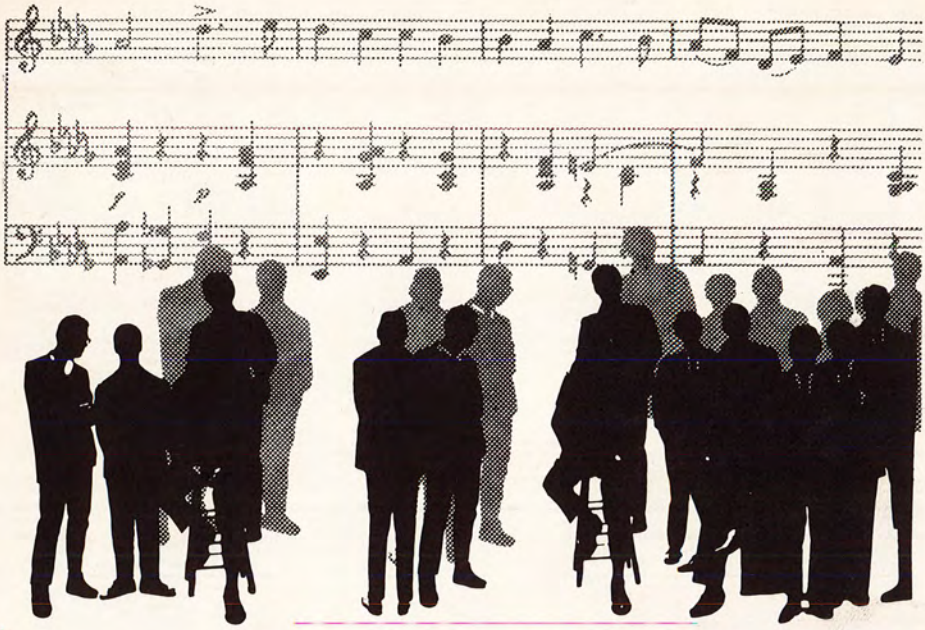

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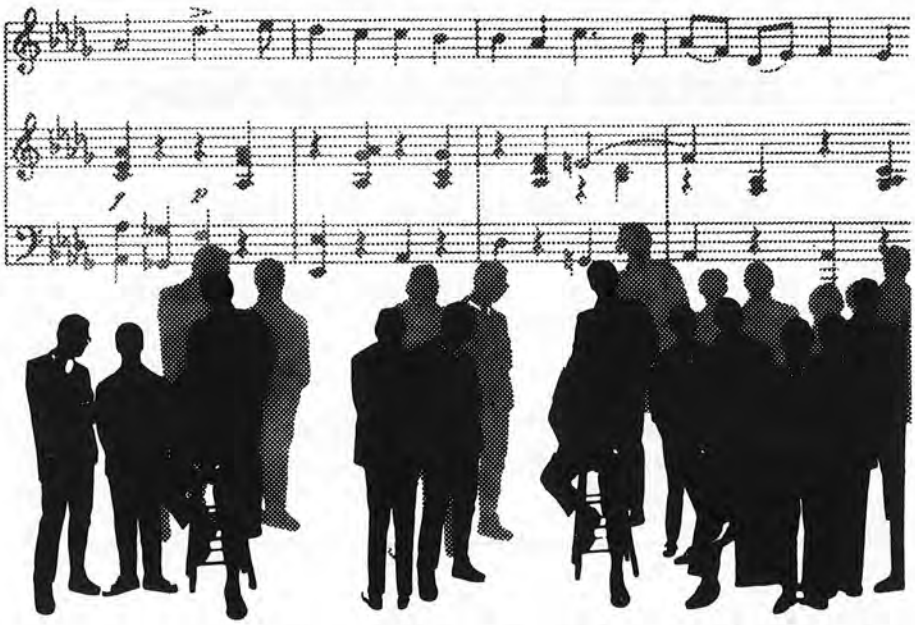

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The Male Vocal Tradition

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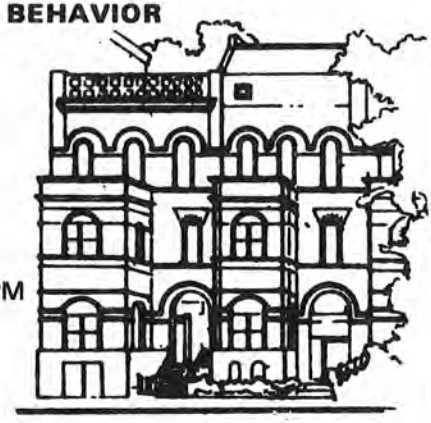

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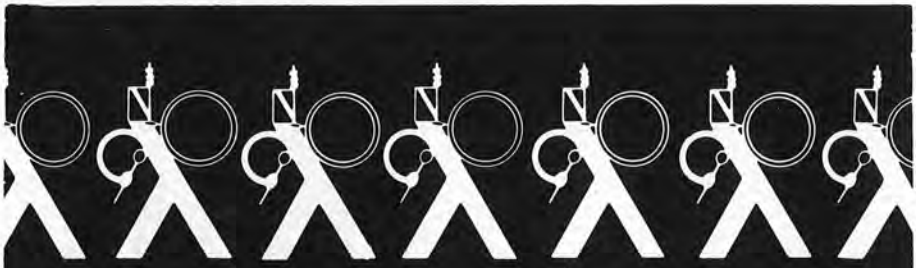

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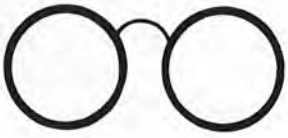

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The Gay Men's Chorus of Washington, D.C.

James Richardson, Director
Phil Willis, Accompanist

Behold Man — music by Ron Nelson
text by Albert D. Van Nostrand
dedicated to the Brown University Glee Club

Let Their Celestial Concerts All Unite from **Samson** — George Friedrich Handel
arranged by Archibald T. Davison

John Uehlein, Assistant Conductor

Tarantella — Randall Thompson
poem by Hilaire Belloc
dedicated to Marshall Bartholomew and the Yale Glee Club

The Sine Nomine Singers

David Sisson, Director
Brien Smith, Accompanist

Summer is A-Coming in — Middle English Traditional
Harleian MSS. 978
edited by W. S. Rockstro

Widerspruch (Contradiction) — Franz Schubert
lyric by J. G. Seidl
English version by Alice Parker

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

Little Innocent Lamb — Black American traditional
collected and arranged by Marshall Bartholomew
for Yale Glee Club

The Battle of Jericho — Black American traditional
arranged by Marshall Bartholomew
for Yale Glee Club

Danny Boy B. J. Sobus, baritone	Old Irish Air words and adaptation by Fred E. Weatherly arranged by Sumner Salter
Loch Lomond	Old Scottish Song arranged by Roy Ringwald

Intermission

II

A Few Good Men

Freddie Boykin, Artistic Director
Ken Willey, Musical Director

Comedy Tonight From **A Funny Thing Happened on the Way to the Forum**	words and music by Stephen Sondheim arrangement by Ken Willey choreography by John Moran
I Love a Film Cliche from **A Day in Hollywood, A Night in the Ukraine**	words by Dick Vosburgh music by Trevor Lyttleton choreography by Gary Johnson
The Fireman's Song from **In Gay Company**	words and music by Fred Silver choreography by John Moran
Gee, Officer Krupke from **West Side Story**	music by Leonard Bernstein lyrics by Stephen Sondheim choreography by John Moran
Brotherhood of Man from **How To Succeed in Business Without Really Trying**	words and music by Frank Loesser arrangement by Ken Willey choreography by John Moran

Brief Intermission

III

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

Gershwin Medley **"The Man I Love,"** **"Someone to Watch Over Me,"** **"They Can't Take That Away From Me,"** and **"Embraceable You"**	music by George Gershwin lyrics by Ira Gershwin arranged by Warner Jordan San Francisco Gay Men's Chorus

In the Still of the Night
Cole Porter
arranged by Ralph Hunter
and Gary Miller
New York City Gay Men's Chorus

The Rose
Paul Young, tenor
Amanda McBroom
arranged by Bill Trusten
Gay Men's Chorus of Los Angeles

The Sine Nomine Singers

Bendemeer's Stream
Jim Dronenberg, baritone
Cheryl Conway, clarinet
Jim Peterson, flute
Thomas More
arranged by Wray Lundquist
Denver Gay Men's Chorus

Perhaps Love
John Denver
arranged by David Sisson
Gay Men's Chorus of
Washington, D.C.

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

Dancing Hands
words and music by Charles R. Butler III
arranged by Terry A. Snowden
Gay Men's Chorus of Washington, D.C.
dedicated to Robert Hahn
Artistic Interpreter
for the Hearing Impaired

Jesse
Janis Ian
arranged by Richard Garrin
Windy City Gay Chorus

I Sing The Body Electric
music by Michael Gore
lyrics by Dean Pitchford
after Walt Whitman
arranged by Wayne Wilson
Gay Men's Chorus of Los Angeles

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

James Richardson, Director
John Uehlein, Assistant Conductor
Phil Willis, Principal Accompanist

First Tenor

Rick Allen
Michael G. Bohn
Craig R. Bowen
Thomas D. Burtch
Charles R. Butler, III
Joe Cannon
Larry E. Fuller
James F. Mench, Jr.
Philip M. Rogerson
David Sisson
Bob Wonneberger
Paul Young
Alfred W. Zaher

Second Tenor

Peter Adams
Chuck Benz
Freddie Boykin
Tom Dudley
A. Thomas Fleming
Rich Fromm
Alexander O. Ivsky
Michael J. Kanka
Thomas F. Lahr
Mark Mennel
Michael Milano
Don C. Niehus
Tom Normand
Ray Siefer
Duward Sumner
Frank Tinney
Perry Trueax
Jeff Vrtis
Ken Willey

Baritone

Richard Alan Anderson
Craig Arnold
Benjamin J. Barker
John Beard
Bo Bullock
James L. Dronenburg
Nelson B. Duncan
Bob Edwards
Stephen J. Euell
Oscar E. Garcia-Vera
Ray Hagen
Gary L. Janus
Gary Johnson
Robert I. Jones
G. Page Jones
Jeffrey A. Lea
David H. McClanahan
John N. Mitchell
J. Richard Norton
Leonard O'Reilly
Stephen Pirozollo
Bradley Rymph
B. J. Sobus
James A. Starner
John Uehlein
Richard C. Van Os Keuls
Robert (Terry) Woll

Bass

Jim Bowman
Gary Clark
Jack H. Gerard
John Henderson
Bill Hunnicutt
Philip Joslin
Tom Killmer
Thomas H. Lester
A. H. (Alan) Lopez
Steve Maddox
Ronald Paglia
Michael Reynolds
Richard J. Rosendall
Ron Sabacek
Charles Sens
David Stallings
Gregory M. Vogel
Everett A. Waldo
Richard Wesley Webb

Supporting Members

C. Jeffrey Bonnell
Peter Grady
George Guarino
Wayne Heger
Steve Herman
Roger Hoeffner
Gary McDonald
Hal Norvell
Marsha Pearson
Ron Rice
David Shingler
Donald Wolfe
Mike Ziskind

A Few Good Men

Freddie Boykin, Artistic Director
Ken Willey, Musical Director
Gary Johnson, Choreographer

Rick Allen
Richard Alan Anderson
Joe Cannon
Stephen J. Euell
Thomas F. Lahr
Roy Miller
Leonard O'Reilly
Michael Reynolds
Duward Sumner
Larry Szuch
Bob Wonnenberger

Sine Nomine Singers

David Sisson, Director
Brien Smith, Accompanist

Michael G. Bohn
Charles R. Butler, III
James L. Dronenburg
A. Thomas Fleming
Ray Hagen
Alex Ivsky
J. Richard Norton
Bradley Rymph
Charles Sens
David Stallings
Mark Williamson
Robert (Terry) Woll

James Richardson
Director

On June 28, 1981, James Richardson came to the founding meeting of the Gay Men's Chorus of Washington, D.C. at the Church Street Gay Community Center, and by the end of the meeting he had stepped forward to conduct a group of 24 or so in "America the Beautiful," "Today," and "Let There Be Peace on Earth." Since then, James served as the interim director until December 1981, as Assistant Conductor from January 1982 until February 1983, and now returns to the GMCW directorship. Richardson studied piano for 13 years, and developed his choral talents with the respected University of Virginia Glee Club, where he sang bass and served four years as accompanist and two years as assistant conductor. At Virginia, Richardson studied conducting under Donald Loach and received training in both choral and instrumental techniques. Mr. Richardson is a native of Winchester, Kentucky.

John Uehlein
Assistant Conductor

John Uehlein joined the Gay Men's Chorus in January of this year as a baritone. He is a *cum laude* graduate of the College Conservatory of Music of the University of Cincinnati where he majored in conducting and composition. John has had more than 20 roles in musical theater and was a member of the Cincinnati Opera chorus. John has worked as a music editor for World Library Publications, a principal religious music publishing house. Mr. Uehlein is currently composing a children's opera under a grant from the National Endowment for the Arts.

Phil Willis
Principal Accompanist

Mr. Willis received his bachelors degree in music in piano performance from the University of Southern Mississippi and has performed post baccalaureate work in accompaniment and musicology. He has worked as a freelance accompanist and in a number of summer stock productions. He is Director of Music at Christ United Methodist Church in Washington, D.C. Phil does volunteer work with terminally ill people at the Northern Virginia Hospice and plans to return to school this fall to work on his degree in nursing.

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The Gay Men's Chorus of Washington, D.C., extends their appreciation to the following individuals and choruses for their cooperation in Part III of our concert program:

Bendemeer's Stream
Denver Gay Men's Chorus

I Sing the Body Electric
The Rose
Gay Men's Chorus of Los Angeles
Bill Trusten, Wayne Wilson

In the Still of the Night
New York City Gay Men's Chorus
Ralph Hunter, Gary Miller

Gershwin Medley
San Francisco Gay Men's Chorus
Warner Jordan

Jesse
Windy City Gay Chorus
Richard Garrin

Men Singing Together

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

The program GMCW presents tonight looks back into the rich tradition of male choral singing—and also looks with pride at how that tradition is being carried on today by the gay men's choruses which are entertaining audiences in cities across the country and Canada.

Men have sung together throughout history. Wherever men have gathered—in the church, in the tavern, at school, at sea, on the western plains, even on the fields of war—they have made music together, and this music has been handed down through generations. In more formal settings, especially on college campuses, men's choruses or glee clubs have performed this traditional men's music, old favorites arranged for men's voices, and new works composed especially for male chorus.

In the past decade or so, many of the men's choruses have disappeared. As previously all-male college campuses have gone co-ed, their men's glee clubs have become mixed choruses. Even the previously all-male choruses of the armed services have become mixed as more women have joined the ranks. While this has occurred in the context of desirable social change—as women stepped forward to claim their rightful place in what had previously been a man's world—it is no affront to women for men to want to preserve the tradition of men singing together.

Fortunately for that tradition, gay men throughout the country have begun to find in singing together an expression of pride in themselves, a spirit of brotherly love and camaraderie, and an opportunity to provide a service to their communities. The first gay men's chorus was formed in San Francisco (naturally!) five years ago. Today there are over 30, in large cities such as New York City, Los Angeles, Chicago, Boston, Atlanta, Denver and Vancouver, and in such small towns as Albuquerque, Columbus, Santa Barbara, and Madison. (In addition, there are gay and lesbian mixed choruses in San Francisco, Los Angeles, New York City, and Houston, and lesbian choruses in San Francisco and Chicago.) The popular acclaim the gay men's choruses have received from audiences, both gay and non-gay, insures that the rich tradition of male choral singing will be carried on.

Duward Sumner, President
Federal City Performing Arts Association

I

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

The Sine Nomine Singers

In 1960 the Brown University Glee Club commissioned two Brown University professors, Dr. Ron Nelson of the Department of Music and Dr. Albert Van Nostrand of the Department of English, to write a short, unaccompanied work, to be used as the opening selection for the Glee Club's concerts the next year. Nelson, a graduate of the Eastman School of Music, studied with Arthur Honegger at the Paris Ecole Normale. **"Behold Man"** has been used as a concert opener by both the San Francisco and New York City Gay Men's Choruses.

Handel created the *Messiah* in 24 days—and when he was through, he did not rest. Within six weeks of completing *Messiah* he had written *Samson*, another epic work; Handel's two greatest oratorios were composed in a period of ten successive weeks. Originally *Samson* ended with the chorus "Glorious Hero," but a year later Handel added the new conclusion, **"Let Their Celestial Concerts All Unite."** Composed in October 1741, completed in October 1742, first performed in London, February 18, 1743, words for the oratorio were taken from John Milton's dramatic poem, "Samson Agonistes," a significant drama of Milton's since both Samson and Milton are blind, and recurringly interpreted as Milton's affirmation of artistic vision and God's power even to those "Eyeless in Gaza."

Randall Thompson's work is no stranger to the Gay Men's Chorus, having performed his *Alleluia* in our inaugural concert and two of his settings of Robert Frost's poems in GMCW's ensemble the Sine Nomine Singers. **Tarantella** was composed in 1937 for the Yale Glee Club and premiered in the summer of that year. Based on a poem by an English author of mixed English-French parentage, **Tarantella** features not only a wide dynamic variety and tonal color, but also a virtuoso piano part. Poet Hilaire Belloc, who produced much poetry, history, and essays during the first half of the 20th century, published his poem "Tarantella" in his third volume of poetry in 1923. Belloc is consummately musical in his verse; as he writes in his "West Sussex Drinking Song": "The Tipple's aboard and the night is young,/The door's ajar and the Barrel is sprung,/I am singing the best song ever was sung/And it has a rousing chorus."

Summer is A-Coming In may well be called the oldest extant "popular song" in Western music—as well as the oldest extant piece of male choral repertoire. Dating from about 1250, this work is also known as the *Summer Canon* or the *Reading Rota*, owning to its place of composition in Reading, England. The work is the earliest secular (non-religious) composition that scholars can call a "total organism," both harmonically and melodically, and illustrates the existence of a highly developed musical culture which has been lost; that the composition has survived at all has been the result of a great deal of freakish luck. The work is performed by the Sine Nomine Singers.

Another tradition is presented by the Sine Nomine Singers rendition of Franz Schubert's ***Widerspruch* (Contradiction).** Representative of Schubert's *lieder* work, ***Widerspruch*** ironically was first published November 21, 1828—the day of Schubert's funeral. The composition, originally written in 1826, is just one of numerous songs by that talented former Vienna Choir Boy.

Two traditions are joined for the next two pieces: that of the reknowned Yale Glee Club, long a keystone of American male choral music, and the traditional Black American folk song. A number of Black spirituals were collected by Yale Director Marshall Bartholomew, who arranged them and popularized them within the context of artistic choral music. Bartholomew's arrangements blend choral sophistication with the vibrant power and joy of this distinctively American folk form in **Little Innocent Lamb** and **The Battle of Jericho.**

Fred Weatherly took an old Irish song, the Londonderry Air, and added poignant and moving words of a father's love for his son. **Danny Boy,** long a barroom favorite even among Lithuanians on St. Paddy's Day receives a lush choral treatment in this arrangement. Please try and refrain from crying on your neighbor's sleeve.

Roy Ringwald's arrangements have long been a part of popular American music, much of his work being for such mainstream groups as Fred Waring and the Pennsylvanians (Remember?). GMCW counts within its repertoire the Ringwald arrangement of the *Battle Hymn of the Republic*; tonight the chorus performs Ringwald's lovely setting of that best-known Scottish folk song which laments the loss of the love never again to be met on the bonnie, bonnie banks of **Loch Lomond**.

Charles Sens
Bass, GMCW

II

A Few Good Men

When *A Funny Thing Happened on the Way to the Forum* opened out of town in 1962, it was a disaster. Among its initial mistakes was the opening number, which director George Abbott *and* composer Stephen Sondheim *both* hated. Abbott wanted a "more hummable" opener, so during an embattled weekend in Washington, Sondheim concocted **"Comedy Tonight."** From then on, it all worked: Six Tony's (And a title even longer than the previous year's **How to Succeed in Business Without Really Trying.**)

Since Hollywood has for years been ripping off Broadway, the New York theater has finally begun to seek revenge. A prime example is the 1979 Marx-Brothers-inspired *A Day in Hollywood, A Night in the Ukraine*. The score featured **"I Love a Film Cliché,"** which inspired these insouciant minstrels not only to put on a grand show, but possibly to muse on their cliché-ridden career as well. Clearly not in Kansas anymore, where they coulda been contenders, these swell kids journeyed to our Nation's Capitol and began their career of accumulating musicals with ridiculously long titles. Tunesmiths Dick Vosburgh and Trevor Lyttleton would surely applaud tonight's rendition of their tinseltown tribute by our Few Good Men—who, after all, don't need voices. They have faces.

The Fireman's Song has had a fairly hectic history. Fred Silver's tribute to equal employment was first heard at the Off-Broadway Sheridan Square Theater in 1972 as part of his revue, *In Gay Company*. (The song was inspired by the efforts of one Chief O'Hagan, head of the Fire Department, to defeat NYC's gay rights bill.) The revue closed in six months, but the song resurfaced in a pastiche of the composer's work *Sterling Silver*, three years later at the 23rd Street Theater. Again **The Fireman's Song** popped up in yet another revue in Provincetown in 1977.

Musicals ceased being automatically called "musical-comedies" in 1957 when *West Side Story's* first-act finale featured not a pair of lovers but a pair of corpses. The closest thing to a Broadway musical comedy number in a Leonard Bernstein-Stephen Sondheim score was **Gee, Officer Krupke**, a romp for the playful Jets. The NY Journal-American called Krupke "a plaint which sould settle the problem of juvenile delinquency forever." Well, not quite—but tonight's version by A Few Good Men just might do it.

How to Succeed in Business Without Really Trying, which opened in 1961, was based on Sheperd Mead's 1952 send-up of the same eight-word title. Despite Frank Loesser's peppy music and lyrics, the basic premise was maintained—that any pushy, greedy, grasping ferret can connive his way to The Top with neither brains nor talent to mar his progress—and pick up seven Tony's *and* a Pulitzer Prize. A Few Good Men have chosen to present the show's Act 2 rouser **Brotherhood of Man**, because brotherhood is real important to them, and because they thought the show was about Washington.

Ray Hagen
Baritone, GMCW

III

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

The Sine Nomine Singers

What can be said of George Gershwin that most of the American music loving public does not already know? When he went to France to study, the world famous Nadia Boulanger refused to take him as a pupil for fear of changing the unique style and character in his music. **Gershwin Medley** was arranged for the Men About Town of the San Francisco Gay Men's Chorus by Warner Jordan and was performed by the SFGMC full chorus during their 1981 national tour.

Arranged for the New York City Gay Men's Chorus by its director, Gary Miller, and Ralph Hunter, **"In the Still of the Night"** was an audience favorite at the NYGMC's recent Broadway-style concert at Carnegie Hall. The song, by the always-classy Cole Porter, was written in 1937 for the film *Rosalie*.

Composed by Amanda McBroom, popularized by the inimitable Bette Midler, **"The Rose"** was arranged for the Gay Men's Chorus of Los Angeles by Bill Trusten, their accompanist. It was actually the arrangement of the Portland Gay Men's Chorus that first caught our attention. Since Portland is The Rose City, the chorus there uses it as something of a theme song—and when their arrangement was unavailable, Los Angeles came to our rescue.

The Sine Nomine Singers also perform an arrangement of an Irish folk song, **Bendemeer's Stream**, written by founding member of the Denver Gay Men's Chorus, Wray Lundquist. This arrangement dates from May 1982 and was premiered at the Denver chorus' inaugural concert in June of 1982—shortly after Mr. Lundquist's death. The arrangement of Thomas More's song, featuring clarinet and flute soloists, becomes especially poignant because of its posthumous premier.

As competition for Luciano's What's-His-Name, CBS records sought to popularize opera superstar Placido Domingo by teaming him with wholesome well-scrubbed John Denver in a dramatic duet of Denver's recent **Perhaps Love**. Sine Nomine Singers Director David Sisson arranged the Denver melody—making for a triple premier: David's premier as the ensemble director, David's premier arranging for GMCW, and GMCW's first internally-arranged work.

Dancing Hands is the first music written especially for the GMCW by a performing member. Tenor Charles R. Butler III, also skilled in manual communication, teamed with Terry Snowden, Music Director for the Baltimore Metropolitan Community Church, to write this composition dedicated to Robert Hahn, GMCW's Artistic Interpreter for the Hearing Impaired. Mr. Hahn does a great deal of interpreting in Washington and also serves on the staff of Kendall Elementary School at Gallaudet College. Because of Washington's premier role in education of the deaf at Gallaudet College and its associated institutions, and the Gay Men's Chorus' continuing outreach to the gay deaf community (Bob has been with us since our inaugural concert), Mr. Butler's composition is an especially meaningful recognition of the beauty in manual choreography.

Janis Ian wrote the haunting ballad **Jesse** in 1978 and it became popularized by D.C.'s own Roberta Flack. The arrangement performed was written for Chicago's Windy City Gay Chorus by Richard Garrin and has also been performed by the Gay Men's Chorus of Los Angeles.

Returning to the GMCW's repertoire from last June's concert is **"I Sing the Body Electric"** arranged for the Los Angeles chorus by Wayne Wilson and additionally performed at last September's New York City Gay Men's Chorus concert at the Kennedy Center. An exhuberant song of hope, "Body Electric" serves as the finale for the movie *Fame*, the saga of aspiring talents at New York City's School for Performing Arts. Dean Pitchford's lyrics, based loosely on a Walt Whitman poem provide a statement of pride and affirmation to close the evening's program.

Duward Sumner — *Tenor, GMCW*
Rick Norton — *Baritone, GMCW*

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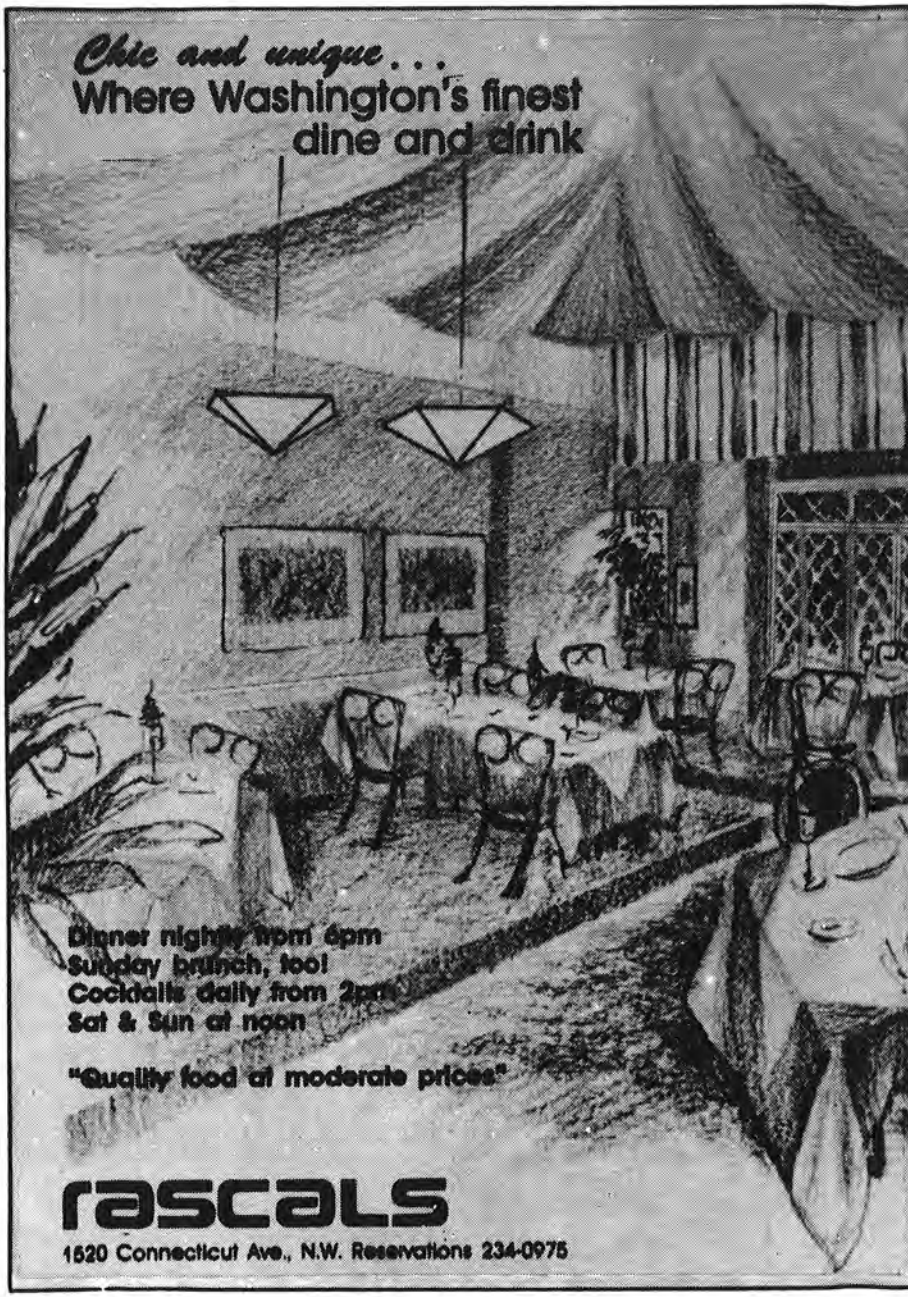
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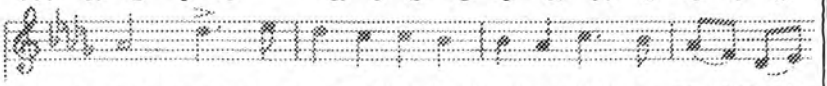

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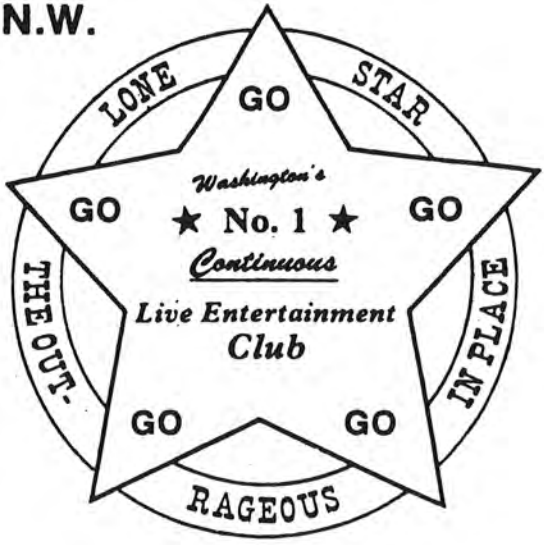

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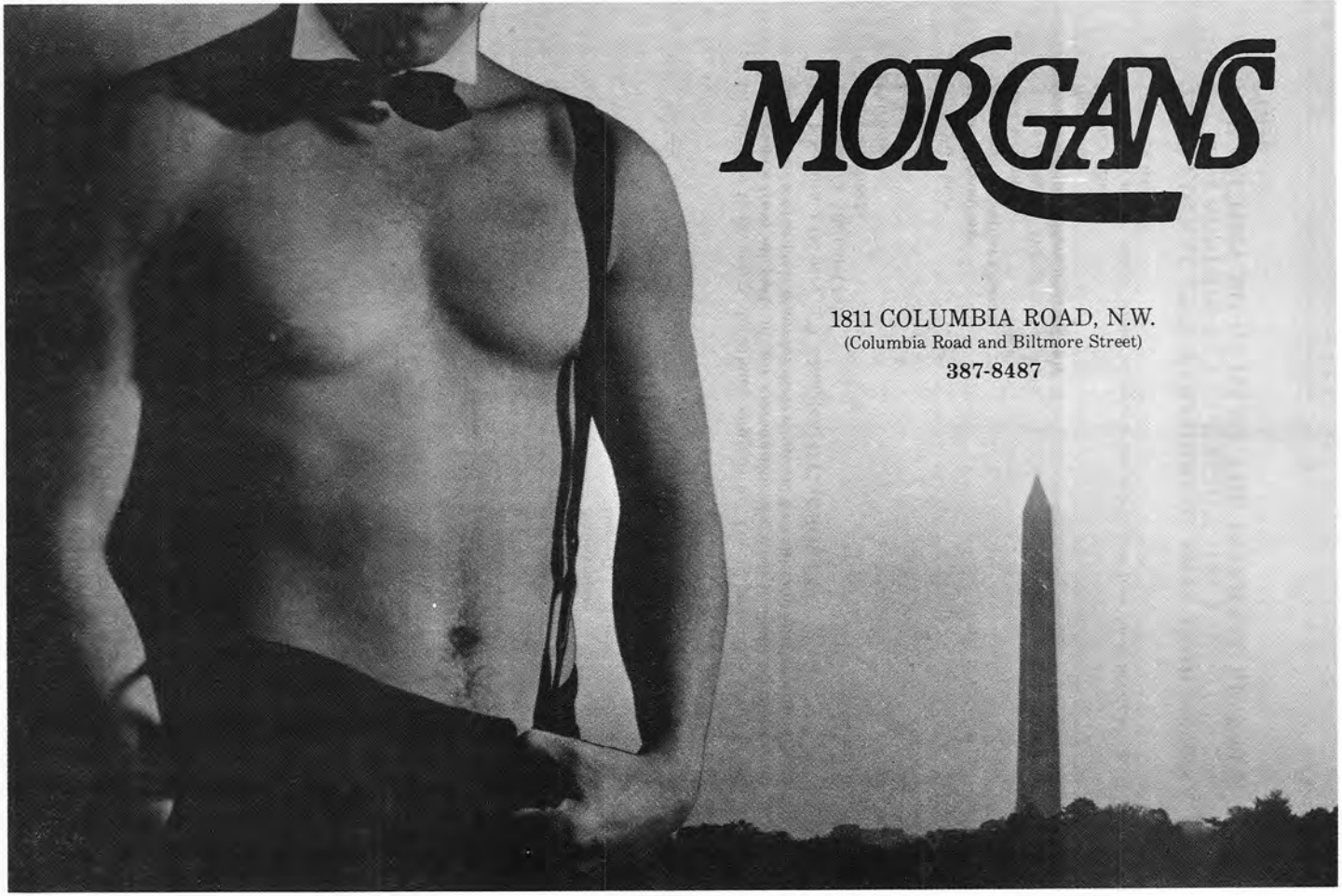
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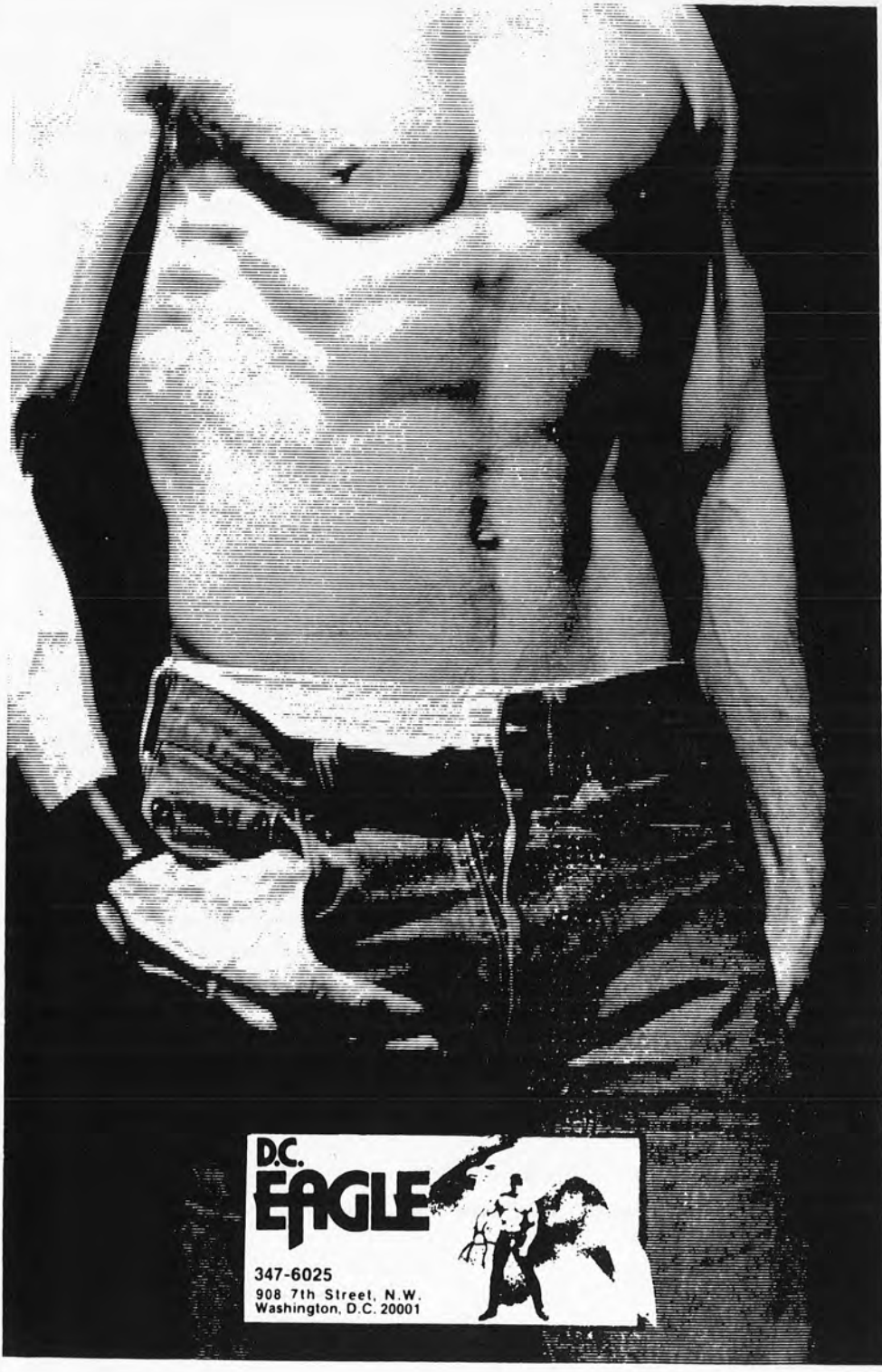
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