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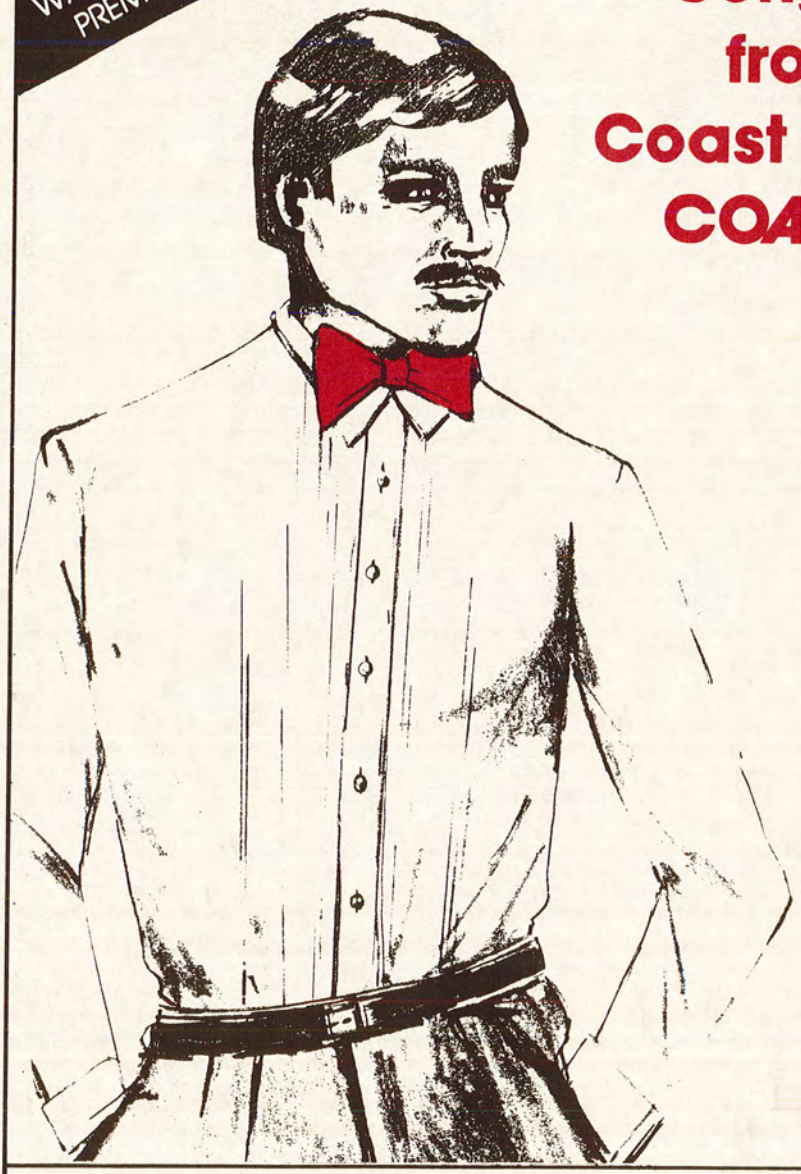

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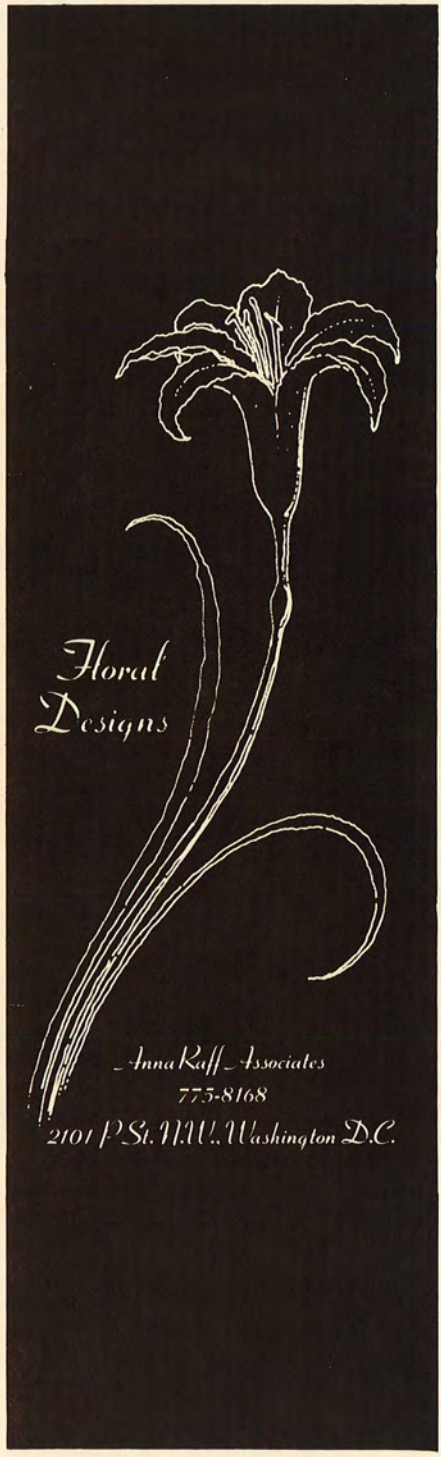

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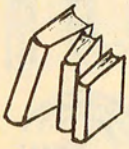

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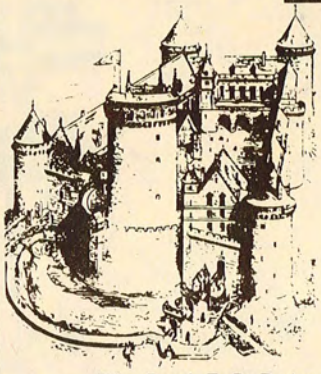

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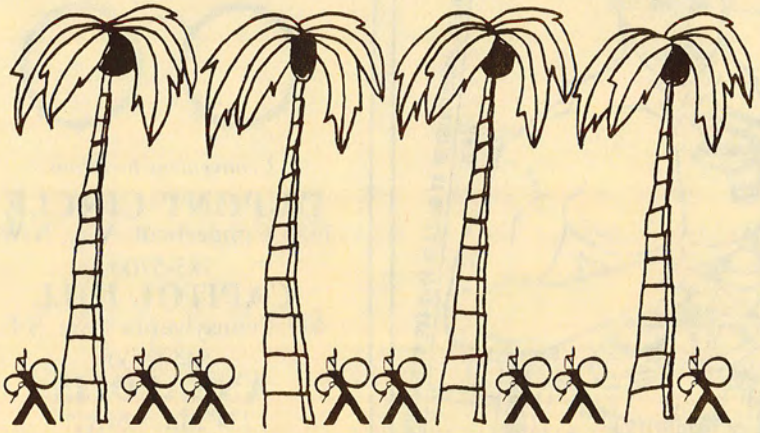

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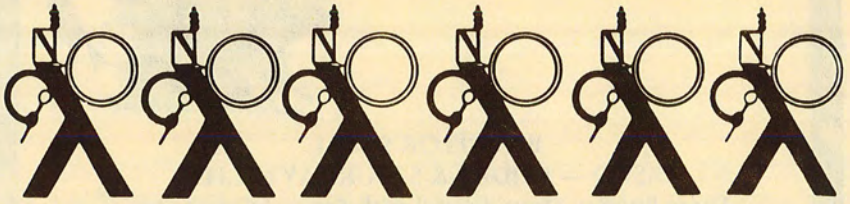

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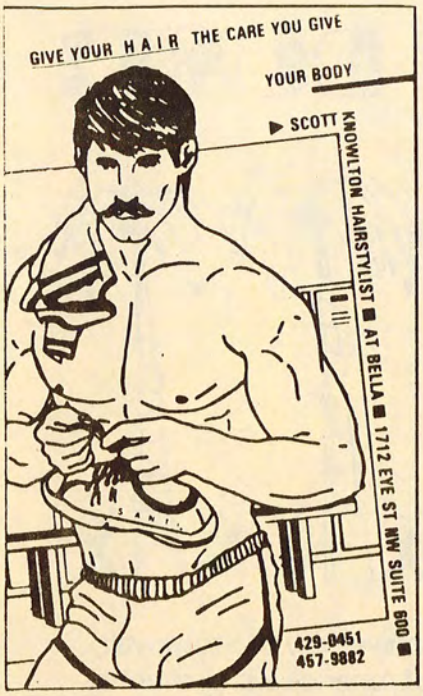

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Artistic Interpreter

Fest-Cantate
Rodger Fowler, James Hays, tenors
Robert Harkins, baritone
Michael Tanner, bass
David O. Ruberg, organ

music by Anton Bruckner

"Kort ar rosornas tid"
("The rose's time is short")

music by Ingvar Lidholm

The Peacocks

music by Zoltan Kodaly
(after a traditional folk song)
translation by Matyas Seiber
adapted by Nancy Bush

"Over the Rainbow"
from Wizard of Oz
Ben Anderson, bass

music by Harold Arlen
lyrics by E. Y. Harburg
arranged by Dennis Coleman

"Family"
from Dreamgirls

music by Henry Krieger
lyrics by Tom Eyen
arranged by Dennis Coleman

Gay Men's Chorus of Los Angeles

Jerry Carlson
Director
William Trusten
Principal Accompanist
Robert Hahn, GMCW
Guest Artistic Interpreter

"Behold Man"

music by Ron Nelson
text by Albert D. Van Nostrand

Jubilate Deo	Gregorian chant
Exultate Justi	Lodovico Grossi da Viadana
"Lass dich nur nichts nicht dauren" **("Let nothing ever grieve thee")** **William Trusten, organ**	music by Johannes Brahms text by Paul Flemming arranged by H. T. Carlson
Prime Time Cuts	arranged by Charles Baker
Selections from Victor/Victoria **"You and Me," "Gay Paree,"** **"Crazy World," and "Le Jazz Hot"** **Donna Brown Dicken, featured soloist** **Jack Frost, Jeff Carillon, tenors** **and the men of Company L.A.**	music by Henry Mancini lyrics by Leslie Bricusse arranged by William Trusten choreography by John Spindler

INTERMISSION

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

James Richardson
Director
Phil Willis
Principal Accompanist
Robert Hahn
Artistic Interpreter

"Let Their Celestial Concerts All Unite" **from Samson** **Robert I. Jones, organ**	George Friedrich Handel arranged by Archibald T. Davison
Hope for Tomorrow **Kevin Doss, tenor**	music by Jean Berger text by Martin Luther King, Jr.
Nigra Sum **(I Am Black)**	Pablo Casals text from the Song of Songs
Shenandoah	Traditional chantey arranged by Marshall Bartholomew
Of Rain and Rainbows **"Singin' in the Rain," "Stormy Weather,"** **"I'm Always Chasing Rainbows,"** **and "Over the Rainbow"** **Charles R. Butler III, tenor**	arranged by James Richardson

The Ensembles

Philandros Singers **Seattle Men's Chorus**	Dennis Coleman Director
Quatre Laudes de St. Antoine de Padoue (Four Lauds of St. Anthony of Padua) **2. O Proles** **3. Laus Regi**	music by Francis Poulenc
Sine Nomine Singers **Gay Men's Chorus of Washington, D.C.**	David Sisson Director
"Der Gondelfahrer" ("The Gondolier") **Brien Smith, piano**	music by Franz Schubert text by Johann Mayrhofer
"Widerspruch" ("Contradiction") **Brien Smith, piano**	music by Franz Schubert text by J. G. Seidl
Gentlemen's Harmony League **Seattle Men's Chorus**	Ricky Rankin Director
"Silhouettes" **Steve Kuntz, piano** **Paul Mueller, string bass** **Steve Glancy, drums**	words and music by Frank C. Shay and Bob Crewe choreography by Ron Bills and Rick Jessup
Emerald City Volunteers **Seattle Men's Chorus**	Steve Kuntz Director
"Johnny One Note" **Steve Kuntz, piano** **Paul Mueller, string bass** **Steve Glancy, drums**	music by Richard Rodgers lyrics by Lorenze Hart arranged by Scott Warrender and Paul Horne choreography by Ron Bills and Rick Jessup

"I Get a Kick out of You" **Steve Kuntz, piano** **Paul Mueller, string bass** **Steve Glancy, drums**	music and lyrics by Cole Porter arranged by Scott Warrender choreography by Ron Bills and Rick Jessup
A Few Good Men **Gay Men's Chorus of Washington, D.C.**	Freddie Boykin Director
The Fireman's Song **from In Gay Company** **Tom Dudley, paino**	words and music by Fred Silver choreography by John Moran
"Come Follow the Band" **from Barnum** **Tom Dudley, piano**	music by Cy Coleman lyrics by Micheal Stewart choreography by Gary Johnson
Company L.A. **Gay Men's Chorus of Los Angeles**	Richard Green Producer
Transfer to Manhattan **"Twilight Tone", "A Nightingale Sang in Berkely Square," "Occapella," and "Birdland"** **Steve Stroup, tenor**	arranged by Jerry Nowak and Kris Anthony

The Massed Choruses

O Vos Omnes	music by Pablo Casals text from Lamentations 1:12 directed by Dennis Coleman
"Salvation Belongeth to Our God"	Pavel Grigorevich Tchesnokov arranged by Archibald T. Davison directed by James Richardson
"I Sing the Body Electric" **from Fame**	music by Michael Gore lyrics by Dean Pitchford after Walt Whitman arranged by Wayne Wilson directed by Jerry Carlson

Songs from Coast to COAST

It was only five years ago that the first gay chorus—the San Francisco Gay Men's Chorus—was organized. Since then, gay men's, lesbian, and mixed gay/lesbian choruses have sprung up in cities large and small across the U.S. and Canada. Indeed, 41 such choruses have formed the Gay and Lesbian Association of Choruses (GALA). Three of those choruses are blending their voices to present tonight's landmark concert: the Gay Men's Chorus of Washington, D.C., and two of its West Coast counterparts—the Seattle Men's Chorus and the Gay Men's Chorus of Los Angeles.

Tonight's show is a preview of COAST (Come Out And Sing Together)—the first national gay/lesbian choral festival, which will be held in New York this Thursday through Sunday. Over four nights, nine men's choruses (these three groups, plus others from Chicago, Denver, Madison, New Orleans, New York, and Orange County, California), one lesbian chorus (Chicago's Artemis Singers), and one mixed chorus (New York's Stonewall Chorale) will demonstrate to Lincoln Center audiences the wide-ranging musical talent and pride of gay men and lesbians everywhere. Two specially commissioned compositions will receive their world premieres: a work for mixed voices by Elizabeth Larsen; and a cantata of Walt Whitman poems composed by Ned Rorem, which will be performed by perhaps 700 voices from the nine men's choruses.

Seattle Men's Chorus

Seattle Men's Chorus

A dream was launched on September 10, 1979, when 22 men met to form what became the Seattle Men's Chorus. Since then, the chorus has become one of the largest gay organizations in "The Emerald City" and has also received strong support from the musical community of the Pacific Northwest.

In addition to its four major concerts, each year SMC makes 20 or more other appearances at special events, including a recent vigil for AIDS funding. It received a grant from the King County Arts Commission earlier this year and was designated "Musical Ambassadors of the City of Seattle."

Dennis Coleman became musical director of SMC in June 1981. He attended the University of Washington in Seattle, as an undergraduate studying choral conducting with Rodney Eichenberger and Abraham Kaplan and earning a Master of Music degree in opera production. Coleman also directs a church choir, maintains a private studio for piano and voice study, and works as a vocal consultant for Seattle-area musical theater productions.

Gay Men's Chorus of Los Angeles

Since its founding in 1979, the Gay Men's Chorus of Los Angeles has been dedicated to using song to bring the spirit of the gay community to the world at large.

In its first three months of existence, the chorus raised enough money to participate in the October 1979 March on Washington for Lesbian and Gay Rights. The chorus sang last year in the first West Coast Choral Festival and has performed at the Dorothy Chandler Pavilion with Bernadette Peters and Bonnie Franklin. This concert is its first appearance in a major concert hall outside California.

Jerry Carlson, principal conductor of GMCLA since 1981, has extensive credentials in the world of music. After studying at the University of Minnesota and Northwestern University, he was a charter member of the Chicago Gay Pride Band and in 1979 founded the Windy City Gay Chorus. He is pursuing his choral conducting education with Paul Salamunovich at Loyola Marymount University.

Donna Brown Deicken's musical theater career has spanned summer stock, Opryland, and the Hollywood Palace and has ranged from Cole Porter to Stephen Sondheim to *Godspell*. Deicken, fresh from a Peter Pan update (*Neverland*) and the role of Mary Magdalene (*Jesus Christ Superstar*), appeared with GMCLA at its Dorothy Chandler Pavilion concert.

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

On June 28, 1981, the Gay Men's Chorus of Washington, D.C., was born when approximately 20 persons met at the old Gay Community Center and sang together for the first time. Since then, the chorus has grown rapidly to include over 100 performing and supporting members. In addition to its regular seasonal concerts, the chorus has performed in the Kennedy Center's annual Christmas festival, in an arts community salute to Mayor Marion Barry, and at community events, banquets, and religious services.

James Richardson, GMCW's director, came to Washington from the University of Virginia. A physician by profession, he has been involved in choral music for several 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 was GMCW's interim director from the chorus's inception through the end of 1981. He was then assistant conductor until February 1983, when he reassumed the role of director.

Seattle Men's Chorus

Known today primarily as a symphonic composer, Anton Bruckner (1824 -1896) earned his living as a young man mainly as an organist and teacher. Renowed as a master of organ improvisation, he was cathedral organist at Linz, Austria, as well as a member (and later conductor) of the *Liedertafel*, a men's chorus. **Fest-Cantate**, one of more than 30 works Bruckner composed for men's chorus, was written for the laying of foundation stones for a new cathedral at Linz. Originally composed for outdoor performance with woodwind, brass, and timpani accompaniment, it was later rearranged for organ.

Ingvar Lidholm (b. 1921) has been very important in the development of modern music in Sweden. He was influenced in his early works by Paul Hindemith and Carl Nielsen but has gradually changed his tone language. **"Kort ar rosornas tid"** is a musical palindrome: the composition is built symetrically; the end is the beginning sung backwards. Lidholm has laid strict patterns with twelve tones of the scale carefully calculated in precise order. Although the score contains an unusually small number of tones to be sung, many of them are difficult to find: they lack the traditional support of triads and a secure pulse. Some are also unprotected and naked, demanding complete control over the sound of the voice—a real balancing act.

Motivated by the occupation of his native Hungary by foreign troops, Zoltan Kodaly (1882-1967) utilized a traditional folk song in his setting of **The Peacocks.** As the text develops a cry of hope and a plea for freedom, Kodaly's use of dissonance in the music enhances the tension and emotional force of the struggle. The piece is an example of the strong nationalism often found in 20th-century music.

Judy Garland's performance of **"Over the Rainbow"** in the 1939 film *The Wizard of Oz* is one of the most memorable and best-loved musical pieces in film history. Ironically, this tune was almost dropped from the movie and was rescued from MGM's cutting-room floor only at the last minute. The Seattle Men's Chorus has continued the rescue operation, restoring a verse (sung as a solo) that was not used in the film. The song's universal appeal as an optimistic yearning for a better world has led to its use by SMC as a signature song at home in Seattle, "The Emerald City."

We sing **"Family"** as one more way to celebrate the present and future bonds of warmth and friendship in our community—quite a different spirit from its purpose in the current Broadway hit *Dreamgirls.* Freed from the manipulative context of the show's plot, the lyrics stand by themselves as a powerful demonstration of the strength to be found in family unity. This arrangement (by SMC director Dennis Coleman) was the unquestioned hit of SMC's June 1983 concert, "Beyond the Rainbow," with its appeal to our pride in being part of the family of gay people. In fact, the song is quickly becoming a favorite of chorus members themselves; singing it always brings us closer to the audience and each other.

Tom Mann
President, SMC

Gay Men's Chorus of Los Angeles

"Behold Man" reflects composer Ron Nelson's concern with the enigma of humanity's place in the scheme of things: "God summoned, yet God-bound to be the creature of his own ideals." Nelson (b. 1929) studied with Howard Hanson at the Eastman School of Music in Rochester, New York, and in Paris. Now on the faculty at Brown University, he is noted for his studies of human will and dignity, including an oratorio entitled *What Is Man?* and an orchestral trilogy *JFK-MLK-RFK* honoring the three martyred leaders of the 1960s.

Historically, Gregorian chant is male music par excellence. Although it originated as the music for the Western liturgy, and in its simplest forms was sung by a congregation, it is universally considered to be the form of music elaborated by and for medieval monastic liturgy. This particular chant, **Jubilate Deo**, dates from about the 9th century and is an antiphon to be used in the Introit on the third Sunday after Easter.

Exultate Justi is a jubilant work from the threshold of the Baroque era. Lodovico da Viadana (1564-1645) was about 40 when the Baroque revolution swept through Italian music. He assimilated the new style early in its development, but while many other composers were experimenting with relatively unmelodic declamatory writing, or were piling florid vocal figurations atop one another, Viadana's foremost concern remained melody. His works, as a result, retain a Renaissance warmth and fullness that many of his contemporaries left behind.

"Lass dich nur nichts nicht dauren" was among the first compositions for chorus by one of choral music's greatest masters, Johannes Brahms (1833-1897). Although the composer wrote it at age 23, a few years before his *German Requiem*, this piece displays considerable maturity of technique. Almost more Baroque than Romantic in style, it consists of a pair of delicate double canons, followed by an Amen containing a long chain of suspensions.

Los Angeles has long been a center for entertainment, especially the recording, television, and motion picture industries. Tonight GMCLA begins its salute to L.A. with **Prime Time Cuts,** a montage of all-time favorite television theme songs, good and bad. As its finale, the chorus presents four selections from the Academy Award-winning movie **Victor/Victoria** arranged by the chorus's accompanist, Bill Trusten.

Misha Schutt,
Music Division Committee Chair,
GMCLA

The Ensembles

The **PHILANDROS SINGERS**, the newest ensemble of the Seattle Men's Chorus, was formed to sing music suitable for men's chamber groups. Much of this "art music" is technically too time-consuming to be studied by a full chorus that is working to present varied programs; other pieces aren't suited for the sound of a large group. Tonight the Singers perform two selections from ***Quatre Laudes de Saint Antoine de Padoue*** by Francis Poulenc (1899-1963), one of the most original composers of the 20th century. Equally at home with both sacred and secular music, Poulenc often demonstrated his mastery of vocal color with sophisticated harmonic quirks. This intimate lyrical work breathes a spirit of sincere fervor, but the composer's wit also makes itself felt: he delights in juxtaposing chromatic chords with simple melodies and closes questioningly with a dominant seventh chord.

One of two ensembles of the Washington, D.C., chorus, the **SINE NOMINE SINGERS** were originally formed in November 1981 to perform madrigals. Since then, their repertoire has grown to include varied forms of chamber music, as well as folk, gospel, and swing tunes. Tonight they present two works by the great Austrian composer, Franz Schubert (1797-1828). In **"Der Gondelfahrer,"** written around the same time as *Die schone Mullerin*, Schubert uses the image-creating bass lines for which he is so famous. The rocking pattern created in both the accompaniment and the bass lines makes one think of the rocking of the *Gondel.*

The second Schubert selection, **"Widerspruch,"** is representative of the composer's *lieder* work. Ironically, although this piece was written in 1826, it was not published until November 21, 1828—the day of Schubert's funeral.

The **GENTLEMEN'S HARMONY LEAGUE**, another SMC ensemble, first sang together in the spring of 1980. The hallmark of the League

is its unusual and varied repertoire, ranging from madrigals to 1950s rock-and-roll. In addition to its appearances at SMC concerts, the ensemble has performed two solo concerts and made guest appearances for the Tacky Tourist Clubs of America. **"Silhouettes,"** recorded by the Rays in the late 1950s, is yet another of the League's resurrections of popular hits originally done by now-faded stars.

Like members of all SMC ensembles, all performers in the **EMERALD CITY VOLUNTEERS** must maintain singing membership in the full chorus as well. That requirement dictates a full rehearsal schedule for the Volunteers, with the ever-increasing difficulty of choreography and musical arrangements. Their first selection, **"Johnny One Note,"** came from the seemingly unlimited imagination of Richard Rodgers and Lorenz Hart. The show was *Babes in Arms,* and for 1936 it was anything but orthodox. The hard-hitting rhythms of this song led it to become signature material for later performers Ella Fitzgerald and Judy Garland.

The familiar tunes of Cole Porter included the Volunteers' second selection, **"I Get a Kick out of You,"** from the Broadway musical *Anything Goes* in 1934. That show featured Ethel Merman on her road to stardom on the stage.

COMPANY L.A. is a select group of performers chosen from the GMCLA to perform theatrical music. CoLA's widely varied repertoire only includes songs by Stephen and Andrew Lloyd Webber. It also ranges to the highly sophisticated stylistics of the Manhattan Transer—with their blend of swing/jazz, and blues, and a little 1960s Broadway. Tonight, CoLA presents a medley of four Manhattan Transfer hits. Appropriately titled **Transfer to Manhattan,** it includes "Twilight Tone," "A Nightingale Sang in Berkely Square," "Occapella," and "Birdland."

A FEW GOOD MEN is GMCW's energetic, vibrant song-and-dance ensemble. Its first selection, **The Firemen's Song**, originated in the off-Broadway musical revue *In Gay Company.* With music by Fred Silver, an inqenious composer, the revue depicts life from all of gay society. Many D.C.-area residents have already seen the local production of *In Company,* directed by John Moran, which playing to sold-out houses at Columbia Station.

A Few Good Men concludes its performance with **"Come Follow the Band,"** from the successful Broadway production *Barnum.* This toe-tapping, high-energy number illustrates the excitement of the circus band with its widely varied signs and sounds.

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

George Friedrich Handel's *Samson* was first performed in February 1743. The oratorio's final chorus, **"Let Their Celestial Concerts All Unite,"** is frequently performed outside of its setting in the larger work as a hymn of praise. Utilizing only two short lines of text, the composer (1685-1759) has achieved a rich texture through the inspired use of polyphony. Although originally written for mixed voices, this chorus has been artfully arranged for men's voices by Archibald T. Davison.

Published in 1960 and dedicated to the Dartmouth Glee Club and its conductor, Paul Zeller, **Hope for Tomorrow** is a powerful work by composer Jean Berger (b. 1909) using text by Martin Luther King, Jr. The words speak eloquently of the oppression of the Black community in America and King's dream of a new dawn racial equality, achieved not only through civil disobedience but also through "love, compassion, understanding." In a larger sense, the text speaks poignantly to all minorities, including those of us who are

oppressed because of our sexual orientation. Dr. King's dream is our dream, too.

Nigra Sum, composed in 1942 by Pablo Casals (1876-1973) and originally written for treble voices, takes its text from the Song of Songs. The composer's instrument, the cello, is heard throughout in the cadence of the vocal lines and in the romantic style of the piece. This transcription for male voices is by Kenneth Sterne; the similarity of the vocal lines to a cello part is more easily heard in the rich timbre of the male voice.

A traditional chantey, **Shenandoah** has long been a favorite of singers and audiences alike. This arrangement by Marshall Bartholomew is perhaps one of the best known and most often performed. In the text, the singers, bound on an ocean voyage, wistfully and longingly recall home—the Shenandoah River valley.

To conclude its portion of the program, the Gay Men's Chorus of Washington offers a medley of songs with texts about rain or rainbows. People's spirits are often attuned to the weather, and each of the four songs in this medley has an associated emotion, ranging from happiness to despair. **Of Rain and Rainbows**, of course, ends on a happy, hopeful (and somewhat predictable) note.

James Richardson
Director, GMCW

The Massed Choruses

Pablo Casals—cellist, conductor, pianist, and composer—dedicated many of his religious compositions to the Monteserrat monastery in Barcelona. The text of **O Vos Omnes,** from Lamentations 1:12, decries the fall of Jerusalem to the Romans in 587 B.C. One or more eyewitnesses to the event probably wrote the text, perhaps for use at an annual ceremony for mourning the ruined temple and city and the expulsion of its religion and leaders.

A Russian motet composed at the turn of this century, **"Salvation Belongeth to Our God"** by Pavel Tchesnokov (1877-1944) declaims a simple sacred text. The style of the composition, with its long, homophonic lines and frequent suspensions, is clearly Romantic. This arrangement by Archibald T. Davison exploits the sonorities of the male voice, and the frequent doubling of the bass line into the lower register preserves the depth of sound associated with Russian choral works.

"I Sing the Body Electric" is the closing number from 1980's Oscar-winning movie, *Fame*, written by Michael Gore. The first line of the text is taken from a Walt Whitman poem. Virtually the theme song of GMCLA, this arrangment was written for that chorus by Los Angeles composer Wayne Love, a member of the G.A.Y. Freedom Band of Los Angeles.

Fest-Cantate
Anton Bruckner

Preiset den Herrn,
lobsingt seinen heiligen Namen!
Grund und Eckstein bist du, o Herr,
deiner Kirche gross und hehr,
Taue deine Kraft and Starke
uber Fundamend und Stein
die wir zu dem heil'gen Werke
weihend senken ein!

Preiset den Herrn, Maria preiset!
Ohne Makel empfangen, Maria preiset!

Aus der Erde Schoss wachst du Bau
riesen gross in des Himmels Blau.

Das is der Unbefleckten Haus
drin offnet sich die Gnadenquelle
un stromet reich und helle
ins Land hinaus.

Des Landes Stamme wallen from aus allen
Gauen zu dem Dom von unsrer lieben Frauen.
Sie grussen sie viel tausendmal
und findel Heil im Gnaden saal
durch Glau ben und Vertrauen.

Preiset den Herrn,
lobsingt seinen heiligen Namen!
Preiset den Herrn, Maria preiset.
Maria preiset, die macht'ge Helferin.
Preiset den Herrn, Maria preiset! Amen

Praise the Lord, sing hymns to His holy name! Ground and cornerstone art thou O Lord, of thy Church great and lofty.

Spread the power and strength over the foundation and stone which we are setting for the holy work with devotion.

Praise the Lord, praise Mary, without stain conceived.

From the earth's heart the building grows, colossal under the blue of the sky.

That is the unblemished house, therein opens up the fount of grace which flows rich and clear to far-flung lands.

The families of the earth make pious pilgrimages from all provinces to the cathedral of our beloved Lady. They greet her thousands of times and find the Holy Spirit in the house of grace through belief and faith.

Praise the Lord, sing hymns to His holy name! Praise Mary the mighty helper. Praise the Lord. Praise Mary. Amen.

(Translation by Paul Nelson and Dale Larsen for Seattle Men's Chorus)

"Kort ar rosornas tid" ("The rose's time is short")
Ingvar Lidholm

Kort ar rosornas tid.
Nar den har lupit till anda
finner din sokande hand
tornet men rosen ej mer.
Kort ar rosornas tid.

The rose's time is short. When it has run out, the searching hand finds the thorn, but no longer the rose. The rose's time is short.

(Translation by Emil Ziilliacus)

Jubilate Deo (Rejoice in God)
Gregorian chant

Jubilate Deo omnis terra, alleluia:
Psalmum dicite nomini ejus, alleluia:
Date gloriam laudi ejus, alleluia,
alleluia, alleluia.

Rejoice in God, all earth, hallelujah: Sing songs in His name, hallelujah: Give praise to His glory, hallelujah, hallelujah, hallelujah.

(Translation by J. Richard Norton)

Exultate Justi (Let the Just Rejoice)
Ludovico Grossi da Viadana

Exultate justi in Domino, rectos dicet
colaudatio. Confitemini Domino,
cithara, in psalterio decem chordarum.
Psalite illi, cantate ei, canticum novum,
bene psalite ei in vociferatione.
Exultate justi in Domino, rectos decet
colaudatio.

Rejoice in the Lord, O ye just! It is fitting for the righteous to praise Him hearily. We acknowledge the Lord with the lyre, with the ten-stringed psaltry. Sing to Him, sing to Him a new song; sing well to Him, and hout loudly!

(Transalation by Misha Schutt)

"Lass duch nur nichts nicht dauren" ("Let nothing ever grieve thee")
Johannes Brahms

Lass dich nur nichts nicht dauren
mit Trauren, sei stille, wie Gott es fugt,
so sei vergnugt mein Wille.

Was willst du heute sorgen auf morgen,
der Eine steht allem fur der gibt
auch dir das Deine.

Sei nur in allem Handel ohn Wandel,
steh feste, was Gott beschleusst,
dat Beste. Amen.

Let nothing ever grieve thee, distress thee, nor fret thee; heed God's good will, my soul, be still, compose thee.

Why brood all day in sorrow? Tomorrow will bring thee God's help benign, and grace sublime in mercy.

Be true in all endeavor and ever ply bravely; what God decrees brings joy and peace, He'll stay thee. Amen.

(Translation by Walter E. Buszin)

"Der Gondelfahrer" ("The Gondolier")
Franz Schubert

Es tanzen Mond und Sterne
den flught'gen Geisterreih'n,
wer wird von Erdensorgen
befangen immer sein?

Du kannst in Mondesstrahlen
nun, meine Barke, wallen,
und aller Schranken los
wiegt dich des Meeres Schoos.

Vom Markusthurme tonte
der Spruche der Mitternacht,
sie schlummern friedlich alle,
und nur der Schiffer wacht.

The moon and stars are dancing
the fleeting ghostly round;
Who will be earthly sorrows
encumber'd here be found?

In seas of moonbeams playing
thou little boat art swaying
and from constraint set free,
the waters cradle thee.

Saint Mark's great bell announced
that midnight hour is here,
and o'er the peaceful slumber
keeps watch the gondolier.

(Translation by James Erb)

"Widerspruch" ("Contradiction")
Franz Schubert

Wenn ich durch Busch und Zweig
brech auf beschranktem Steig,
wird mir so weit, so frei,
will mir das Herz entzwei.
Rings dann im Waldeshaus
rucken die Wand'hinaus,
wolbt sich das Laubgemach
hoch mir zum Schwindeldach
webt sich der Blatter schier
jedes zue Schwinge mir
dass sich mein Herz so weit
sehnt nach Unendlichkeit.

Doch wann im weiten Raum
hoch am Gebirgessaum
uber dem Thal ich steh,
nieder zum Thale seh,
ach, wiebeschrankt, wie eng,
wird mir's im Luftgedrang'
rings auf main Haupt so schwer
nicken die Wolken her,
nieder zu sturzen droht
rings mir das Abendroth
und in ein Kammerlein
sehnt sich mein Herz hinein.

Tramping through woods alone
Sudden a path is shown:
Then I am vast and free,
Joyful the heart of me.
There in the forest hall
Rising as columns tall,
Trees send their branches high
Arching against the sky;
Shining the leaves interweave
into wings for me;
Ah! then my heart so free
knows its infinity.

But when in open space
High on the mountain face
Over the earth I go
look to the earth below,
Ah! now enclosed am I
Crush'd by the crowded sky;
circling my heavy head
Clouds come with sullen trend,
And the red sum below
Drowns me in ev'ning glow;
Then in a tiny space
I'd seek my hiding place,

(Translation by Alice Parker)

Selections from Quatre Laudes de Saint Antoine de Padoue (Four Lauds of Saint Antony of Padua)
Francis Poulenc

2. O Proles (O Son)

O proles Hispaniae, beate Antoni,
pavor infidelium nova lux Italiae,
nobile depositum urbis Paduanae!
Fer, Antoni, gratiae Christi patrocinium:
ne prolapsis veniae tempus breve creditum
defluat inane.

Blessed Antony, son of Spain, tormentor of the infidel, then the light of Italy and noble possession of the city of Padua! Bring us, Antony, the protection of the grace of Christ, that the brief moment of pardon granted to the sinner may not pass away vainly wasted.

3. Laus Regi (Praise to the King)

Laus Regi pleria gaudio, qui merces
militantium, seipsum dat Antonio
militiae stipendium.
Antoni, vir egregie, qui tuse, quam
praenoveras, hic vivens arrhas gloriae,
Christum videns acceperas. Huius
honorem gloriae, praedixeras in Padus
quae tantis in te gratiae manet donis
irrigua, Per te, Pater cum Filio
Consolatorque Spiritus a criminis
contagio nos his emundet funditus. Amen.

Joyful praise to the King, Himself is the reward of those who fight for Him, who gave Himself to Antony in payment for his service. Antony, thou worthiest of men, who while still in this life saw Christ, and so received a foretaste of future glory. This glory you had spoken of in Padua, a city still enlivened by the great gifts of grace in thee. Through thee may the father with the Son and Comforter cleanse us from all stain of sin. Amen.

O Vos Omnes (O Ye People)
Pablo Casals

O vos omnes, qui transitis per viam,
attendite, attendite et videte:
si est dolor sicut dolor meus.

All you who pass by: look and see if if there is any sorrow like my sorrow.

(Translation adapted from the Revised Standard Version)

Nigra Sum (I Am Black)
Pablo Casals

Nigra sum, sed formosa, filiae
Jerusalem: Ideo dilexit me Rex,
et introduxit me in cubiculum suum;
et dixit mihi: Surge et veni amica
mea, iam hiems transit, imber abit
et recessit, flores apparu erunt in
terra nostra, tempus putationis
advenit. Alleluia.

I am black, but lovely, O daughters of Jerusalem: therefore the king chooses me and leads me into his own bedchamber: and he says to me: "Arise and come away, my love, the winter is past, the rain is over and gone, the flowers appear on the earth, the time of pruning comes." Hallelujah.

(Translation adapted from the Revised Standard Version.)

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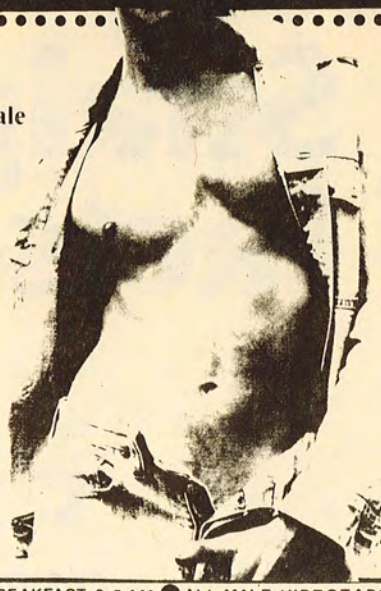

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Whitman-Walker Clinic has set up an AIDS Education Fund to help combat this mysterious disease. The Fund offers its services to all in need, and is making a special effort to serve the needs of the Black community in the D.C. area, since a larger than anticipated proportion of AIDS victims are Black males.

Whitman-Walker Clinic is working to educate the public about preventive measures and to support efforts by medical experts towards developing effective treatment. The clinic also provides many AIDS related support services.

Volunteers are urgently needed to help plan and implement programs, and to staff the AIDS Hotline, which is open 7 days a week. To offer time and services call the number below.

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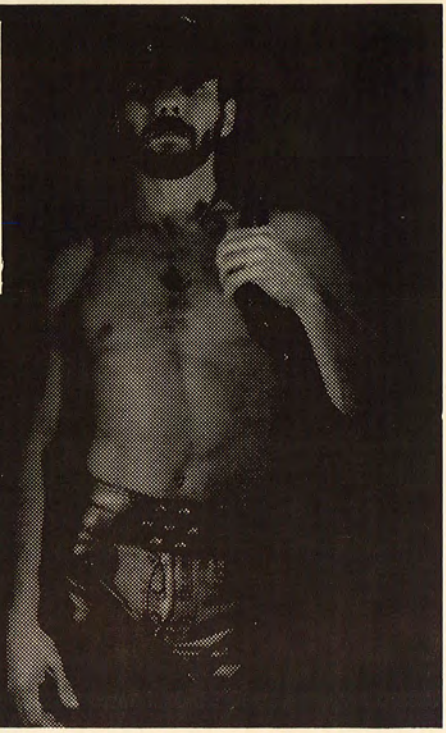

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