thyself and from the Metropolitan Community Church of Washington, D.C.

The Federal City Performing Arts Association, Inc., and the Gay Men's Chorus of Washington, D.C. are members of ASCAP (American Society of Composers, Authors & Publishers) and BMI (Broadcast Music International).

Special acknowledgment to Mr. Mark Tracy, of the New York Avenue Presbyterian Church, for his assistance in the production of "Made in America."

The Federal City Performing Arts Association and the Gay Men's Chorus of Washington, D.C. are members of the Gay and Lesbian Association of Choruses (GALA Choruses), an information clearinghouse for 39 choruses across the nation. GALA holds annual conferences for chorus directors and managers and provides assistance in the sharing of music holdings among the groups. GALA Choruses include men's, women's, and mixed choruses whose goals include performing in a variety of settings and stimulating pride within their communities. Information about GALA can be obtained by writing to P.O. Box 14444, San Francisco, CA 94114.

The Federal City Performing Arts Association and the Gay Men's Chorus of Washington, D.C., are members of the Cultural Alliance.

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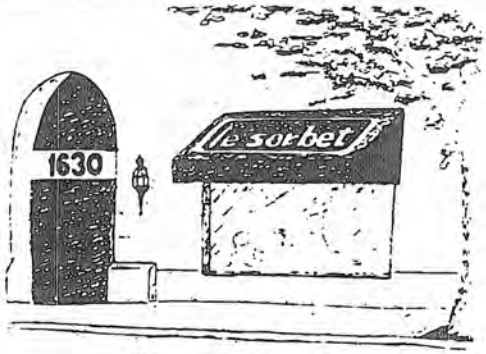

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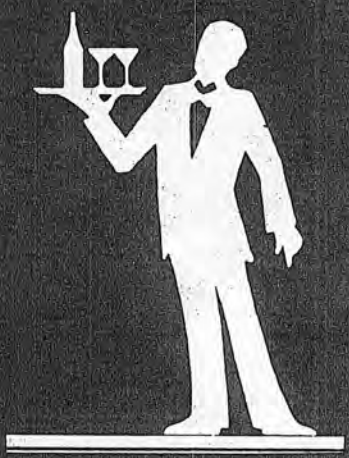

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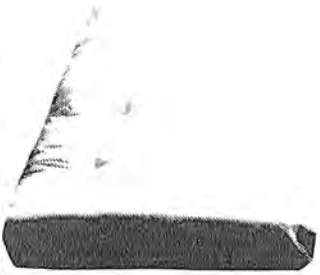

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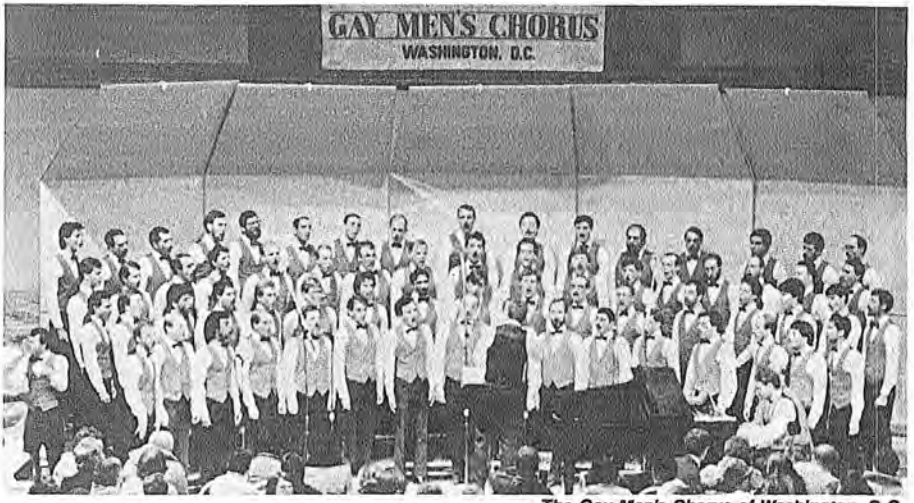

The Gay Men's Chorus of Washington, D.C.

Bruce Trinkley
Director
James Richardson
Assistant Conductor
Theodore Guerrant &
James Holloway
Principal Accompanists
Philip M. Rogerson
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Ted Guerrant
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Steve Herman
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Hal Norvell
Fred Rittenmaier
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Michael Ziskind

Second Tenor

Chuck Bailey
Bob Bester
Craig R. Bowen
Freddie Boykin°
Bob Butcher
Thomas W. Dudley
Don Ellis
Paul Fadoul
Rod Fiorito°
Rich Fromm
David W. Holmes
Alexander Ivsky
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Thomas Robert Ross
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Benedikt Wasmuth

Baritone

Richard Alan Anderson
Craig Arnold
Michael Baker*
John Beard
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James Dronenburg
Bob Edwards
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Mr.

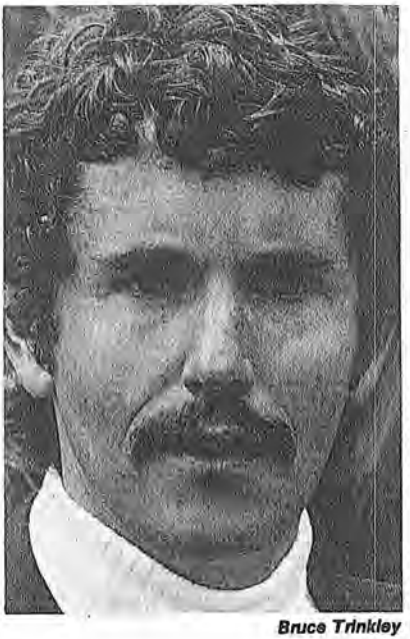
Bruce Trinkley
Director

Pennsylvania State University choral conductor Bruce Trinkley makes his debut this March as Music Director of the Gay Men's Chorus of Washington, D.C. Trinkley, whose professional experience spans more than 20 years' involvement with men's choruses, became GMCW's new director in January, following a year-long search for a permanent conductor.

"I'm very excited about working with the Chorus," Trinkley says. Since he joined the faculty as Associate Professor at Penn State in 1970, Trinkley's career has centered around student groups, including the 60-voice, all-male Penn State Glee Club, the mixed-voice Pennsylvania Vocal Ensemble, and the Penn State Opera Workshop, all of which he continues to direct. He also serves as Music Director for the Penn State Festival Theatre. While he enjoys his teaching and conducting duties, Trinkley says working with GMCW "opens up programming possibilities, repertoire and concert possibilities that are not available in an academic institution."

Trinkley's background is extensive. His bachelor's in music and master's in composition are from Columbia University; over the past 20 years he has composed numerous instrumental and vocal works, ranging from music theatre to opera to ballet. Along with composing and conducting, Trinkley teaches music history, performs research, and is an accomplished arranger and pianist. "I thrive on variety," he explains.

Considering GMCW's future, Trinkley says he'd like to explore "the whole spectrum of the male choral repertoire," including both standard works and some that's "off the beaten track ... I'm interested in GMCW being the most versatile, flexible group in the country," he asserts. As for himself, Trinkley says "I see it as a period of growth for me."



Bruce Trinkley

James Richardson
Assistant Conductor

Assistant Conductor James Richardson came to Washington from the University of Virginia. A physician by profession, he has been involved in choral music for many years. While in Charlottesville, he studied choral and instrumental conducting under Donald G. Loach. He was affiliated with the university's glee club for seven years, serving at various times as singer, accompanist, and assistant conductor. Richardson served as GMCW's interim director from its first meeting through the end of 1981, guiding the young chorus through its crucial early months. He became assistant conductor in January 1982, and returned to the role of musical director in February 1983. After an impressive year of musical achievements to his credit, including GMCW's critically-acclaimed Alice Tully Hall appearance at Lincoln Center, he has again passed the baton, staying on as a valued advisor and assistant.

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James Adler

James Adler
Guest Artist

A native of Chicago, Mr. Adler is a graduate of the Curtis Institute of Music in Philadelphia. He made his debut with the Chicago Symphony Orchestra at age 16, has performed Gershwin's *Rhapsody in Blue* before 50,000 at Chicago's Grant Park Concerts, and has performed the Tchaikovsky *B-Flat Piano Concerto* at Royal Albert Hall in London, a performance broadcast by BBC.

Mr. Adler is the composer of a piano concerto, numerous solo and chamber works. *Songs of Innocence and of Experience* was performed by the New York City Gay Men's Chorus at its world premiere at Lincoln Center in June 1982; "What About Tomorrow?" was premiered by NYCGMC at Carnegie Hall in February 1983. His composition *Carols of September* for men's chorus, harp, piano and brass will be premiered by its commissioner, NYCGMC this year.

Although originally composed for Victoria Jaffe, an English concert singer, *Songs of Innocence and of Experience* had been heard all along by Adler as a piece for male chorus. Fortunately, fate brought together Adler and the New York City Gay Men's Chorus, and in early 1982 he performed his work with NYCGMC at Alice Tully Hall. "It was the thrill of a lifetime!," reflected Adler.

His pop songs have been performed on *The Tonight Show*, and in a shot at the dance music market he produced a disco version of "Un Bel Di" from Puccini's *Madam Butterfly*, and released it under the pseudonym Madame Moth. And at a more sublime level, he took part with such names as Ned Rorem and Calvin Hampton in the 1983 Gay Composers' Concert.

The Gay Men's Chorus of Washington, D.C. is proud to perform two of Mr. Adler's works this evening, and exceptionally pleased that he is our featured guest artist.

(Mr. Adler is under the exclusive management of Maxim Gershunoff Attractions, Inc., 502 Park Avenue, New York, NY 10022. "Songs of Innocence and of Experience" is published by Arista Music Company. Mr. Adler plays the Steinway Piano.)

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Theodore Guerrant
Principal Accompanist

Theodore Guerrant holds the Bachelor of Music degree *cum laude* in piano and the Master of Fine Arts in harpsichord from the University of Georgia, a Master of Music in piano from the University of Wisconsin, and the Doctor of Musical Arts degree in piano performance-literature from the University of Maryland where he received a graduate school fellowship to study with Stewart Gordon. He is organist at St. Catherine Laboure' Catholic Church in Wheaton, Maryland, assisting organist at the University of Maryland Chapel, and accompanies, additionally, the Montgomery County Masterworks Chorus and the Prince Georges Choral Society.

James Holloway
Principal Accompanist

James Hollway has performed throughout the eastern United States and in Great Britain as both accompanist and soloist. He holds degrees from the University of South Carolina and the University of Maryland, where he is currently a candidate for Doctor of Musical Arts in piano performance-literature. He has studied piano with Stewart Gordon and Nelita True of the University of Maryland, Denise Lassimonne of England, and vocal coaching with Martin Katz and Gregg Tallman. Mr. Holloway has performed in master classes for Sir Peter Pears, Donald Gramm, Phyllis Bryn-Julson, Jan de Gaetani, Jorg Demus, Moura Lympany, and Malcolm Frager, and has appeared locally with the Paul Hill Chorale and the Washington Singers at the Kennedy Center. Additionally, he has coached the Prince Georges Civic Opera, the Washington Savoyards, the University of Maryland Opera and other groups. He is Director of Music at St. Mark's Presbyterian Church in Rockville, Maryland.

The New York Avenue Presbyterian Church

The Gay Men's Chorus of Washington, D.C., has rehearsed and performed in a variety of local churches. This evening, two years after its debut concert at St. Mark's Episcopal Church on Capitol Hill, GMCW presents an evening of American music in the historic New York Avenue Presbyterian Church, which traces its beginnings to the earliest days of our Republic.

More than a dozen Presidents, including Abraham Lincoln, have worshipped here, and the Lincoln family pew remains in the sanctuary, preserved from the original church building which stood on the same site.

The cornerstone of the present structure was laid on April 3, 1951 by President Harry S. Truman. The new 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 tenth 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 interlacing design characteristic of the Celtic church's reverence for nature.

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.

These facilities are necessary to support the wide-ranging activities of the Church and its ministry, including: the Daily Meals on Wheels program, the daily socialization program and the weekly 7-2-9 program to support mainstreaming the mentally restored, and the tutorial program for youth in the center city.

Our best wishes to
all of our brothers in song;
your new director,
Bruce Trinkley;
and our dear friend,
James Adler for
successful performances
of your Second Anniversary
Concert, "Made in America."

See you in June!

New York City
Gay Men's Chorus

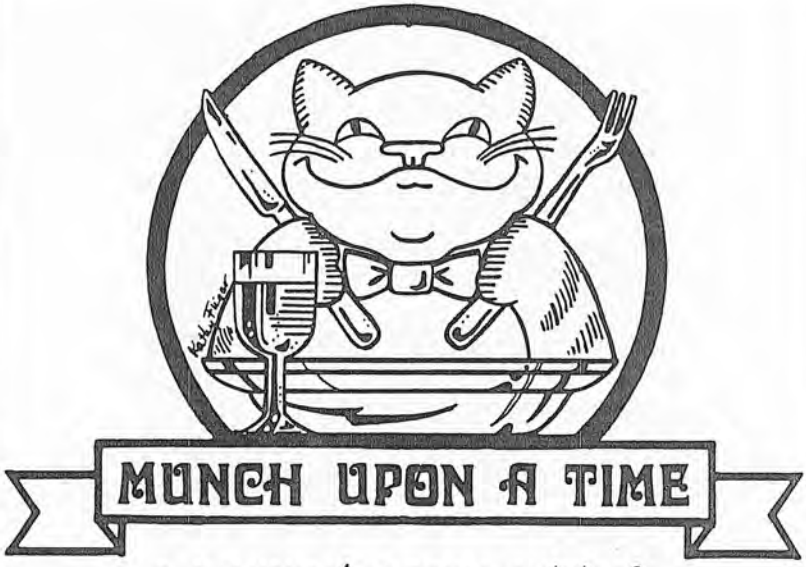
T.M.

Tom Tyburski

The Gay Men's Chorus of Washington, D.C. at Alice Tully Hall, September 9, 1983.

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

As it approaches its second anniversary, the Gay Men's Chorus of Washington, D.C., has much to be proud of. Since its first informal meeting ten days after the San Francisco Gay Men's Chorus took the Federal City by storm in June 1981 our own chorus has grown and matured rapidly both as a musical ensemble and as an organization. Now numbering over one hundred performing and supporting members, the Gay Men's Chorus of Washington, D.C. sings a broad-based repertoire which includes classical choral works for men's voices, Broadway and show music, traditional pieces, popular contemporary songs, and music arranged or written specifically for GMCW and its associated ensembles. The chorus management and institutional umbrella is a non-profit educational organization incorporated as the Federal City Performing Arts Association (FCPAA); its goals are to provide first-rate music for the gay and lesbian community and the community at large, and to provide the music arts community of the Washington metropolitan area with a first-class men's chorus. The chorus also functions as a visible institution fostering pride within the gay and lesbian community and presenting the gay experience in a positive way to the larger community. Never has this been so thrillingly demonstrated as it was last September, when the chorus hosted its brothers in song from the Los Angeles and Seattle gay men's choruses in a joint concert in a packed Lisner Auditorium with a tremendously enthusiastic audience and an appearance by Mayor Barry; this was followed later in the same week by the chorus' widely acclaimed debut at Lincoln Center in New York, where its concert at Alice Tully Hall drew roars of pleasure and several standing ovations. The chorus is now looking forward to another joint appearance in June 1984, this time with the New York City Gay Men's Chorus, with concerts planned in both New York and Washington to coincide with those cities' Gay Pride Week festivities.



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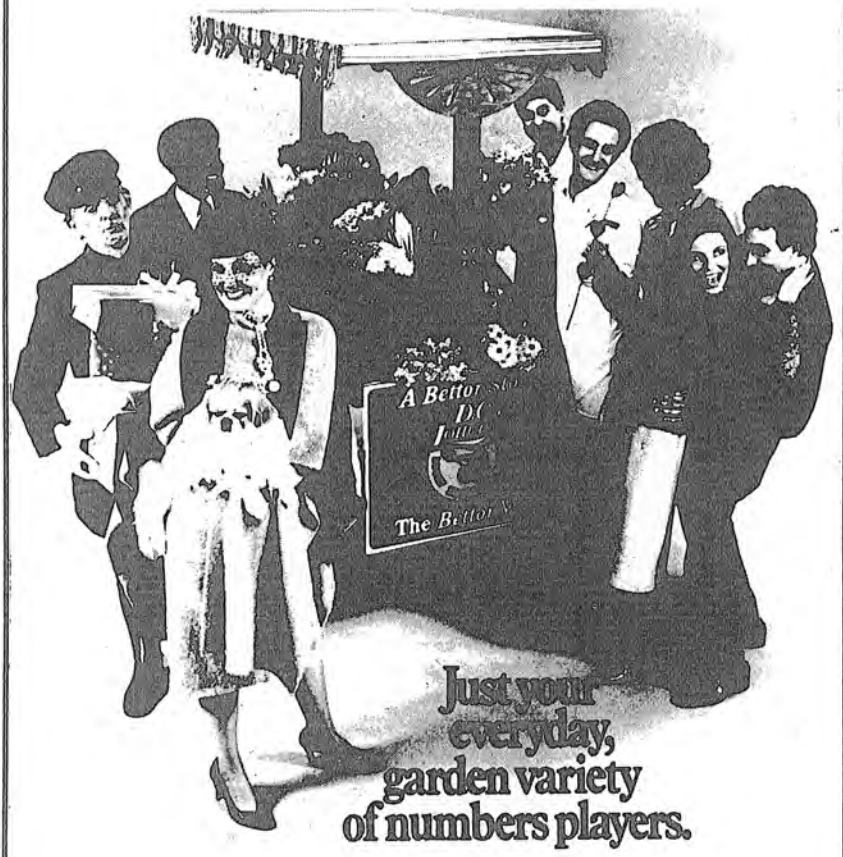

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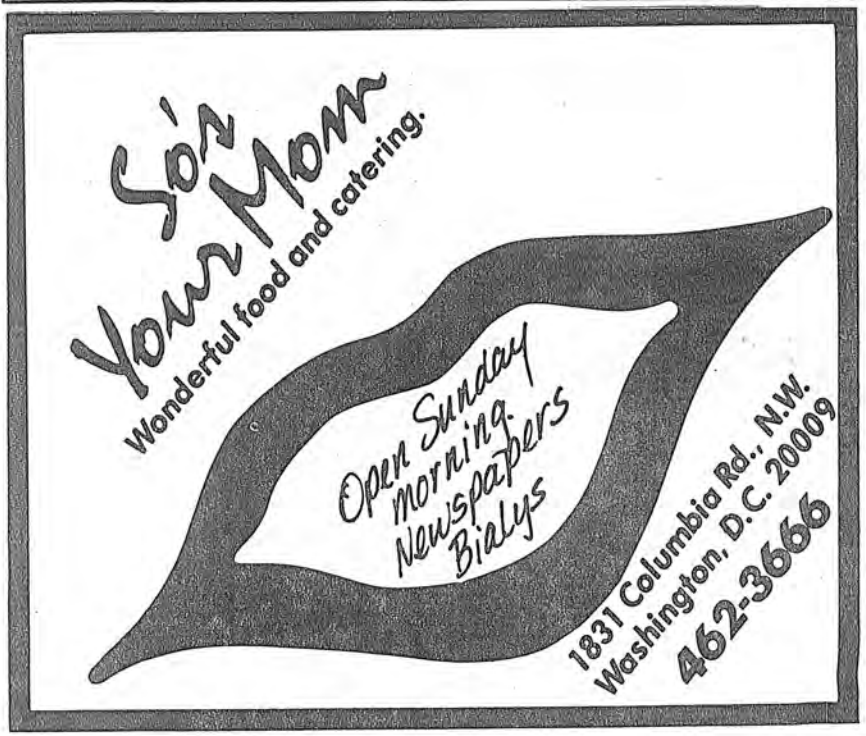

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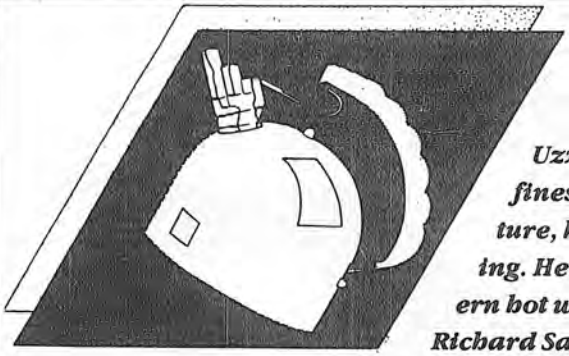

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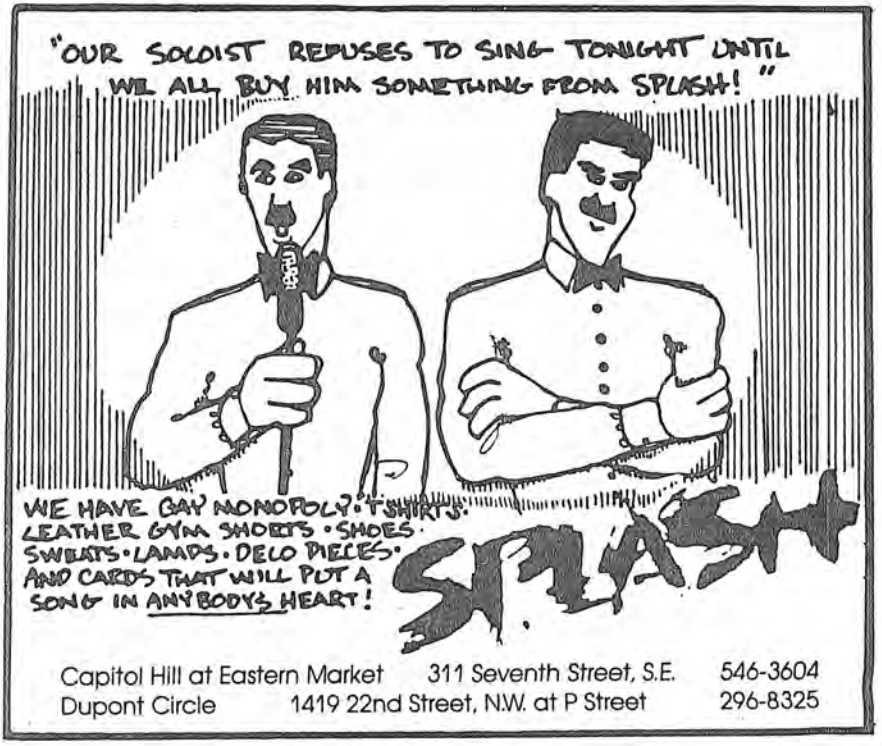

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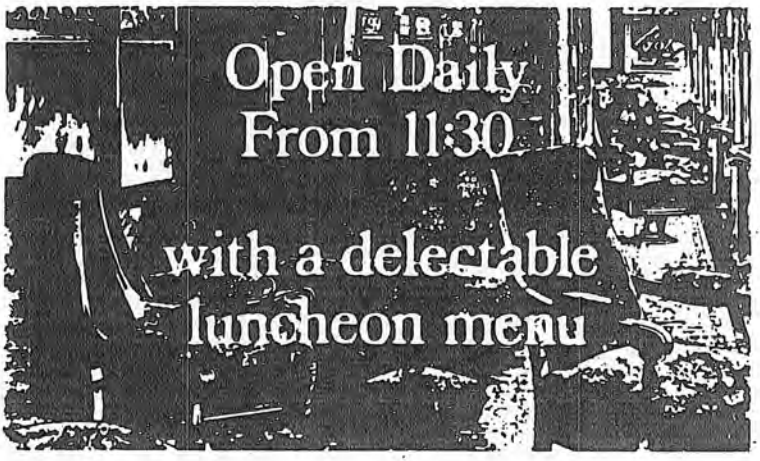

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"Made in America" Program Notes

I.

GMCW's Second Anniversary Concert showcases the work of a number of twentieth century American composers; pre-eminent in the first part of the program is the work of Randall Thompson, certainly a candidate for dean of American choral music.

The soaring **The Last Words of David** by Thompson opens the first set. Harvard-educated Thompson's career included positions at the University of California (Berkeley), Wellesley College, Princeton University, and the University of Virginia as well as director of Philadelphia's Curtis Institute of Music. The text for **The Last Words of David** comes back from the Book of Samuel which recounts the life of the archetypal prophet-poet-king David, the "sweet psalmist" and visionary king of Israel. The piece was commissioned by the Boston Symphony Orchestra in 1949 and dedicated to Serge Koussevitsky in honor of his 25th anniversary as the director of the orchestra.

Vincent Persichetti's career has included training at the Coombs Conservatory of Music and the Curtis Institute, as well as positions at the Philadelphia Conservatory of Music and the Julliard School of Music. The recipient of commissions from the Julliard, the Martha Graham Company, the Guggenheim Foundation and the Koussevitsky Fund, Persichetti has composed 12 piano concertos, 9 symphonies, 4 string quartets and a number of other songs and band works; in addition Persichetti is a recognized sculptor in marble, granite, and wood. The haunting modal **Song of Peace** contrasts with the pieces both before and after it, in much the same way as sculpture and music, as wood and marble.

In an age of baroque grandeur and ornate language, William Blake's simplicity of vocabulary, vivid images, and revolutionary religious, political, and artistic philosophy mark him and his work as being part of a great age of social upheaval. Although primarily viewed in his lifetime as a printmaker, Blake's multiple talents as artist and poet combine with his social vision to distinguish him as a major voice in 18th century poetry. Composer James Adler's **Songs of Innocence and of Experience** shows its decidedly 20th-century rhythms, harmonies, vocal lines, and imagination and captures the vibrancy and many-leveled vision of the poetry in a universe of sound that reflects Mr. Blake's world of colors.

II.

The second set groups pieces not only written by American composers, but also presents texts by men who over three centuries shaped the image and definition of the American people.

Composed in 1982 and set to a text from Walt Whitman's *Leaves of Grass*, Stuart Raleigh's **"When I Heard at the Close of the Day"** celebrates the love of one man for another and the ultimate happiness derived from that love. The composer is Director of Choral Activities at Baldwin-Wallace College in Berea, Ohio, and is also the musical director for the college opera and the Berea Summer Theater. The piece was premiered by the San Francisco Gay Men's Chorus in the spring of 1982, and has enjoyed successful performances since, including a rendition by the New York City Gay Men's Chorus at Lincoln Center during the recent COAST Festival. Mr. Raleigh states that the compilation was a labor of love for him, and was written as a gift to the gay musical movement

Taken from *Frostiana*, a collection of seven country songs set to texts by Robert Frost, **"The Pasture"** and **"Stopping by Woods on a Snowy Evening"** were the only ones Randall Thompson originally arranged for men's voices. The entire work was commissioned in 1958 for the 200th anniversary of the incorporation of the town of Amherst, Massachusetts, and was premiered on October 18, 1959 by the Bicentennial Chorus, comprised of choir members from all the churches in the Township. The texts are well-known and loved by many, speaking of the beauty of nature and a love of the simple joys of life.

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Composed in honor of the 200th anniversary of the birth of Thomas Jefferson and dedicated to the University of Virginia Glee Club in memory of the Father of the University, Randall Thompson's **The Testament of Freedom** received its first performance by the University of Virginia Glee Club on Founders Day (Mr. Jefferson's birthday), April 13, 1943. The entire work is written in four movements with text taken from the writings of Thomas Jefferson. The music beautifully follows the eloquent and impassioned words of Mr. Jefferson and his revolutionary and world-changing insistence that the rights of Man come not from the generosity of the State but are inherently derived from his relationship with God. The fourth and final movement states Jefferson's hope that the guiding principles upon which the young nation had been founded would continue to nurture and advance the cause of freedom. The movement ends with a restatement of the text and musical theme which began the first movement: "The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them."

III.

Making its debut this evening is the newest small ensemble of the Gay Men's Chorus, **Potomac Fever.** Its repertoire will consist primarily of closely harmonized popular selections with melodies taken from the '30s and '40s as well as the current pop charts.

IV.

A Few Good Men present their **"Ain't Misbehavin'"** Medley: "Ain't Misbehavin'," "The Joint is Jumpin'," Lounging at the Waldorf," and "Honeysuckle Rose".

The music of Thomas "Fats" Waller evokes a unique time and place in American music: Harlem in the '30s—the Golden Age of places like the Cotton Club and the Savoy Ballroom, of honky tonk dives, of rent parties, of stride piano players and that "new" beat, swing. Both composer and performer, Waller achieved success as a singer and comedian, and as perhaps the greatest stride piano player ever.

The son of deeply religious parents, he grew up in Harlem in the early 1900s and started out playing the organ in the Abyssinian Baptist Church and studying classical piano technique. (He never lost his love for the classics—his organ performances of Bach are legendary.) Soon he was accompanying silent pictures at the Lincoln Theater on 135th Street and making his reputation at uptown rent parties.

His first Broadway success came in 1928 with "Keep Shufflin'" and was followed the next year by "Hot Chocolates." Next came a Victor recording contract, radio performances, personal appearances in the U.S. and Europe and three feature films. Waller remained a superstar until his death in 1943.

In 1978 director and lyricist Richard Maltby, Jr. had the inspiration of making Waller's music and personality live again in a cabaret show. Thanks to exhaustive research, a tremendous creative team and lots of talent, the result was the hit musical *Ain't Misbehavin'*. It went on to win the 1978 Tony Award for best musical, as well as every other award a musical can win in a Broadway season.

V.

GMCW Director Bruce Trinkley shows his compositional hand in the works selected for this fifth set: his song, **"Harvest Due"** was written in tandem with Penn State colleague Roger Cornish and served as the unifying theme song for the Pennsylvania Bicentennial Wagon Train Show which played over two thousand performances on a nationwide tour during the bicentennial era. The song serves as a contemporary tribute to all who have worked in the making of our nation and as a challenge to continue that work.

"Hallelujah" is an energetic setting of a traditional Southern spiritual, and **"Lord, I Want More Religion"** is a more soul-examining Pennsylvania spiritual that was collected by another PSU colleague, Professor Sam Bayard. Both pieces were originally arranged for and dedicated to the Penn State Glee Club.

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VI

"What About Tomorrow?" is James Adler's searching challenge which moves us to reflection and hope. It was written for and dedicated to the New York City Gay Men's Chorus.

Excerpted from a medley from the movie *Victor/Victoria* arranged by William Trusten for the Gay Men's Chorus of Los Angeles, **"Crazy World"** is vintage Mancini. The lyrics speak directly of the singer's love-hate relationship with life: "full of crazy contradictions like a child"; however, in a larger sense, the words state the theme of the movie: Life is ambivalence. The obvious play with sex roles which is central to the plot of the movie metaphorically states the same theme. Despite life's ups and downs, at the conclusion of the song the singer declares love for "this crazy world."

Popular Broadway soprano Barbara Cook popularized the work of her arranger, Wally Harper, and used his **"Sing a Song with Me"** as a theme for her concert tour not too many years back, and although Barbara maintained "It's Better with a Band," Bruce Trinkley's arrangement of the Wally Harper song proves it's best with a men's chorus.

(Program notes by James Richardson, J. Richard Norton, Duward Sumner, and Bruce Trinkley.)

The Last Words of David
Randall Thompson

He that ruleth over men must be just,
ruling in the fear of God.
And he shall be as the light of the morning,
when the sun riseth, even as a morning
without clouds; as the tender grass
springing out of the earth by clear
shining after rain.
Alleluia. Amen.

(Text from 2 Samuel, 23:3-4)

The Testament of Freedom
Randall Thompson

I.
The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

IV.
I shall not die without a hope that light and liberty are on steady advance ... And even should the cloud of barbarism and despotism again obscure the science and liberties of Europe, this country remains to preserve and restore light and liberty to them ... The flames kindled on the Fourth of July, 1776, have spread over too much of the globe to be extinguished by the feeble engines of despotism; on the contrary, they will consume these engines and all who work them.

The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

(Texts from the writings of Thomas Jefferson)

"When I Heard at the Close of the Day"
Stuart Raleigh

When I heard at the close of the [illegible] my
name had been receiv'd wit[illegible]
the capitol, still it was not a hap[illegible]
night for me that follow'd,
And else when I carous'd, or when my plans
were accomplish'd, still I was not happy,
But the day when I rose at dawn from the bed
of perfect health, refresh'd, singing,
inhaling the ripe breath of autumn,
...When I wander'd alone over the beach, and
undressing bathed, laughing with the cool
waters, and saw the sun rise,
And when I thought how my dear friend my
lover was on his way...
O then I was happy,
O then each breath tasted sweeter, and all that
day my food nourish'd me more,
and the beautiful day pass'd well,
...and with the next at evening
came my friend,
And that night while all was still I heard the
waters roll slowly...up the shores,
I heard the hissing rustle of the liquid and sand
as directed to me whispering to
congratulate me,
For the one I love most lay sleeping by me
under the same cover in the cool night,
In the stillness in the autumn moonbeams his
face was inclined toward me,
And his arm lay lightly around my breast—
and that night I was happy.

(Text from Walt Whitman's "Calamus" in* Leaves of Grass.*)

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Songs of Innocence and of Experience

James Adler

I. "Spring"

Sound the flute! Now it's mute.
Birds delight day and night,
Nightingale in the dale
Lark in sky, Merrily,
    Merrily, merrily
    to welcome in the year.

Little boy, full of joy;
Little girl, sweet and small;
Cock does crow, so do you;
Merry voice, infant noise,
    Merrily, merrily,
    to welcome in the year.

Little lamb, here I am;
Come and lick my white neck;
Let me pull your soft wool;
Let me kiss your soft face;
    Merrily, merrily
    we welcome in the year.

II. "The Lamb"

    Little Lamb, who made thee?
    Dost thou know who made thee?
Gave thee life, and bid thee feed,
By the stream and o'er the mead?
Gave thee clothing of delight,
Softest clothing, woolly, bright?
Gave thee such a tender voice,
Making all the vales rejoice?
    Little Lamb, who made thee?
    Dost thou know who made thee?

    Little Lamb, I'll tell thee,
    Little Lamb, I'll tell thee:
He is called by thy name,
For He calls Himself a Lamb.
He is meek, and He is mild;
He became a little child.
I a child, and thou a lamb,
We are called by His name.
    Little Lamb, God bless thee!
    Little Lamb, God bless thee!

III. "The Fly"

Little Fly, thy summer's play
My thoughtless hand has brushed away.
Am not I a fly like thee?
Or not thou a man like me?
For I dance, and drink, and sing,
Till some blind hand shall brush my wing.
If thought is life and strength and breath,
And the want of thought is death,
Then am I a happy fly,
If I live or if I die.

IV. "The Tiger"

Tiger! Tiger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?
And what shoulder, and what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand, and what dread feet?

What the hammer? What the chain?
In what furnace was thy brain?
What the anvil? What dread grasp
Dare its deadly terrors clasp?
When the stars threw down their spears,
And watered heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tiger! Tiger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

(Text from the writings of William Blake.)

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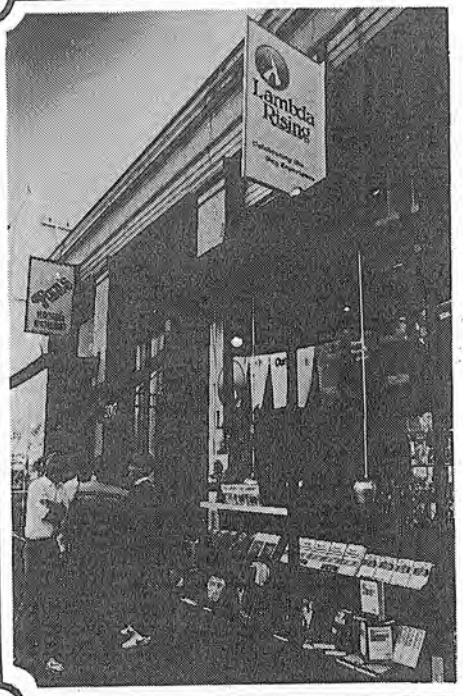

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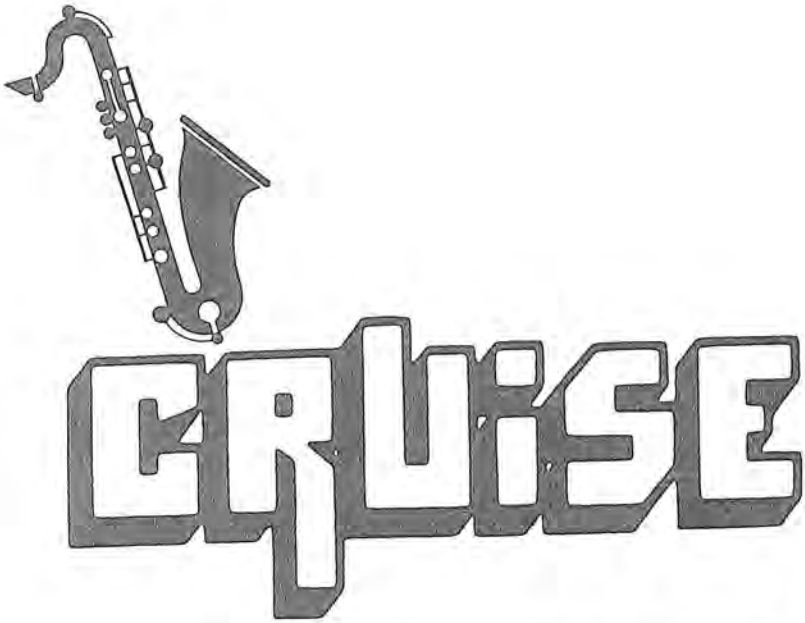

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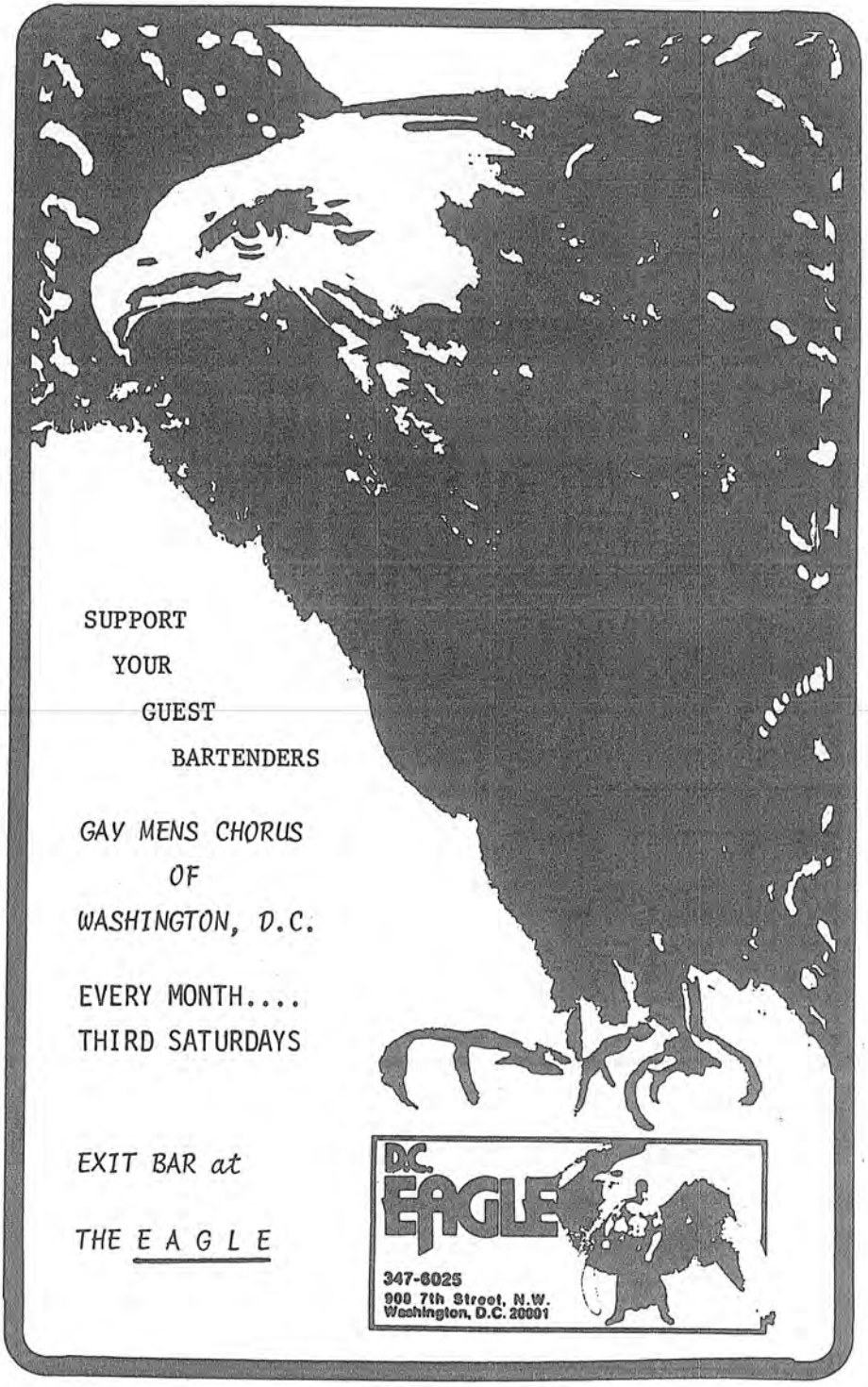
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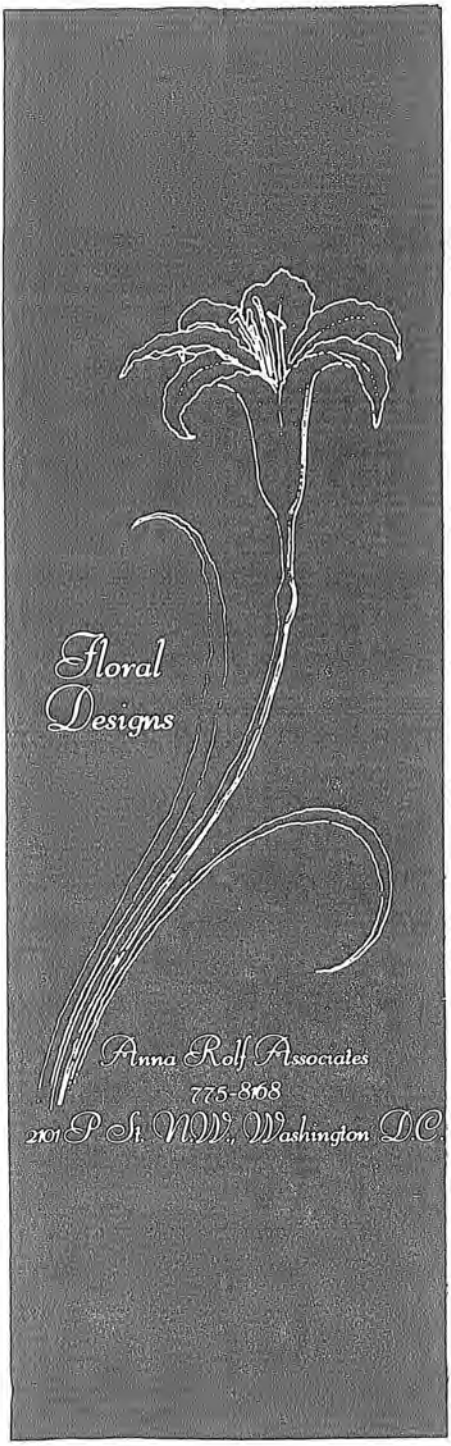

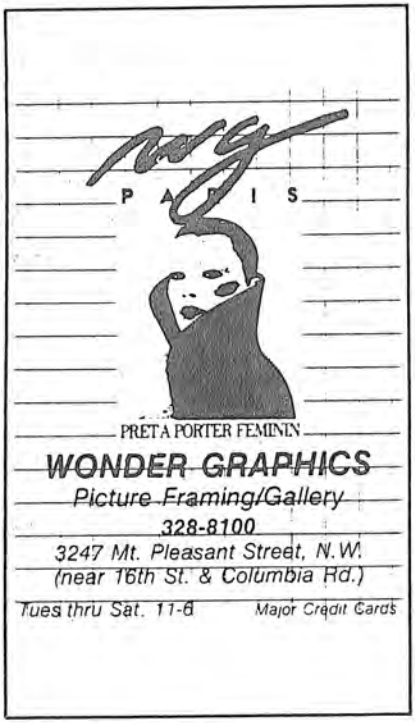

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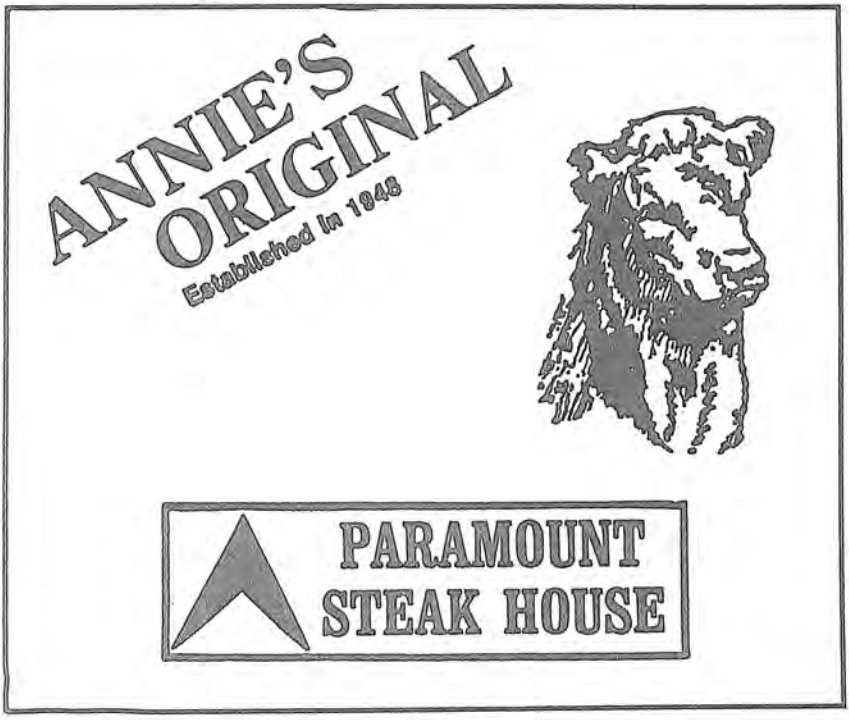

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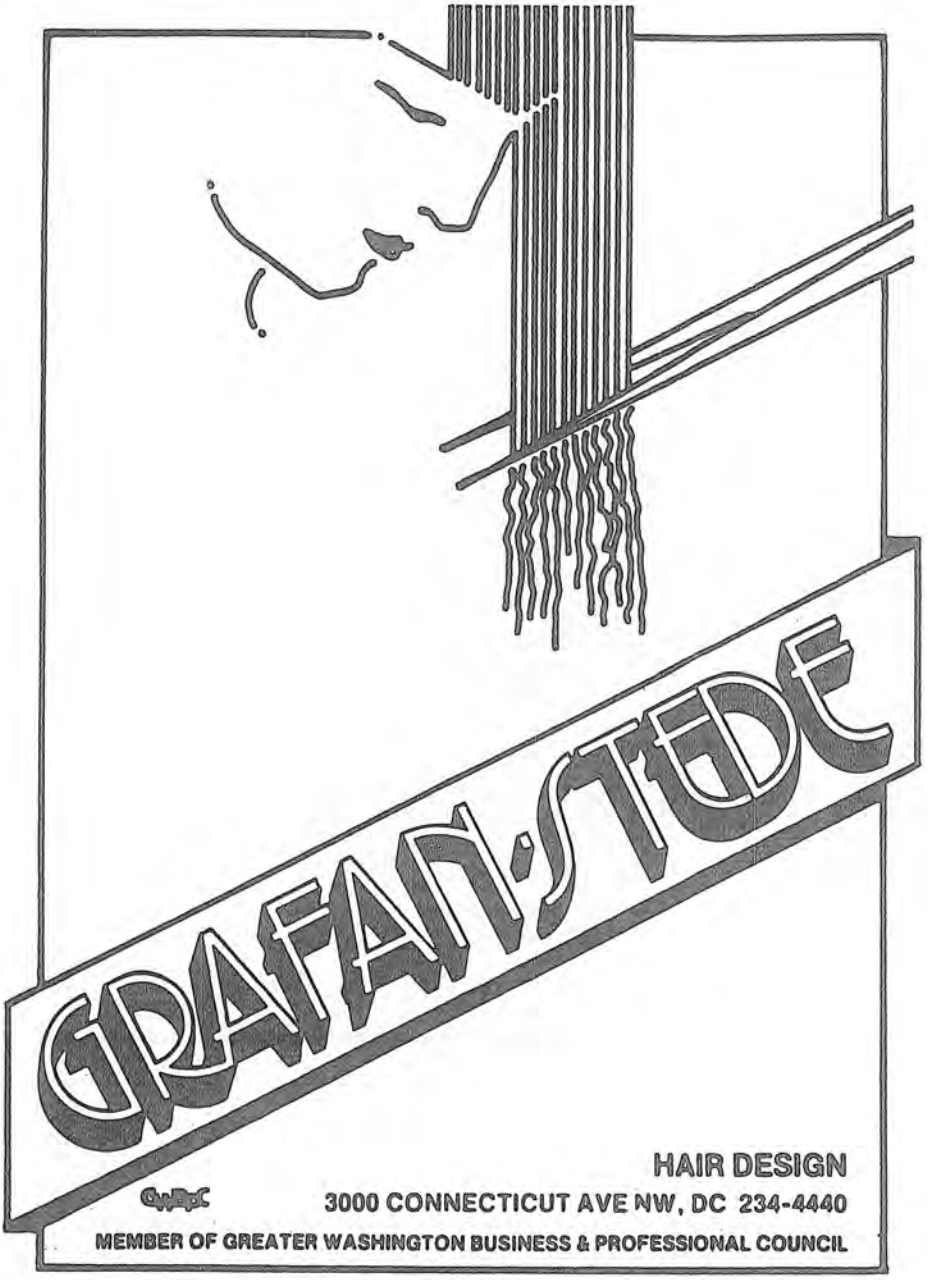
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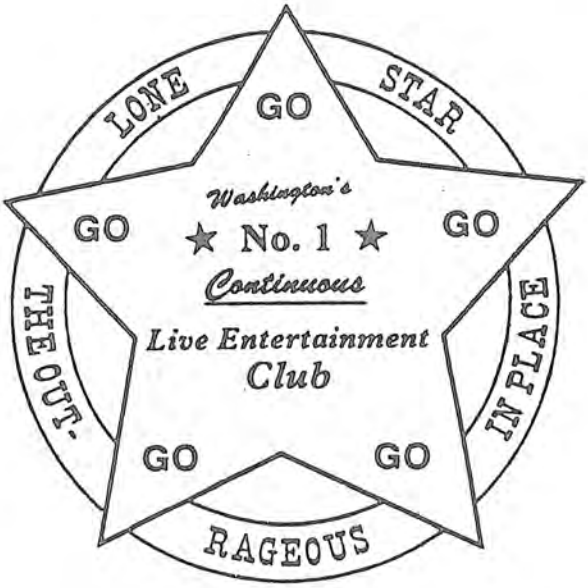

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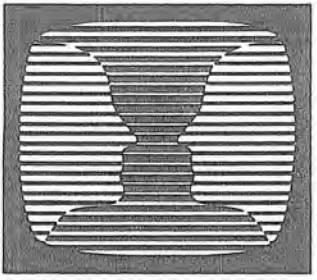

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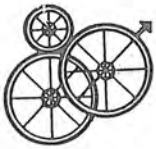

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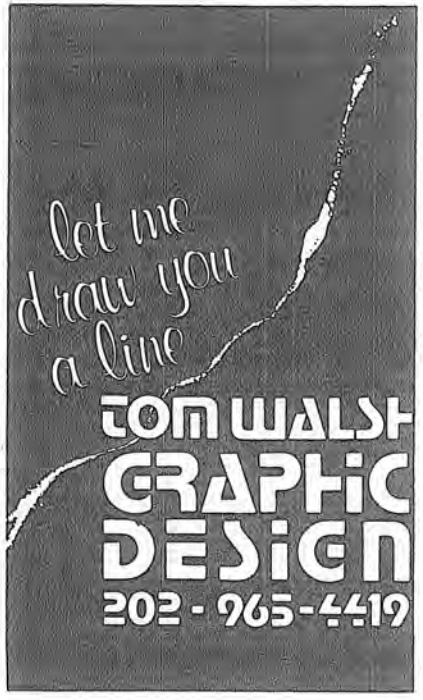

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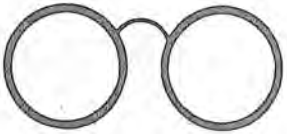

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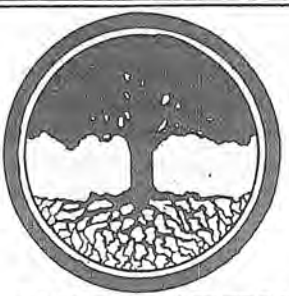

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