12/84

Making Spirits Bright

GMCW

December 14 & 15, 1984

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Making Spirits Bright

December 14 & 15, 1984
New York Avenue Presbyterian Church
1313 New York Avenue, N.W.
Washington, D.C.

GMCW

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

GMCW

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

Now in its third year and numbering more than 100 performing and supporting members, the Gay Men's Chorus of Washington, D.C. sings a broad repertoire that includes classical choral works, Broadway and show music, traditional pieces, popular contemporary songs, and music arranged or written for GMCW and its ensembles.

Founded ten days after the national tour of the San Francisco Gay Men's Chorus took the Federal City by storm in June 1981, GMCW has grown and matured both as a musical ensemble and an organization; GMCW has just finished its most active autumn ever with appearances at a community-wide Columbus Day "Festival of American Song" produced by the National Theatre, a fundraiser at Tracks for the P Street Festival, and Family and Friends Night at Bet Mishpachah, Washington's gay and lesbian synagogue.

GMCW functions as a visible institution fostering pride within the gay and lesbian community and presents the gay experience in a positive way to the larger community.

Its track record is now impressive, with three appearances at Lincoln Center, including tandem joint concerts with the New York City Gay Men's Chorus in D.C. and N.Y.C. last June, and a thrilling calvalcade of music last September, when the chorus hosted its brothers in song from the Los Angeles and Seattle gay men's choruses in joint concert at Lisner Auditorium packed with an enthusiastic audience which included Washington Mayor Marion Barry.

Our schedule from now until our Fifth Anniversary in June 1986 is rapidly firming up. We're proud you'll be with us in the days ahead.

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

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Bruce Trinkley, Director
James Richardson, Assistant Conductor
Philip M. Rogerson, Vocal Coach
Theodore Guerrant and James Holloway, Principal Accompanists
Philip M. Rogerson, David Sisson, Robert I. Jones, Everett Waldo, Section Leaders

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Making Spirits Bright

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

Bruce Trinkley	**Director**
James Richardson	**Assistant Conductor**
Theodore Guerrant	**Principal Accompanists**
James Holloway	
Robert Hahn, C.S.C.	**Artistic Interpreter**

O Magnum Mysterium	Jakob Handl edited by Cyril F. Simkins
A Winter Triptych (World Premiere Joan Ennis, harp Elizabeth Eragohio, French horn Kevin W. Doss, tenor David Sisson, tenor ("God Rest Ye Merry, Gentlemen" Yorkshire Wassail, and a French Noel)	James Adler texts from the Oxford Book of Carols dedicated to: Richard Garrin Pekala (Windy City Gay Chorus) and Bruce Trinkley (Gay Men's Chorus of Washington, D.C.)
Three Christmas Madrigals Welcome, Yule I Sing of a Maiden What Cheer?	David Kraehenbuehl trio-Jim Campillo C. Roger Edens, Jim Dronenburg
Alleluia	Randall Thompson
The Gloucestershire Wassail	traditional English folk song arranged by Ralph Vaughan Williams
The First Noel Ben Anderson, bass	traditional French carol arranged by Fenno Heath

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A presentation of The Federal City Performing Arts Association, Inc.

Praise Thy Saving Power (World Premiere)	Samuel Adler commissioned by GALA choruses for Kislev 5745 (December 1984)
1. Maoz Tsur (Rock of Ages)	traditional preserved by Benedetto Marcello
2. Light Up the Night	traditional, from Casablanca translation by Samuel Rosenbaum
3. Chanukah Has Come Again	Ladino song, from Adrianopolis translation by Carol Adler
4. Rock of Ages	traditional Chanukah hymn
Two Carols for Christmas	arranged by Bruce Trinkley
The Sussex Carol	Oxford Book of Carols
The Praise of Christmas	Oxford Book of Carols
Suzanne Roy, soprano	

Selections by Potomac Fever

David Sisson, Director Kevin W. Doss, Assistant Director Ruth Gray, percussion Claudine Nash, bass	Michael Baker, Orville Bell, Joseph Brannan, R. James Campillo, Paul Fadoul, Jeb King, Ric Thomas Rice, Ron Sabacek, B.J. Sobus, Rick Rosendall
Carol of the Bells	Ukrainian Christmas carol music by M. Leontovich words and arrangements by Peter J. Wilhousky
"Have Yourself a Merry Little Christmas"	music and lyrics by Hugh Martin and Ralph Blane arranged by Larry Moore
Good King Wenceslas	traditional English carol arranged by Channing Lefebvre

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 thirty-four choruses across the nation. GALA Choruses provide a directory of choruses in the United States and Canada, plans annual conferences for directors and managers, provides assistance in the sharing of music holdings among the groups, and is committed to producing a national gay choral festival triannually.

The next national festival will be held in Minneapolis-St. Paul, July 3-6, 1986.

GALA Choruses include men's, women's, and mixed choruses whose goals include performing a variety of settings and stimulating pride within their communities: Albuquerque, Anaheim, Atlanta, Berkeley, Boston, Chicago (three choruses), Denver, Detroit, Edmonton, Honolulu, Las Vegas, Los Angeles (two), Madison, Minneapolis-St. Paul, New Orleans, New York (two), Orange County (CA), Philadelphia, Phoenix, Portland, Rochester, San Francisco (five), San Jose, Santa Barbara, Seattle, Vancouver, and Washington, D.C.

Information about GALA Choruses can be obtained by writing to any member chorus or to the GALA Choruses office, 23 W. 85th Street, New York, NY 10024.

Making Spirits Bright

Texts of Foreign Language Works

O Magnum Mysterium
Jakob Handl

O magnum mysterium,	O Great Mystery
et admirabile sacramentum,	and Astonishing Bond
ut animalia viderent	when living beings see
Dominum natum	the Lord born,
jacentem in praesepio.	lying in a manger.
Noe, noe, noe, noe, noe.	Noel, Noel, Noel, Noel, Noel.

Translation by J. Richard Norton

Praise Thy Saving Power
Samuel Alder

Maoz Tsur

Maoz tsur y'shuati	Fortress-Rock of my salvation
l'cha neh l'shabeach.	it is good to give You praise.
Tikon bet t'efilati	Establish my house of prayer
v'sham todah n'za beach.	And there we will offer thanks.
L'eyt tachin matbeach.	Then we will establish the altar
Mitsur hamnabeach.	And dedicate it with the singing
Az egmor b'shir mizmor	of songs.
Chanukat hamizbeach	
y'vanim nikb'tsu alai	The Greeks gathered against me
azai bimeh chashmanim.	Then in the days of the Maccabees
Ufartsu chomot migdolai	And they broke my fortress walls
v'timu kol Hashmanim.	And made impure all the oils.
Umi notar kankanim	The children of understanding
naasanes l'shoshanim.	Established eight days for
B'ne vina y'me sh'mona	song and dance.
kavu shir urnanim.	

Translation assisted by James Dronenburg
Adaptation by J. Richard Norton

FCPAA/GMCW is supported in part by generous contributions from Bet Mishpachah, the gay and lesbian synagogue of Washington, D.C.

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

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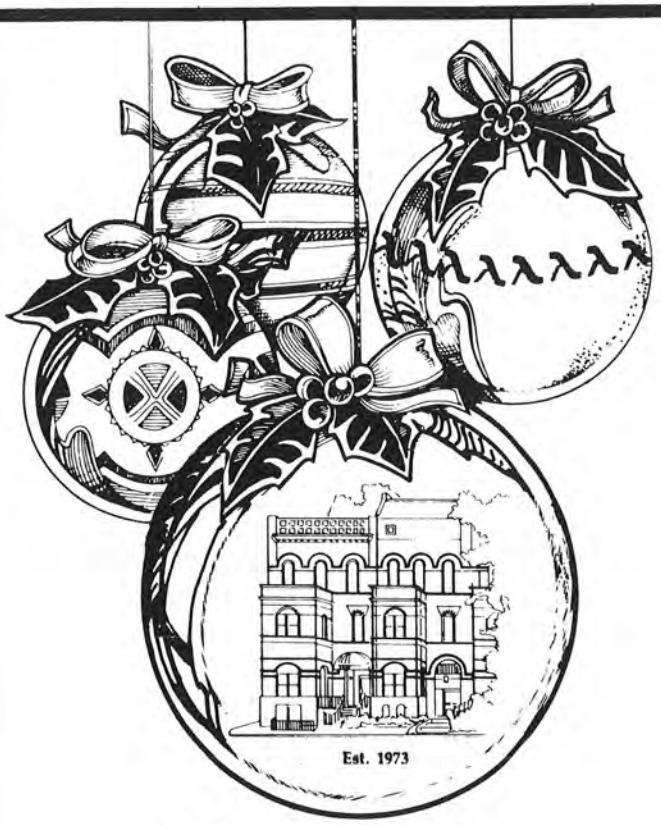


On behalf of the volunteers and staff of the Whitman-Walker Clinic, we wish you and yours a safe, joyous, and healthy Holiday Season.

Bruce Trinkley
Director

Pennsylvania State University choral conductor Bruce Trinkley is serving in his first full season as music director of the Gay Men's Chorus of Washington, D.C.

Bruce's background is extensive. His bachelor's degree in music and master's degree in composition are from Columbia University; over the past twenty years he has composed numerous instrumental and vocal works, ranging from music theater to opera to ballet.

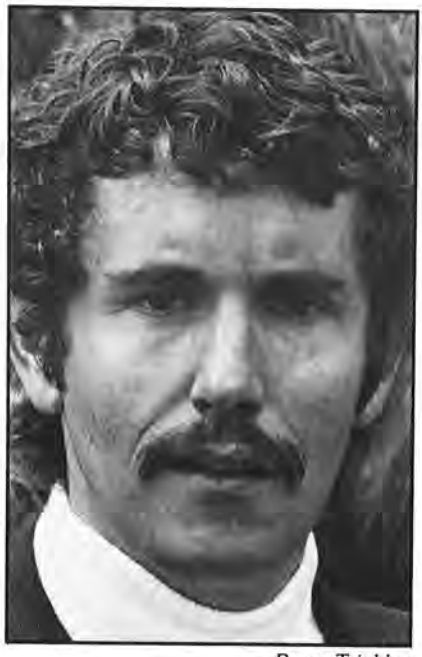
Along with composing and conducting, Trinkley teaches music history, does research, and is an accomplished arranger and pianist.

Since he was appointed associate professor to the Penn State faculty in 1970, his career has centered around student groups, including the sixty-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.

Bruce, whose professional experience spans more than twenty years involvement with men's choruses, will observe his first anniversary with GMCW in January; his appointment last January followed a year-long search for a permanent director.

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 various times as singer, accompanist, and assistant conductor.



Bruce Trinkley

Jim served as GMCW's interim director from its first meeting through December 1981, as assistant director from January 1982 through January 1983, and returned to the role of music director from February through December 1983, a year which included GMCW's critically-acclaimed appearance at Lincoln Center's Alice Tully Hall at coast the first national gay and lesbian choral festival.

James Holloway
Principal Accompanist

James Holloway 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; he has also performed in master

classes for Sir Peter Pears, Donald Gramm, Phyllis Bryn-Julson, Jan de Gaetani, Jorg Demus, Moura Lympany, and Malcolm Frager.

Jim 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.

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.

Ted studied harpsichord and organ with Egbert Ennulat and his piano teachers have include the late Jean Reti-Forbes, Edwin Gerschefski, Stewart Gordon, Richard Faith, and Denise Lassimonne of Buriton, England.

Dr. Guerrant is organist at St. Catherine Laboure Catholic Church in Wheaton, Maryland, assisting organist at St. Hugh's Catholic Church in Greenbelt and the University of Maryland Chapel, and accompanies, additionally, the Montgomery Country Masterworks Chorus and the Prince Georges Choral Society.

"Making Spirits Bright"

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Notes on Composers Of Our World Premieres

James Adler
A Winter Triptych

Composer-pianist James Adler appeared as guest soloist with the Gay Men's Chorus of Washington, D.C. in March of this year for our "Made in America" concert. Our artistic friendship which took root at COAST last year continues to grow as GMCW debuts his "A Winter Triptych."

"A Winter Triptych" receives a rare triple premiere this December, with GMCW holding down the Washington end of a musical triangle which includes Chicago's Windy City Gay Chorus and Atlanta's Morehouse College Glee Club. (To heighten Adler's busy December 1984, the New York City Gay Men's Chorus will present the world premiere of the commissioned work "Carols of Splendour" at their Carnegie Hall concert next Tuesday, December 18.)

James Adler started his performance career when he made his debut with the Chicago Symphony Orchestra at age 16; he looks forward to a 1985 which will include an anthem for chorus, soprano, organ and tympani commissioned by the Martha's Vineyard Camp Meeting Association for its 150th anniversary in August, and a Lincoln Center premiere in June for his work "On the Rebound," an *a cappella* choral work written in collaboration with poet-novelist James Purdy.

James Adler is under the exclusive management of Maxim Gershunoff Attractions, Inc., 502 Park Avenue, New York, NY 10022; he is published by Belwin-Mills, Serious Music Division, 1776 Broadway, New York, NY 10019.

Samuel Adler
Praise Thy Saving Power

Samuel Adler, composer of "Praise Thy Saving Power," was born in Mannheim, Germany in 1928 and came to the United States in 1939. His bachelor's degree is from Boston University, his master's degree is from Harvard.

Since 1966 Adler has been professor of composition at the Eastman School of Music in Rochester, New York, and has served as chairman of the composition department since 1974. Adler's catalog numbers over 120 published works including four operas and a great deal of choral music and songs; he has received commissions and grants from the National Endowment for the Arts, the Ford Foundation, the Rockefeller Foundation, the Mormon Tabernacle Choir and the city of Jerusalem.

"Praise Thy Saving Power" was commissioned by the Gay and Lesbian Association of Choruses (GALA Choruses) in response to its member choruses' need for an appropriate major Chanukah work for male voices.

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The Gay Men's Chorus of Washington, D.C. is on the threshold of becoming one of the best male choral groups in the country -- gay or non-gay. But the price for this degree of excellence is high. Even though members of the chorus pay monthly dues to belong to the chorus, our expenses for music, rehearsal space, concert production, musicians, accompanists, etc. will approach $120,000 for this year alone.

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"Making Spirits Bright" Program Notes

This evening marks the Gay Men's Chorus of Washington, D.C.'s first full-length holiday season concert. We're glad you can be with us tonight, and wish you, your friends and your families a warm and joyous holiday season and a new year filled with the hope for peace and the glory of song.

Jakob Handl (1550-1591) was a Cistercian monk who wrote a number of sacred pieces for the men's voices; he was at the Viennese court chapel in 1574 and choirmaster to the Bishop of Olmutz from 1579 to 1585, **O magnum mysterium** is set for double chorus of men's voices and is one of Handl's best-known works. His chromatic transitions foreshadow the breakup of modality and the new world of 17th century music.

A recurring resource for Christmas music is The Oxford Book of Carols, published in 1928 and prepared by Percy Dearner, Ralph Vaughan Williams, and Martin Shaw. James Adler's **A Winter Triptych** offers us three of its carols with harp and horn accompaniment. Triptych was written for and is being given premiere performances this season by the Windy City Gay Chorus of Chicago and the Gay Men's Chorus of Washington, D.C.

David Kraehenbuehl wrote **Three Christmas Madrigals** for the Yale Freshmen Chorus in 1955, combining some of the oldest texts in English with the changing rhythms and shifting harmonies of the 20th century.

Welcome, Yule greets the season, and reminds us not only of pagan Yule traditions and of Christ's mass, but also the liturgical calendar; the feasts of St. Stephen (December 26), St. John (December 27), the Holy Innocents (December 28), the martyrdom of St. Thomas a Becket (December 29), the New Year, Twelfthday (The Feast of the Epiphany, January 6), and the Purification of the Virgin, Candlemas (February 2).

I Sing of A Maiden is one of the oldest English language texts, and shifts the focus back nine months from Christmas to the Feast of the Annunciation (March 25) when Mary is told of her miraculous motherhood (Luke 1:26-38); then, in the early days of spring, the lightness of April's dew reflects the beginning realization of new life.

Finally, the shift moves from Christmas to the coming new year in **What Cheer?** Be merry and glad this good new year.

This last year saw the death of Randall Thompson (1899-1984), one of the major figures of 20th century American choral music. Thompson's **Alleluia** is one of the masterpieces of American choral literature. It was written at the request of Serge Koussevitsky for the opening of the Berkshire Music Center (Tanglewood), and was premiered there on July 8, 1940 under the direction of G. Wallace Woodworth. Imagine what it must have been like the first time an audience heard this growing praise of God, unfolding and flowering and soaring. The male chorus version is a transcription by Thompson of the original work for mixed chorus.

One of the best-known carols, The First Noel receives a different treatment from Fenno Heath, one of the most prolific arrangers of folk songs and spirituals for men's voices, and legendary director of the renowned Yale Glee Club. Heath's version was arranged and first performed by the Yale Glee Club in 1966.

Ralph Vaughan Williams (1872-1958), founded the nationalist movement in English music and declared its independence as Britain's greatest 20th century symphonic composer. Vaughan Williams has enriched the choral

literature with his many arrangements of folk songs from the British Isles. James Adler's composition made use of the **Yorkshire Wassail,** collected by Vaughn Williams. This version of the **Gloucestershire Wassail** is "a rousing major key celebration of the earthly pleasures of Christmas." "Wassail" comes from the Old Norse toast, ves heill - Be well! The words by association came to mean any liquor in which healths are drunk, especially the spiced drinks served in medieval Christmas celebrations.

Eastman School of Music professor Samuel Adler was commissioned by the Gay and Lesbian Association of Choruses (GALA) to compose a major Chanukah piece for men's voices. The resulting work, **Praise Thy Saving Power,** will be premiered by our brother choruses in Seattle and New York City this holiday season.

The first piece, **Maoz Tsur** was originally preserved and transcribed by the Italian Renaissance composer Benedetto Marcello and has been set by Adler in a flowing polyphonic version. The second piece, **Light up the Night,** is a lullaby-like setting of a traditional Chanukah melody from Jews of North Africa in Casablanca and accents the glowing candle warmth of the Feast of Lights. The third section, **Chanukah Has Come Again,** is a holiday celebration constructed from song fragments of the Jewish Ladino community of Adrianopolis in western Turkey, and puts the focus on the festive preparations of Chanukah cooking. The holiday cantata concludes with a majestic setting of the traditional Chanukah hymn **Rock of Ages.**

Two Carols for Christmas were originally written for and performed by the Penn State Glee Club; both carols come from that treasure house of Christmas music, the Oxford Book of Carols. **The Sussex Carol** has the marginal statement "tune noted by the late Dr. Culwick in 1904 from his mother who had heard it many years previously on the streets of Dublin." The **Praise of Christmas**

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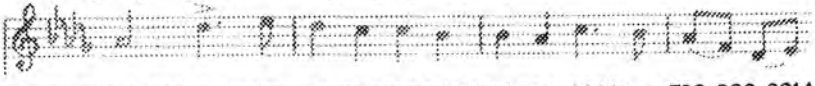

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BOHN ENTERPRISES

is one of the loveliest texts of all carols, the first two verses from Tom Durfey (1653-1723) in his Pills to Purge Melancholy, the last two verses are anonymous; "Whereat the young men do best that they can to drive the cold winter away."

Peter Wilhousky's almost 50-year-old setting of Leontovich's Carol of the Bells is a modern classic of the Ukrainian Christmas carol. Now you'll hear what a men's chorus does with it.

A modern classic, "Have Yourself a Merry Little Christmas" has been making spirits bright ever since Judy Garland first sang it to comfort her little sister Margaret O'Brien in Vincent Minelli's "Meet Me in St. Louis." Some of us hold it in a very warm spot in our hearts, since it reminds us of caring and closeness and hope. This setting is by the New York City Gay Men's Chorus arranger extraordinaire, Larry Moore.

One of the most beloved of 19th century carols, "Good King Wenceslas" beckons us to remember the virtue of charity. [As historical notes: Wenceslas was the prince-duke of Bohemia and brought Christianity to the Bohemians and Slovakians; in the process he was martyred by his pagan brother Boleslaus who murdered him at the church door on the way to mass. St. Stephen was the first and foremost of seven elders appointed by the Apostles to handle charitable duties for the poor and widowed in the early Christian community. The Feast of St. Stephen is December 26, the day after Christmas.] Arranger Channing Lefebvre was renowned for his settings for men's voices.

"Through the years we all will be together if the fates allow" . . .

And have yourself a merry little Christmas now . . .

Program Notes by Bruce Trinkley and J. Richard Norton

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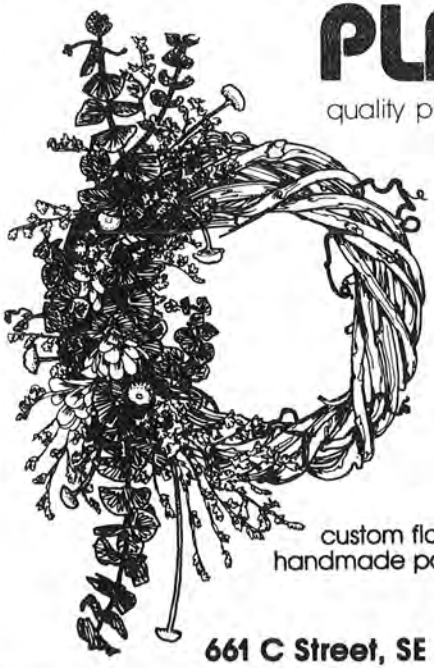

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The historic New York Avenue Presbyterian church traces its beginnings to the earliest days of our Republic; the Gay Men's Chorus of Washington, D.C. returns tonight to the site of its Spring 1984 concert, "Made In America."

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 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 historic abbey of Iona in Scotland, and is ornamented with bosses of foliage and interlacing design characteristic of the Celtic church's reverance 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 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 a tutorial program for youth in the center city.

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So You Should Know . . .

Hanukkah is a proud celebration of our people's struggle against oppression, and of our refusal to assimilate into the majority culture. Beginning on the 25th of Kislev (in 1984, the evening of December 18), Jews around the world will light the first of the holiday's eight candles, recalling the eight-day festival at the rededication of the Second Temple in Jerusalem some 2150 years ago.

In the year 539 B.C.E., the First Temple was destroyed, and the Babylonian exile of the Jewish people began. For about two centuries, Jews lived under Persian rule. At the end of the fourth century B.C.E., Alexander conquered the Persians, bringing Hellenistic culture in the wake of his conquest. Yet under both Persia and Alexander, the Jews of Eretz Yisrael continued to enjoy religious autonomy.

When Alexander's empire broke up at his death, Eretz Yisrael initially came under the rule of the Egyptian Ptolemies. However, by the end of the third century B.C.E., the land was conquered by the Syrian Seleucids. Unlike the Ptolemies, the Seleucids were not willing to permit religious autonomy in the states which they controlled. When Antiochus Epiphanes ascended the throne, he demanded that he be worshipped as an emperor-god. The Jews refused to stray from their monotheism. In an attempt to root out this resistance, Antiochus sacked and desecrated the Temple, and made it a capital crime to observe any of the commandments of Judaism. Many Jews were martyred, history's first known martyrs for freedom of conscience.

In 168 B.C.E., a revolt erupted, led by Mattathias and his five sons, who took the family name Maccabee. A guerilla war ensued for three years. Finally, in the year 165 B.C.E., the Maccabees regained, cleansed, and-on the 25th of Kislev-rededicated the Temple. The religious and civil freedom which the Maccabees sought was won, and lasted for 235 years, until Rome conquered Jerusalem in 70 C.E. and destroyed the Temple.

In addition to the Hanukkah candle-lighting ceremony, beginning with one candle on the first night and adding an additional candle each succeeding night for the eight days of the festival, other traditions and customs are associated with the holiday. Foods fried in oil, such as latkes (potato pancakes) or sufganiyot (doughnuts) are eaten, recalling the miracle of the Temple oil-one day's supply lasting for eight days. Cheese delicacies are also popular, recalling the story of Judith, who was able to kill the invading general Holofernes by feeding him thirst-provoking cheese, leading him to drink himself to sleep. A popular game is spinning the dreidel, on whose sides are inscribed Hebrew letters, the first letters of each word of the sentence: "A great miracle happened there." We praise God for the miracles of Hanukkah, and are reminded by the prophet Zechariah that our victories are won "Not by might, nor by power, but by My spirit, says the God of Hosts."

The word hanukkah means dedication, and can also mean rededication, recalling the rededication of the Temple in Jerusalem by the Maccabees. The Hanukkah lights, which we place in our windows, as the sages teach us, to "proclaim the miracle" openly to all, stand as beacons of liberty. They celebrate freedom, and remind us that the proper response to tyranny is not to give up our beliefs and our identities, assimilating into an oppressive culture, but rather to root out the tyranny, and to rededicate ourselves proudly to our highest values.

Barrett L. Brick, President
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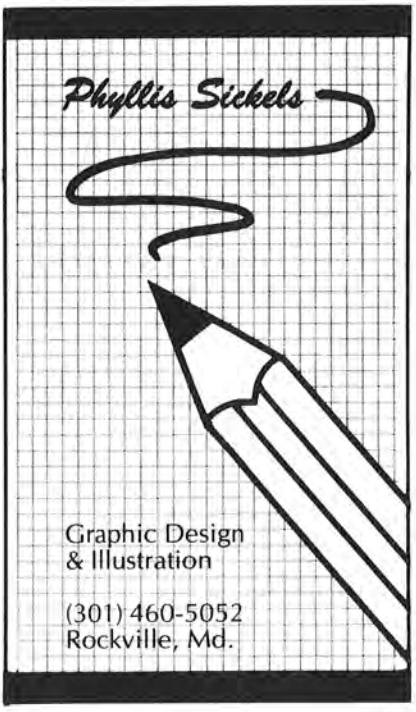

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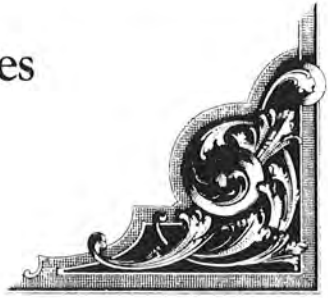

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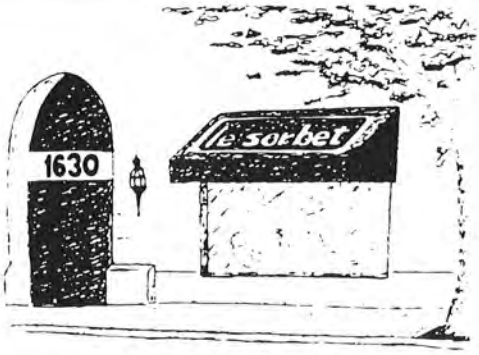

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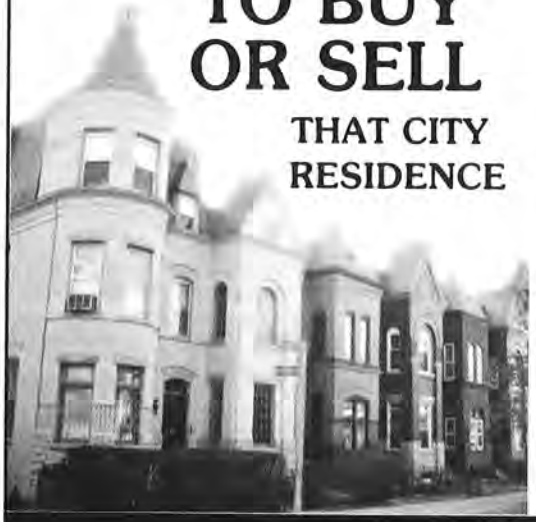

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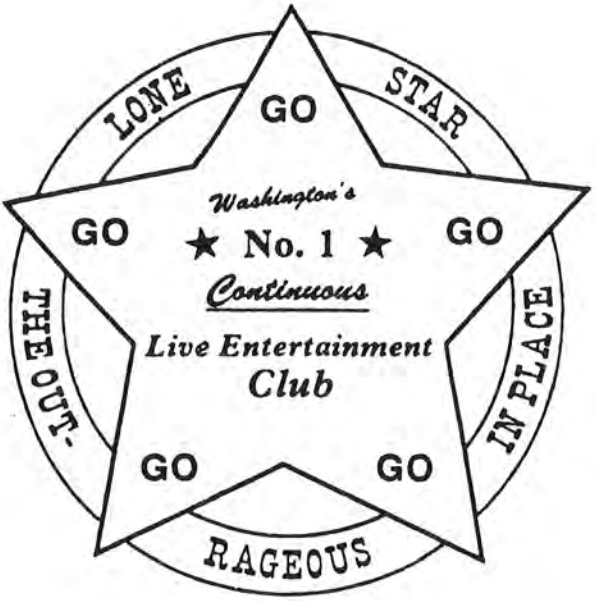

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