GMCW

In Concert

March 22 & 23, 1985

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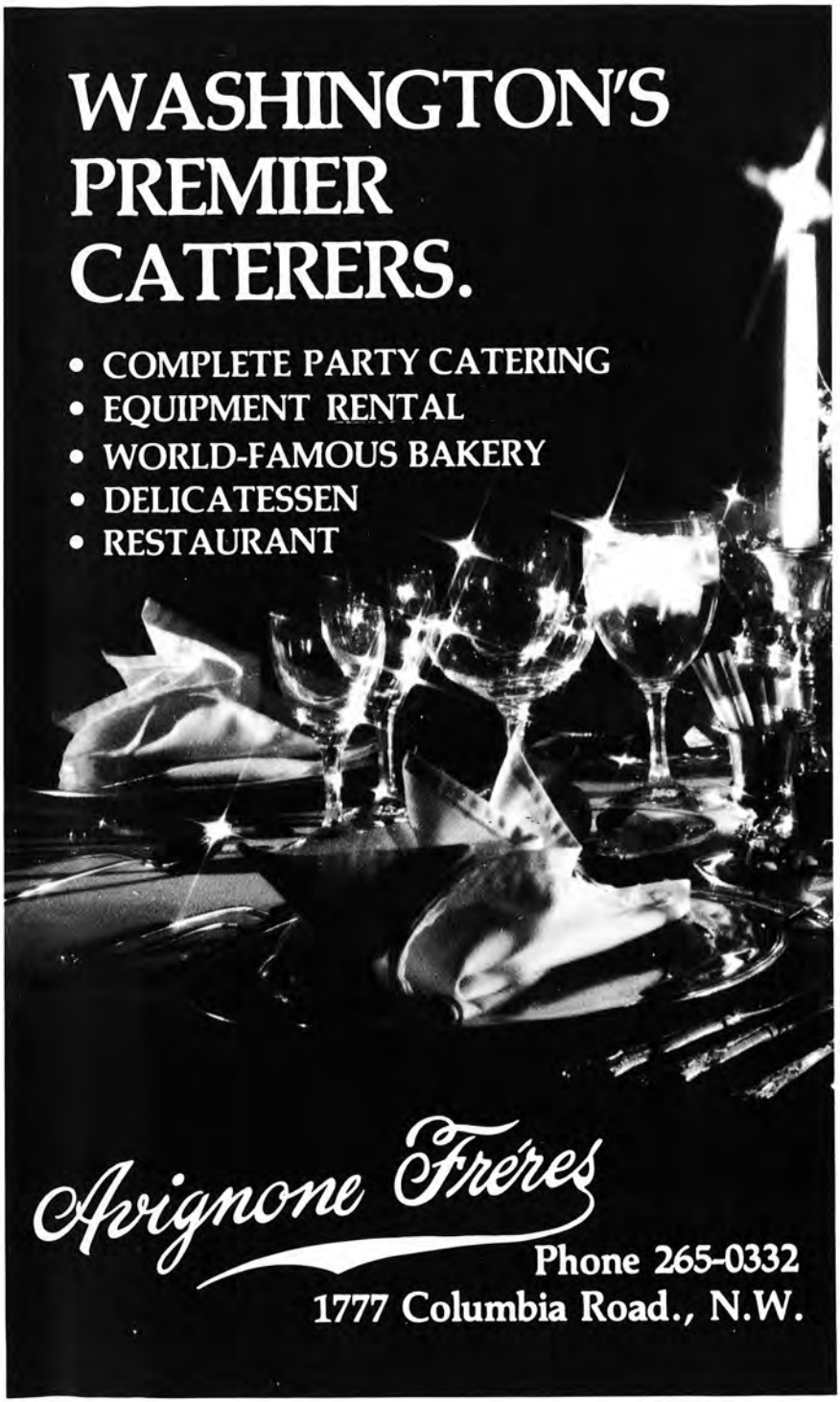

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A Note from Our Producer

I would like to extend a personal note of thanks to all the Supporting Members of the Chorus.

These devoted individuals come to the rehearsals, attend the meetings, work on the committees, and do much of the behind-the-scenes work that makes our being here tonight possible.

They also participate in this concert but you won't see them on the stage. They don't get the opportunity to stand in the light and look into the faces of all you who have come here tonight. They feel the glow of sweet applause but only from the sidelines.

So when you are clapning for us throw in an extra round for our Supporting Members. I know they will appreciate it as we appreciate them.

Paul Fadoul
Producer
"Spring Airs"

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Theodore Guerrant and James Holloway
Principal Accompanists
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Photo by Jim Marks

Bruce Trinkley
Director

Pennsylvania State University choral conductor Bruce Trinkley has served as music director of the Gay Man's Chorus of Washington, D.C. since January, 1984.

Bruce's background is extensive. His bachelor's degree in music and master's degree in composition are from Columbia University. His professional experience spans more than twenty years involvement with men's choruses, mixed choruses, opera, ballet, and the musical theatre.

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 is music director for the Penn State Festival Theatre.

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.

Jim served as GMCW's interim director from its first meeting through December 1981, then 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 saw GMCW's critically-acclaimed appearance at Lincoln Center's Alice Tully Hall at the first national gay and lesbian choral festival.

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.

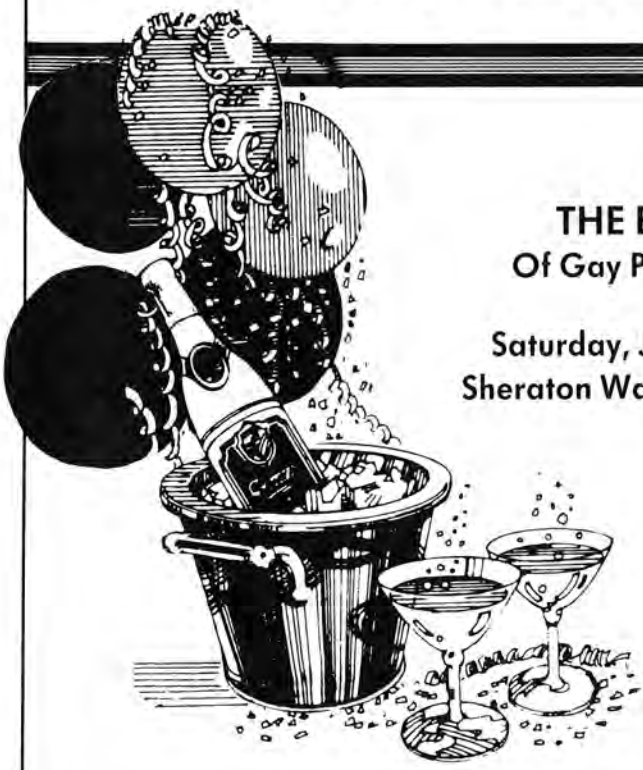
Ted studied harpsichord and organ with Egbert Ennulat and his piano teachers have included the late Jean Réti-Forbes, Edwin Gerschefski, Steward Gordon, Richard Faith, and Denise Lassimonne of Buriton, England.

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

James Holloway
Principal Accompanist

James Holloway has performed throughout the eastern United States and in Great Britain

Goes The Chorus



THE EVENT
Of Gay Pride Week

Saturday, June 15, 1985
Sheraton Washington Hotel

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 George's Civic Opera, the Washington Savoyards, the University of Maryland Opera and other groups.

Robert Hahn, CSC
Artistic Interpreter

Robert Hahn is a professional, certified sign language artist/interpreter. His unique blend of music and American Sign Language adds an exciting visual dimension both to the concert and theatrical stage.

Since 1978, Bob has worked with theatres and performing arts associations nationwide. His interpretation of *Two Gentlemen of Verona* at the California Shakespeare Festival received national attention and was reviewed in *Dramatics* magazine.

Bob has been resident interpreter for GMCW since its debut concert in 1982, and was guest artist with the Los Angeles Gay Men's Chorus and the New York City Gay Men's Chorus. Area audiences have also seen him at Arena Stage, Ford's Theatre, the Kennedy Center, the National Theatre, the Warner Theatre, and New York's Lincoln Center.

Suzanne Roy, Soprano
Guest Soloist

Soprano Suzanne Roy is Assistant Professor of Music at Pennsylvania State University. She earned her baccalaureate and master's degrees at the University of Michigan; she received the degree doctor of musical arts from the University of Wisconsin.

She has performed a wide range of operatic repertoire from the roll of Poppeia in Monteverdi's *Coronationi di Poppeia* to Lady Billows in Benjamin Britten's *Albert Herring*. She is also known as a concert recitalist specializing in French song and twentieth century chamber music.

She will also, when called upon, perform the Dinosaur's Dance by Bruce Trinkley; for Penn State audiences she has sung Rodgers & Hart and Jerome Kern.

Once upon a time Suzanne saw a vacancy announcement in a professional magazine, in search of a director for the Gay Men's Chorus of Washington, D.C. She copied it and put it in Bruce Trinkley's mail box (she was his department chair at the time) with the note, "Apply." You think it's easy arranging a social introduction with a hundred men?

Greetings
from
Integrity Washington, Inc.
Gay and Lesbian Episcopalians

SPRING AIRS

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

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

I. "These Things Shall Be" **(World Premiere)** **Robert I. Jones, organ** **Ruth Gray, timpani**	music by Bruce Trinkley poem by John Addington Symonds dedicated to Everett Waldo (Founding President), and the Gay Men's Chorus of Washington, D.C.
from **"Laudes of St. Anthony"** **III. Laus Regi** **IV. Si Quaeres**	Francis Poulenc
Invocation **Kevin Doss, tenor**	music by Claude Debussy poem by Alphonse de Lamartine
"Acrostic Song" from ***Final Alice*** **Suzanne Roy, soprano** **Phyllis Mauney, harp**	David Del Tredeci poem by Lewis Carroll
"A Stopwatch and an Ordnance Map" **Phil Rogerson, tenor**	music by Samuel Barber poem by Stephen Spender
II. Four by B. Britten	music by Benjamin Britten
"Rustics and Fishermen" from ***Gloriana***	words by William Plomer

"The Ballad of Little Musgrave and Lady Barnard"	traditional English ballad first published 1658
Two Choruses from *Peter Grimes* **"Song of the Fishermen"** **"Old Joe Has Gone Fishing"**	words by Montagu Slater

INTERMISSION

III. Selections by Potomac Fever

David Sisson, Director

Kevin W. Doss, Assistant Director

IV. "Johnny's Gone Marching" a medley **Rich Fromm, tenor** **B.J. Sobus, baritone**	American traditional arranged by Wray Lundquist Denver Gay Men's Chorus
"The Hundred Pipers"	Scottish traditional words by Lady Caroline Nairne
Songs of the Mines	arranged by Arthur Whiting
"Barney Gallagher" **Craig Bowen, tenor**	arranged by Bruce Trinkley
"The Shoofly" **David Sisson,** **C. Roger Edens, tenors**	
"Union Man" **Robert Holmes, Phil Joslin,** **Ben Anderson, Craig Bowen,** **Paul Fadoul, soloists**	
"Blue Monday" **Michael Resnick, harmonica**	

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V. "Amen" **Ric Rice, tenor**	Black American traditional arranged by Jester Hairston
"Poor Wayfaring Stranger"	American traditional arranged by Douglas Moore adapted by James Richardson
"In That Great Gettin' Up Mornin' " **Ben Anderson, bass**	Black American traditional arranged by Fenno Heath
"Shall We Gather at the River"	Robert Lowrey arranged by Alice Parker
VI. A Little Bit of Country	
VII. "Sometimes When We Touch"	music by Barry Mann lyrics by Dan Hill arranged by Mark Riese New York City Gay Men's Chorus
medley from ***"La Cage Aux Folles"***	music and lyrics by Jerry Herman arranged by Larry Moore New York City Gay Men's Chorus

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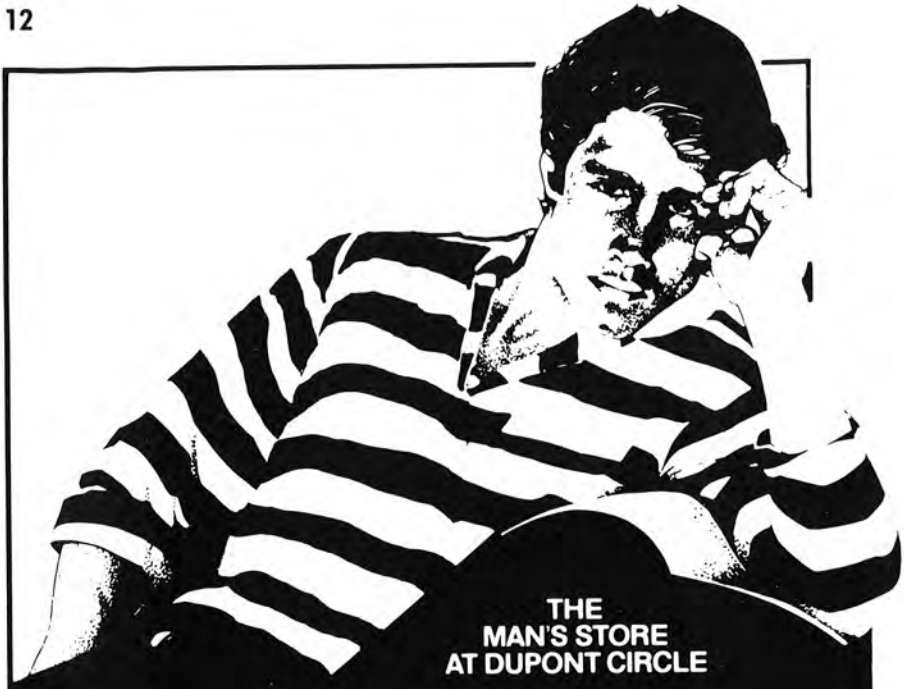

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Gay Men's Chorus of Washington, D.C.
Bruce Trinkley, Director

TENOR I
Arie B. Venema
Bob Wonneberger
Charles R. Butler, III
Chris Halonen
David Nieto
David W. Sisson
Fred Boykin
H. Glenn Privette
Jeffrey C. Van Luyn
Joseph Brannan
Kevin Doss
Larry E. Fuller
Michal Barnes
Michael G. Bohn
Peter Brayton
Philip M. Rogerson
Ric Thomas Rice
Richard Allen

TENOR II
Alexander Ivsky
Benedikt Wasmuth
Brent Richardson
C. Roger Edens
Craig R. Bowen
David Freese
David W. Holmes
David Williams
Don Ellis
Don Niehus
Edward Kaufman
Harry Powers
Jeb King
Jeff Vrtis
Mark J. Mennel
Norman Nusinov
Paul Fadoul
Perry Trueax
Ray Siefer
Rich Fromm
Stephen McMahon
Thomas F. Lahr
Thomas W. Dudley

BARITONE
A. Thomas Fleming
B.J. Sobus
Ben Barker
Bo Bullock
Christopher Budd
Chuck Bailey
Craig Arnold
Duward Sumner
Edwin Ryder
Gary Janus
J. Richard Norton
James A. Starner
Jeffrey Lea
John N. Mitchell
John Weibel
Michael Baker
Michael Resnick
Ray Hagen
Robert I. Jones
Robert F. Holmes
Robert "Terry" Woll
Robert Tea
Ted Butler
Tom Crespo

BASS
Alan Lopez
Ben Anderson
Bob Dragoset
Charlie Merk
David Cooper
David Stallings
Everett Waldo
Gary Clark
Jack Gerard
Jim Bowman
Jim Richardson
Michael J. Reynolds
Orville Bell
Phil Joslin
Phil Marti
Robert Cabeca
Ron Paglia
Ron Sabacek
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Steve Maddox
Tom Lester
Tom Killmer

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Hal Norvell
Jim Hix
Malcolm Bernhardt
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Roy Castle
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GMCW

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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, Edmonton, Las Vegas, Los Angeles (two), Madison, Minneapolis-St. Paul, New Orleans, New York (two), Omaha, Orange County (CA), Philadelphia, Phoenix, Portland, Rochester, San Francisco (four), San Jose, Seattle, Vancouver, and Washington, D.C.

Information about GALA Choruses may be obtained by writing to any member chorus or to the GALA Choruses office, 23 W. 85th Street, 2B, New York, NY 10024. GALA Choruses is a non-profit, tax-exempt corporation.

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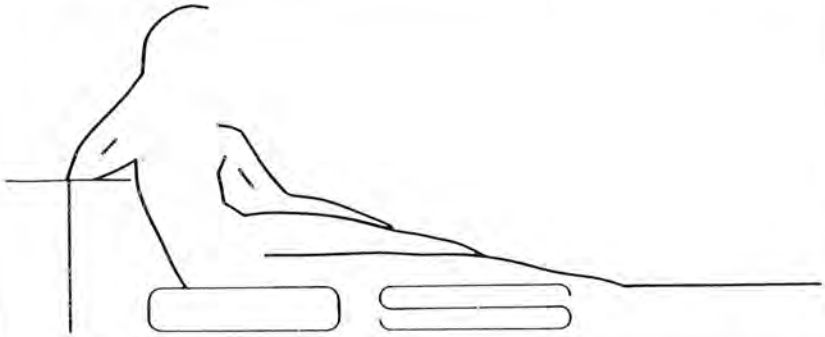

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The Gay Men's Chorus of Washington, D.C., makes its first appearance at the Church of the Epiphany, a geographical and musical landmark in downtown Washington.

The Church of the Epiphany celebrated its 140th anniversary last May, making it one of Washington, D.C.'s oldest churches. Epiphany's diverse ministry, based on caring for people — especially those in the immediate neighborhood — and on strong traditional stressing fine preaching and music, has enabled the church to survive in a neighborhood which has changed radically in almost every generation.

Music is of primary importance at Epiphany. The renowned Aeolian Skinner organ, newly refurbished, is considered one of the finest in the city. Besides music at regular services, Epiphany's schedule is studded with recitals featuring individual artists and groups such as the Washington Bach Consort and the Friday Morning Music Club Orchestra.

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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 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.

GMCW has also appeared on concert stages with the Seattle Men's Chorus, the Gay Men's Chorus of Los Angeles, and the Gay Men's Chorus of Denver.

This June, GMCW will offer its first all-pops concert at the Washington Sheraton on the Saturday evening before Gay Pride Day. Our schedule through our Fifth Anniversary in June 1986 is firming up — we've reserved the Kennedy Center for that landmark occasion.

We're proud you support our growth, and we're glad you'll be with us in the days ahead.

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A Dozen Don'ts (and a Do)
A Checklist of Concert Etiquette
by H.F.

1. If you insist on arriving late, refrain from traipsing down the middle aisle. This is *not* a wedding and you are *not* the bride. Go sit someplace and be discrete. For a change.

2. Please remove all *severe* hats. The gentleman behind you may be searching for a husband, and we wouldn't want him to overlook the Chorus.

3. Don't try to settle up who-owes-who while the chorus is performing. Honestly, you'd carp about "Who had the tuna fish?" in the middle of Cleo Laine.

4. Don't betray your lack of breeding. Keep your shoes on.

5. Do not snap your purse open and shut during a musical selection. This is tacky.

6. Stifle all sneezes, eructations, and flatulence. Even if it pops out your ears.

7. The experienced concertgoer will sorta preview the event by looking at his program and discovering what pieces are "grouped together." [This is a very technical concept.] If you have the *slightest* doubt as to whether a piece is finished, *refrain* from applause. You should be able to figure this out by the conductor *lowering* his hands and a visible look of relief sweeping across the baritones.

8. Eventually (believe it or not) you'll hear a song you recognize. You may even know the words. You may want to sing. Please don't. (The basses only learned their bum-bum-bums last week and they're so easily swayed.)

9. When the Chorus sings *piano* (*i.e.*, softly), this is an achievement. This is not your opportunity to cough, murmur lovingly in your escort's ear, shuffle in your seat, or rearrange your coif. [We *do* tape these events.]

10. Noise abatement is even more crucial when the chorus sings *pianissimo* (very softly) and *pianissi-issimo* (soft to the max). Our elegantly trained and demandingly precise music staff has spent countless hours of time perfecting GMCW's goosepimpling *piani*, but alack, our recordings sound like we're doing a benefit at The Old Sinus Home.

11. Use the intermission for reviving your social calendar. Don't overcommit yourself. Arrange no more than five "must-get-togethers" for after the concert. Avoid scheduling perennial no-shows. Above all, don't dump your date.

12. At the end of the evening, don't bruise people in haste to get to your parking place or Metro Center. I only thought Uncle Elmer was that crass.

After the concert, warmly invite a favored performer to meet you for drinks. Introduce the performer to all eligible singles present (including yourself). Bug out when necessary. Should you not have a keenly developed social sense, one of your mutual friends should smile warmly and say, "It *has* been so nice of you to introduce *us*."

H.F. weekly produces GMCW's internal organ, "Hot Flashes" and its ever-popular column "Dirt Alert." H.F. is not well *at all*.

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These Things Shall Be
John Addington Symonds

These things shall be: a loftier race
Than e'er the world hath known shall rise
With flame of freedom in their souls,
And light of knowledge in their eyes.

They shall be gentle, brave and strong,
To spill no drop of blood, but dare
All that may plant man's lordship firm
On earth, and fire, and sea, and air.

Nation with nation, land with land,
Inarmed shall live as comrades free;
In ev'ry heart and brain shall throb
The pulse of one fraternity.

New arts shall bloom of loftier mold,
And mightier music fill the skies,
And ev'ry life shall be a song,
When all the earth is paradise.
Amen.

Texts of Foreign Language Works

from **"The Laudes of St. Antony"**
Francis Poulenc

III. Laus Regi

Si quaeris miracula
mores, error, calamitas,
daemon, lepa fugiunt
aegri surgunt sani
Cedunt mare, cedunt membra
resque perditas
petunt et accipiunt
juvenes et cani.
Pereunt pericula,
cessat et necessitas,
narrent hi qui sentiunt
dicent Paduani
Cedunt.
Gloria Patri, et Filio,
et Spiritui Sancto.
Cedunt
Ora pro nobis, beate Antoni
Amen.

If you seek miracles:
death, deception, calamity,
demons, lepers flee;
the sick rise up healthy;
They yield from the sea,
from the limbs, from the lost
they entreat, they accept
the young and the wretched.
They endure perils
and inevitabilities
They tell those who know
Those of Padua say:
They yield.
Glory to the Father, and Son
and the Holy Spirit.
They yield.
Pray for us, blessed Antony

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IV. Si Quares

Si quaeris miracula
mores, error, calamitas,
daemon, lepa fugiunt
aegri surgunt sani
Cedunt mare, cedunt membra
resque perditas
petunt et accipiunt
juvenes et cani.
Pereunt pericula,
cessat et necessitas,
narrent hi qui sentiunt
dicent Paduani
Cedunt.
Gloria Patri, et Filio,
et Spiritui Sancto.
Cedunt
Ora pro nobis, beate Antoni
Amen.

If you seek miracles:
death, deception, calamity,
demons, lepers flee;
the sick rise up healthy;
They yield from the sea,
from the limbs, from the lost
they entreat, they accept
the young and the wretched.
They endure perils
and inevitabilities
They tell those who know
Those of Padua say:
They yield.
Glory to the Father, and Son
and the Holy Spirit.
They yield.
Pray for us, blessed Antony

Translation by J. Richard Norton

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Invocation
music by Claude Debussy
poem by Alphonse de Lamartine

Élevez-vous voix de mon âme,	Rise, Voice of my soul
avec l'aurore, avec la nuit,	with the dawn, with the night;
Élancez-vous comme la flamme,	Shoot like the flame,
Répandez-vous comme le bruit,	Spill like the roar,
Flottez sur l'aile des nuages,	Float on the wing of clouds,
Mêlez-vous aux vents aux orages,	Mix with the winds of rage,
au fracas des flots au tonnerre.	in the crash of thunderwaves.
L'homme en vain ferme sa paupière.	Man closes his eyelids in vain.
L'hymne éternel de la prière	Prayer's eternal song
Trouvera partout des échos.	will find echos everywhere.
Élevez-vous dans le silence	Rise, in the silence
a l'heure	at the [appointed] hour
ou dans l'ombre du soir	where in evening's shadow
la lampe des nuits se balance	the night lamp swings
quand le prêtre éteint l'encensoir.	as the priest snuffs the censer.
Élevez-vous aux bords des ondes	Rise to the edge of the deep
dans ces solitudes profondes	in heartfelt lonelinesses
ou Dieu se révèle à la Foi	where God comes out in witness.
Chantez dans mes heures funèbres	Sing in my final hours;
Amour il n'est pas de ténèbres	Love: there are no shadows,
point de solitude avec toi	No loneliness with you.
Amour il n'est point de ténèbres	Love: there are *no* shadows,
point de solitude avec toi	No loneliness with you.
Élevez-vous voix de mon âme,	Soar, voice of my soul,
Élevez-vous voix de mon âme,	Soar, voice of my soul
avec l'aurore avec la nuit.	with the dawn, with the night.
L'homme en vain ferme sa paupière.	Man closes his eyelids in vain.
L'hymne éternel de la prière.	Prayer's eternal song
Trouvera partout des échos,	Will find echos everywhere,
Trouvera des échos.	Will find echos.

Translation by J. Richard Norton

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A Stopwatch and an Ordnance Map
Stephen Spender

A stopwatch and an ordnance map.
At five a man fell to the ground
And the watch flew off his wrist
Like a moon struck from the earth
Marking a blank time that stares
On the tides of change beneath.
All under the olive trees.

A stopwatch and an ordnance map.
He stayed faithfully in that place
From his living comrade split
By dividers of the bullet
Opening wide the distances
Of his final loneliness.
All under the olive trees.

A stopwatch and an ordnance map.
And the bones are fixed at five
Under the moon's timeliness;
But another who lives on
Wears within his heart for ever
Space split open by the bullet.
All under the olive trees.

dedicated to Samuel Barber

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THE CAPITAL CLUB

An Informal Introduction

We were slipping out of our Dior jogging ensemble not so long ago at a popular Washington health spa when our attention was directed across the lockerroom to two elegant men. Their conversation centered around a recent concert of the Gay Men's Chorus of Washington. After an enthusiastic review of the artistic quality and spirit of the Chorus, one man said, "and you know it's a good thing that old bag died and left them all that money... they could never do concerts like that at those ticket prices without..."

A fantasy for sure.

In truth the angels of the GMCW are still alive (for the most part) and, well, living in Washington and members of the Capital Club. A number of the early contributors to the GMCW felt the need to form an organization that would give not only financial support to the Chorus but that would also be sort of a premier fan club.

Driving force in organizing the Capital Club, Nelson Bain, observes, "The idea of the Capital Club grew out of the euphoria created by the Coast to Coast to COAST concerts in September '83. We wanted to sustain that feeling, indeed make that spirit grow."

The Capital Club, GMCW's Angels (a traditional show-biz term) first met on December 6, 1984 at a lively gathering at Don and Paul's home. Many of the new Capital Club members must have been surprised by the number of Chorines in attendance who were willing to make yet another financial commitment to the GMCW. [Yes, each singer pays dues, and a music deposit, and a vest deposit for the privilege of being a part of the chorus.] This first meeting represented an opportunity for the diverse group to get to know one another.

Plans were drawn up for meeting soon after the first of the year to consider program and goals for the organization...

A freak ice storm gave the Capital Club's second meeting in February something of the chaos associated with an episode of "I Love Lucy" as many arrived (including GMCW Assistant Conductor Jim Richardson) recently wounded.

Still spirits were high and committees were formed to begin The Organizational Process. GMCW President Steve Maddox revealed many of the plans and dreams of the Chorus and challenged the Capital Club to take a leadership role in these.

What the Capital Club may do in the future is hard to say at this point. As Nelson Bain notes, "The Capital Club is still in its formative stage — which in a way is good because this may encourage new members to become involved in setting the group's formal goals. If the Capital Club can help out with special projects that might take some of the burden off the FCPAA Board, we stand ready to serve."

The Capital Club is not for everyone. It requires a serious commitment of capital and energy to the chorus. Still you might well be one of those few good men for which the Capital Club is still looking. If so, additional information is available from the Capital Club, c/o FCPAA, Inc., P.O. Box 57043, Washington, D.C. 20037

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Spring Airs Program Notes

Tonight the Gay Men's Chorus presents its most technically sophisticated and most varied concert program to date. We thank our audience for supporting our continued growth and hope they discover more about the breadth and depth of men's choral music in tonight's performance.

I.

"These Things Shall Be"

A British man of letters who wrote on history, art, and literature, John Addington Symonds (1840-1893) in some sense invented "gayness," viewing it "as both *human* and *natural*, and unfortunately out of favor in the society in which he lived." "These Things Shall Be" is his prophetic vision of a better world, its text enshrined even in mainstream Protestant hymnbooks. A favorite of GMCW Founding President Everett Waldo, this prayer is given a new setting by Director Trinkley, composed specially for this occasion.

from **"Laudes of St. Anthony"**

With his conversion (or reversion) to Catholicism, Francis Poulenc (1899-1963) fostered a wealth of sacred music. His "Laudes of St. Anthony" showcase a mystic and modern men's choral sound.

Invocation

Claude Debussy (1862-1918) developed a lush, modern orchestral sound and wrestled with the nature of God. In the writings of Alphonse de Lamartine (1790-1869), a French statesman, political philosopher, member of the Academy and poet, Debussy found a strengthening pantheism. "Prayer's eternal song will find echoes everywhere."

"Acrostic Song" from *Final Alice*

David del Tredici (b. 1937) repeatedly has used the *Alice* stories for his orchestral compositions. His *Alice*-based work *In Memory of a Summer Day* won the 1980 Pulitzer Prize. *Final Alice* was commissioned for the Chicago Symphony by the National Endowment for the Arts in celebration of the U.S. Bicentennial. "Acrostic Song" shows Lewis Carroll a.k.a. Charles Dodgson (1832-1898) at a peak moment in his creative understanding of life. The verses, rhymed triplets, spell Alice's real-life name, Alice Pleasance Liddell (rhymes with "fiddle") as an acrostic. Beyond this structure is the clearest expression of Carroll's tender affection for Alice, as he remembers back many years to the tale he told during a boat ride on July 4, 1862. The final, unresolved chord Del Tredici calls "the chord of reality." "Life, what is it, but a dream?"

"A Stopwatch and an Ordnance Map"

More than 3000 private American citizens went to Spain in 1937 when the army under Francisco Franco rebelled against the elected government. The fascist governments of Germany and Italy sent troops and arms to Franco's rebels as this training scrimmage for World War II unfolded. A generation of British and American writers and artists were part of an international contingent which flocked to aid the Republic. One of them was Stephen Spender (b. 1909). This poem, an outgrowth of that wartime experience, was dedicated to Samuel Barber (1910-1983).

II.

Four by B. Britten

Benjamin Britten (1913-1976) inherited Ralph Vaughn Williams' position as dean of British composers. His genius finally put a 20th-century mark on British symphonic music and opera.

"Rustics and Fishermen "comes from his opera *Gloriana*, a work written about Elizabeth I for the coronation of Elizabeth II, and recounts the goods and wares brought in hommage and tribute to the Queen. [N.B. "junkets" are not trips by congressmen but "sweetened, flavored desserts made from milk."]

"The Ballad of Little Musgrave and Lady Barnard" is a traditional British ballad first published in 1658 and appears in a number of versions. This "Love Nest Tryst Tale Told" is right out of the National Enquirer.

Britten's opera *Peter Grimes* has rapidly become part of the standard repertoire. Two choruses, "Song of the Fishermen" and "Old Joe Has Gone Fishing" show Britten's range of texture.

III.

This time Potomac Fever highlights '40s and '50s pop music; how else could they top their December performance of "O Come, Emmanuel" done "with a Potomac Fever Twist"?

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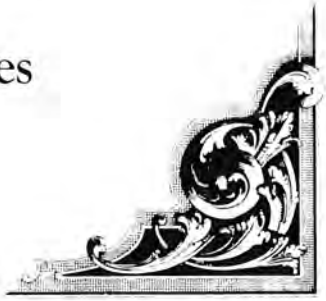

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IV.
"Johnny's Gone Marching"
Arranged by Denver Gay Men's Chorus founding member Wray Lundquist, "Johnny's Gone Marching" effectively sets two folk ballads in opposition. With Lundquist's unexpected and untimely death, the world lost one helluva arranger.

"The Hundred Pipers"
Lady Caroline Nairne wrote this song around 1820 to inspire Scots nationalism. Aside from being a Scottish view of "Johnny's Gone Marching," "The Hundred Pipers" reminds us a lot of disagreement has taken place on two small islands. Legend says that when at last the Scots again are free, the mountainsides will ring with the sound of a hundred pipers.

Songs of the Mines
Pennsylvania State University folklorist Sam Bayard collected these songs. Mining is still the most dangerous, lowest-paid, dirtiest job around — look at the Utah Christmas disaster.

"Barney Gallagher": Miners had to buy their own tools at inflated prices from the company store, so the loss of a shovel was a major calamity. This song was written about such an uproar at the Beaverbrook Mine in 1890. "The Shoofly": when the coal vein gave out, the community died. Here an old lady looks in the tailings for waste chunks to burn. "Union Man": a rollicking song of labor solidarity. "Blue Monday": after payday, what else? "Joining the white ribbon" comes from taking a temperance society pledge not to drink.

V.
Folksongs are a miracle. That they survive at all is a miracle like the return of spring, and tracing their sources is nearly impossible. These four songs are representative of the music that developed as Americans, black and white, found their own spiritual identity and questions in a new land.

"These people were not only religious radicals, but they were carrying out a musical revolution. They needed songs that would match their soaring emotions. The result was that they threw over the old psalms and, as had happened in every revolution in the Christian churches, brought folk tunes into the hymn books — ballad tunes, jigs, marches, love songs — again these were put to the service of the Lord." So wrote Alan Lomax in his watershed collection *Folk Song U.S.A.*

VI.
A Little Bit of Country
Time to do some boot-stompin' — just to let you know we can do this kind of music, too.

VII.
"Sometimes When We Touch"
This stirring adaptation of a '70s pop hit was arranged by Mark Riese for the New York City Gay Men's Chorus, and can be heard on their latest album, "New York, New York."

Medley from "La Cage Aux Folles"
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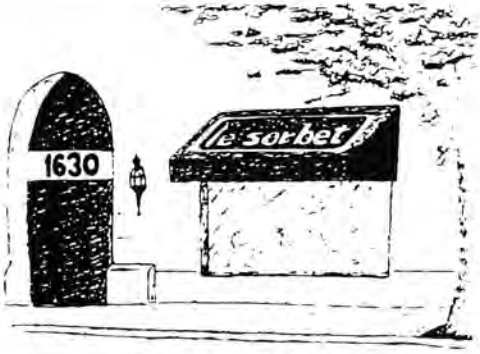

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THE CAPITAL CLUB

Formed in December of 1984 as the official donor organization of the Chorus, the Capital Club is the financial foundation of GMCW. The members listed here have donated between $180 and $1200 to the Chorus in this season to support our work. In addition to providing financial support, the Capital Club is also a social organization with their own calendar of activities and officers. As members of the Capital Club, they are entitled to special privileges not otherwise offered to non-chorus members.

The members of the Capital Club deserve recognition here not just because of their generous donations, but because of their commitment to our Gay community.

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We invite you to join with other members of the community to support your chorus. Through your generosity, GMCW can and will be the best!

☐ Yes, I would like to join The Capital Club.

(Membership in The Capital Club requires a minimum donation of $225 for one year. You may pay by check, charge or pledge a monthly installment. Indicate your payment plan below.)

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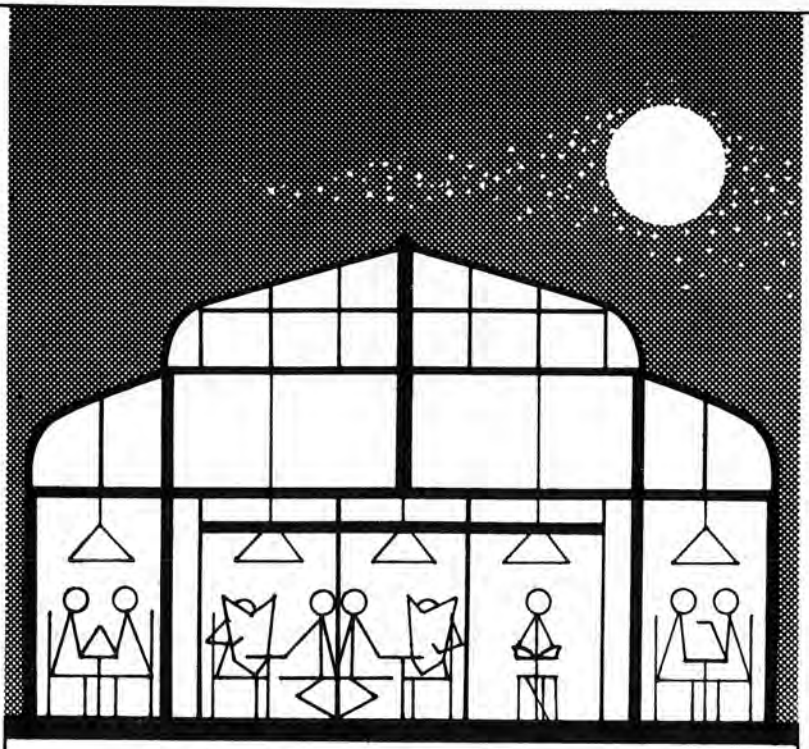

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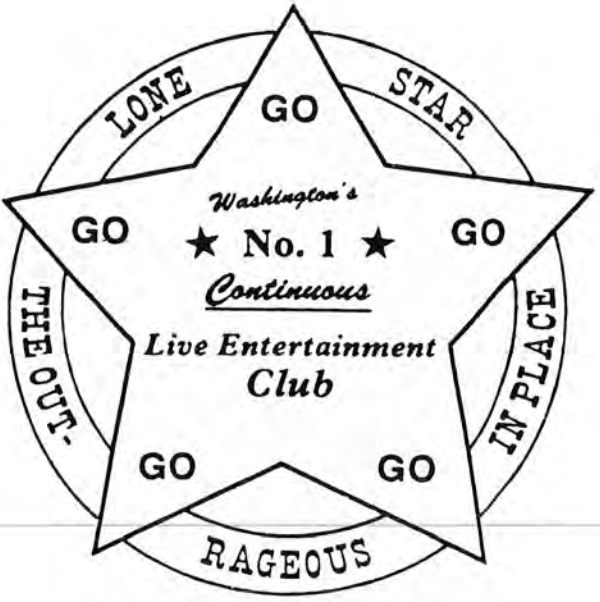

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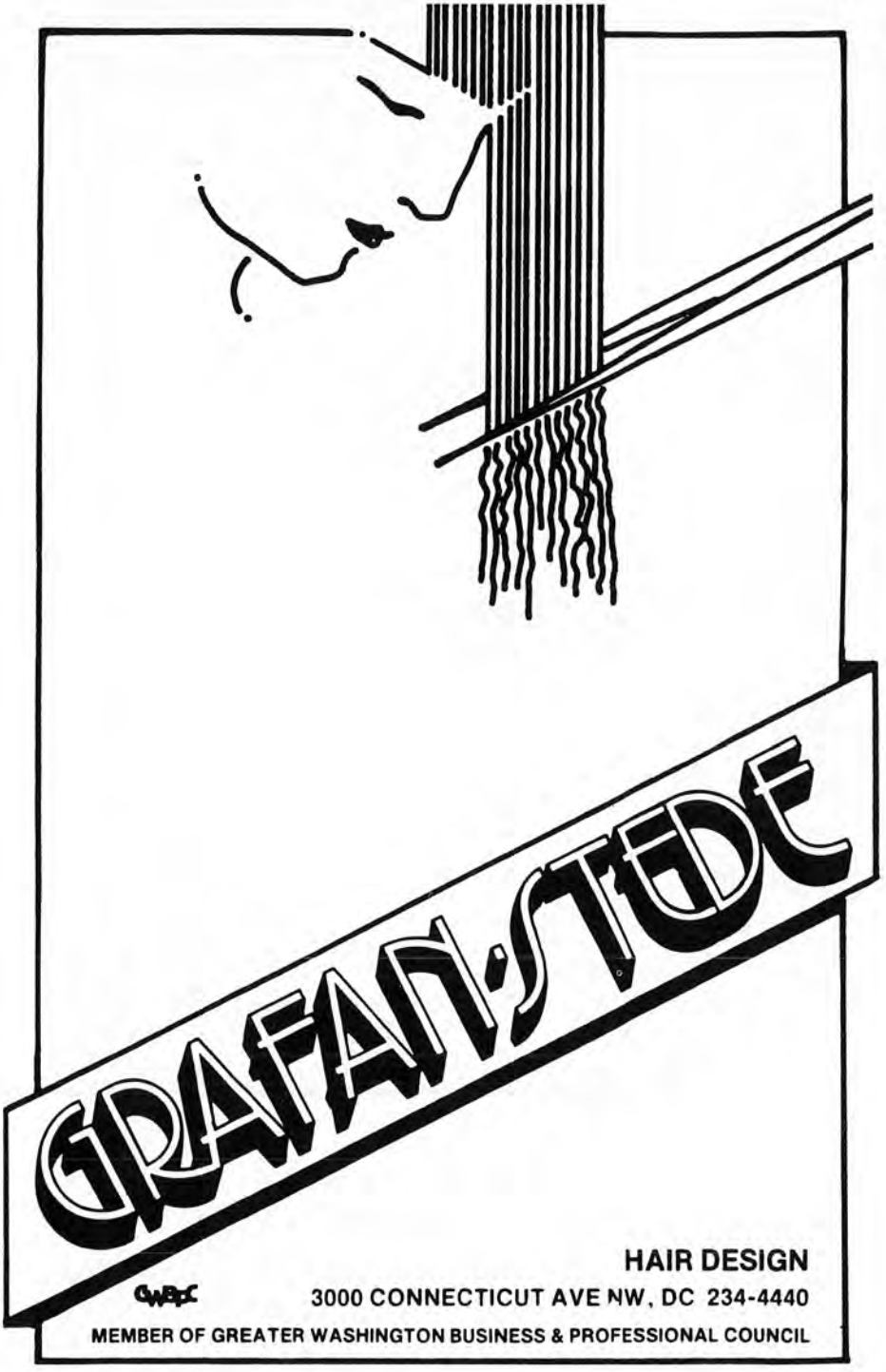
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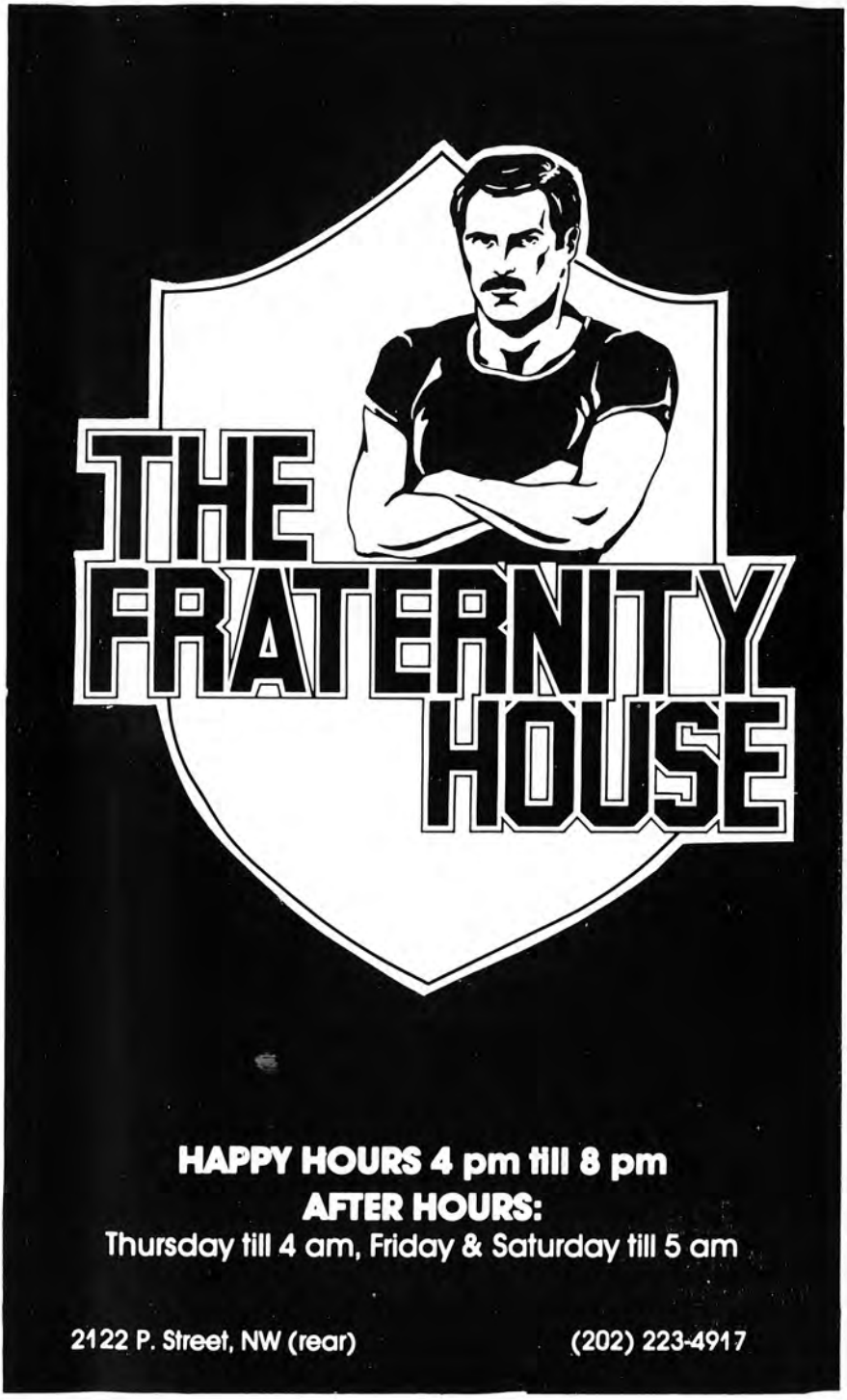
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