CHORUS CALL

Vol. III, No. 3 Spring 1989

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GAY MEN'S CHORUS OF WASHINGTON

Bruce Trinkley
Music Director

The Genius of America

March 31 & April 1, 1989 at 8PM
University Auditorium-UDC

PUBLISHER'S NOTE

Greetings once again! Glad you could come to our tribute to a few of America's shining stars of this past century. This evening we present a wide range of music with songs written by such masters as Randall Thompson, Aaron Copland, Walter Piston and Washington's very own, Duke Ellington.

A special privilege this evening is having the opportunity to perform a major piece written by our very own director, Bruce Trinkley, called "The War Prayer." This will be the premiere performce of the work in the Washington area. We hope you enjoy it.

I cannot conclude this note without a plug for our next concert scheduled for Pride Day eve. The concert will feature works that the Chorus will be presenting in Vancouver, Canada, and Seattle, Washington for GALA III. We call it:

Going On The Road

We hope that you will join us for a tribute to Gay Pride and help send us off to GALA III. Till then ... take care.

CHORUS CALL

A quarterly arts review published by Federal City Performing Arts Association
Spring 1989
Volume III, Number 3

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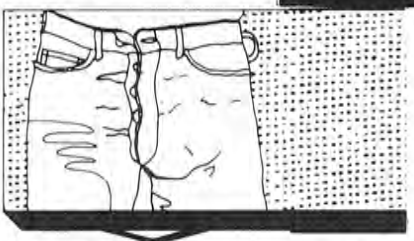

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GAY MEN'S CHORUS OF WASHINGTON

Bruce Trinkley
Music Director
James Holloway
Assistant Director
James Holloway
Theodore Guerrant
Principal Accompanists
Robert Hahn
Sign Language Artist

The Last Words of David — *Randall Thompson*

Old American Songs — *Aaron Copland*
- At The River
- Simple Gifts
- The Little Horses
- Ching-A Ring Chaw

Carnival Song — *Walter Piston*
Poem by Lorenzo Di Medici

The War Prayer — *Bruce Trinkley*
Text by Mark Twain
Orville Bell, Speaker
David Sisson
Doug Gaddis
Roger Edens, Tenors

INTERMISSION

A Few Good Men Salute The Navy
with Selections from "Dames at Sea"
Michael Rivard, Director/Choreographer
Paul Newhouse, Accompanist

The Sailor of My Dreams	*Jim Wise* *George Haimsohn* *Robert Wonneberger, Tenor*
Dames at Sea	*Jim Wise* *George Haimsohn & Robin Miller*
It's You	*Jim Wise* *Haimsohn & Miller*
Star Tar	*Jim Wise* *Haimsohn & Miller* *Jeffrey Lea, Baritone*
Anchors Aweigh	*Words and music by Capt. Alfred H. Miles, USN and Chas. A. Zimmerman*

Full Chorus

Words He Doesn't Say from **Romance Romance**	*Keith Herrmann* *Lyrics by Barry Harman* *arr. Bruce Trinkley* *Fred Poggemeyer and Roger Edens, Tenors*
No One Is Alone from **Into The Woods**	*Stephen Sondheim* *arr. Larry Moore for NYCGMC*
Songs from **Huck Finn** Catfish Song Applejack	*Kurt Weill* *arr. Bruce Trinkley*
River Chanty	*Larry McFarland, Baritone*
Ellington Cantata Don't Get Around Much Anymore	*Duke Ellington and Bob Russell* *all arr. by Bruce Trinkley*
Do Nothin' Till You Hear From Me	*Robert Wonneberger, Tenor*

Day Dream	*Ellington and Billy Strayhorn*
Mood Indigo	*Potomac Fever*
Five O'Clock Drag	*Ellington and Harold Adamson Ric Rice, Tenor*
It Don't Mean A Thing If It Ain't Got That Swing	*Ellington and Irving Mills*

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The Federal City Performing Arts Association and the Gay Men's Chorus of Washington, DC, are supported in part by a grant from the District of Columbia Commission on the Arts and Humanities and the National Endowment for the Arts, a federal agency.

The Gay Men's Chorus of Washington, DC is a member of GALA Choruses (the Gay and Lesbian Association of Choruses), an alliance of 58 men's, women's, and mixed choruses in the United States and Canada. GALA Choruses produces a choral festival every three years, with the next one in Seattle in 1989. GALA Choruses also plans annual conferences for directors and managers, addresses problems of mutual concern, and assists with sharing of musical holdings.

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BRUCE TRINKLEY, MUSIC DIRECTOR

Bruce Trinkley has served as music director for the Gay Men's Chorus of Washington since January, 1984. He is also an associate professor of music at Pennsylvania State University. During his professional career he has worked with men's choruses and mixed choruses and in opera, ballet, and musical theater. He has conducted classical and modern masterworks and has served as music director for over three dozen musicals. He also teaches music history, does research and is an accomplished arranger and pianist. He holds a bachelor's degree in music and a master's degree in composition from Columbia University.

Bruce has composed musicals, ballets, operas, cantatas, and incidental stage music. His works include *Knots*, from R. D. Laing's poems; *Mad Girl's Love Song*, from texts by Sylvia Plath; *The War Prayer*, after Mark Twain; *The Country Doctor*, based on Kafka; and *Tombstones*, a choral cycle based on Edgar Lee Master's *Spoon River Anthology*.

Bruce has been a member of the Penn State faculty since 1970. He directs the Penn State Glee Club, the Pennsylvania Vocal Ensemble, and the Penn State Opera Workshop. He is also music director for the Penn State Festival Theater.

He has studied conducting under Hugo Fiorato, Howard Shanet and Bailey Harvey, and composition under Lehman Engel, Otto Luening, Jack Beeson, Vladimir Ussachevsky, Mario Davidovsky and Charles Wuorinen.

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JAMES HOLLOWAY, ASSISTANT MUSIC DIRECTOR AND PRINCIPAL ACCOMPANIST

James Holloway has performed throughout the eastern United States and in England as a recitalist and an accompanist. He is also known locally as a music theater coach and conductor from his work with the University of Maryland opera and theater productions and with Prince George's Civic Opera.

Jim has quite a varied musical background and an eclectic taste in music. Recently, he performed Brahms' Liebeslieder Waltzes and P.D.Q. Bach's Liebeslieder Polkas with the Washington Singers at the Kennedy Center Terrace Theater and accompanied the same group in a French and Viennese operetta concert at the French Embassy. By contrast, GMCW concert-goers may recall his piano-organ-harpsichord tag race in last season's holiday concert and also recall some of his gospel improvisations with the Chorus. A little down'n'dirty piano never hurt anybody.

He holds degrees from the University of South Carolina and from the University of Maryland and has studied extensively in England. His piano teachers include Stewart Gordon, Nelita True, and Denise Lassimonne, who is one of England's most distinguished senior pedagogues. He has studied accompanying with one of this country's most prominent coach/accompanists Martin Katz.

Jim works for the Library of Congress as a Copyright Examiner in the Performing Arts Section. He is also a church musician with considerable choral and organ music experience.

In 1985, he was listed in Outstanding Young Men in America. Currently, he is organizing "home concerts" as fund raising events for AIDS-related community services.

BET MISHPACHAH

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THEODORE GUERRANT, PRINCIPAL ACCOMPANIST

Theodore Guerrant holds performance degrees in music (piano and harpsichord) from the University of Georgia, where he held a graduate teaching assistantship in organ; the University of Wisconsin; and the University of Maryland where he was a graduate fellow, receiving the Doctor of Musical Arts degree in piano performance-literature in 1983. Well-known to GMCW performing members as a wearer of many hats (including a recent revival of one in the style of Carmen Miranda in "Hooray for Hollywood" last June), "Dr. Teddy" also carries this over into real life. He is Director of Music and Organist at Saint Mark Presbyterian Church in Rockville (following in the footsteps of his sidekick Jim Holloway!); Associate Organist at Holy Spirit Catholic Church in Forestville; Assisting Organist at the University of Maryland Chapel; accompanist at Christ Episcopal Church, Washington Parish, Capitol Hill; and accompanist for the Montgomery County Masterworks Chorus, the Prince George's Choral Society, and in the voice studio of Associate Professor Leon B. Fleming at the University of Maryland (where he plays at being a half-time secretary in the music office), besides GMCW....!

PHILIP M. ROGERSON, VOCAL COACH

Phil Rogerson, GMCW's resident vocal coach, is a private teacher of voice and piano in Washington and Maryland. He is a graduate of West Virginia University, where he received a bachelor's degree in music education and a master's degree in music.

Phil is active in many local music organizations, and has served as president of the Southern Maryland Choral Society, the Choristers' Guild and the Prince George's Music Teachers Association. He was the founding director of Gentlemen Quarterly, GMCW's barbershop ensemble.

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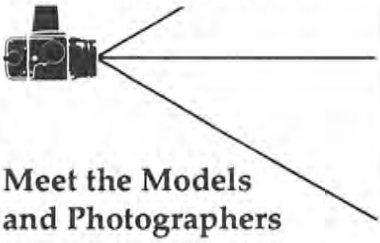

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ROBERT HAHN, SIGN LANGUAGE ARTIST

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

Bob has been GMCW's resident interpreter and sign language artist since its first concert in 1982 and has been a guest artist with the Los Angeles, New York City, Boston and Atlanta, gay men's choruses and has worked with the Windy City Gay Chorus. Most recently he signed for the Gay and Lesbian Chorus' production of "That's What Names Are For" a benefit for the Names Project. (Bob was one of the interpreters for the unveiling of the quilt at the March on Washington.)

He works for Deafpride, a nonprofit organization for the deaf, as the Skill Development Specialist and staff interpreter.

Michael Rivard, Director/Choreographer, A Few Good Men

Michael has been working with GMCW's song-and-dance ensemble since their reemergence at the June 1985 Pops Concert, working on both the choreography and music arrangements. He has studied tap, jazz, ballet, and modern dance, as well as, the piano and voice. Since moving to the DC area in 1976, he has been a featured soloist with the Great Falls Dance Company, and has performed at Glen Echo, Wolf Trap, the Sylvan Theatre, the Renaissance Festival, and the Old Post Office Pavilion. Michael is also a teacher/member of The Fred Astaire Perfroming Arts Association, Inc., based in Miami, Florida.

Members of A Few Good Men are:

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GAY MEN'S CHORUS OF WASHINGTON

Now in its eighth season, the Gay Men's Chorus of Washington was founded under the direction of Dr. James Richardson, ten days after the San Francisco Gay Men's Chorus took the Kennedy Center by storm on its national tour in June 1981.

In June 1986, GMCW marked the fifth anniversary of that event with its own acclaimed Kennedy Center Concert Hall debut. Under the direction of Bruce Trinkley since January 1984, GMCW has grown into a popular and widely-respected ensemble. It is a diverse group of men committed to entertaining with musical excellence in the spirit of gay pride. Since 1985 the Chorus has won more than $32,000 in Grants-in-Aid from the D.C. Commission on the Arts and Humanities. GMCW's corporate body, Federal City Performing Arts Association, is a non-profit organization incorporated in Washington, D.C.

In addition to its regular season, the eighty-member Chorus has performed for Mayor Marion Barry, the Human Rights Campaign Fund, Parents FLAG, Gertrude Stein Democratic Club, Metropolitan Community Church, Bet Mishpachah, the D.C. Eagle, and Gamma Mu. It appeared at the National Theatre in honor of Dr. Martin Luther King Jr.'s Birthday, and produced benefit concerts for the Whitman-Walker Clinic and the Wolf Trap Farm Park for the Performing Arts.

A member of GALA Choruses, GMCW participated in the GALA Festivals held in New York City in 1983 and Minneapolis in 1986, and will travel to Seattle in 1989 for GALA Festival III. In 1985 GMCW was host to the annual GALA Managers and Directors Conference.

Previously GMCW has hosted gay men's choruses from New York, Los Angeles, and Seattle; and the Windy City Gay Chorus. Last year's accomplishments were marked with performances at the National March on Washington where GMCW joined the Denver Women's Chorus at Constitution Hall as a guest of the Lesbian and Gay Bands of America. The Chorus flew to Miami in February to sing in a benefit concert hosted by the Gay Men's Chorus of South Florida, also featuring the Atlanta Gay Men's Chorus.

The 1988 concert season began with two performances on the weekend celebrating the March On Washington. GMCW sang at the National Cathedral for the inter faith service and at the Lisner Auditorium concert marking the anniversary of the March.

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ABOUT THE MUSIC
PROGRAM NOTES

By Bud Folts

Sit back and enjoy a sampling of the genius of American musical composers. We hope you enjoy.

The Last Words of David: Randall Thompson (1899 - 1987).

Thompson had a long association with the Boston Symphony Orchestra and especially with its summer festivals at Tanglewood in Lennox in western Massachusetts. "The Last Words of David" was commissioned as a twenty-fifth anniversary tribute to the director of the Boston Symphony Orchestra, Serge Koussevitzky. It had its premier on 12 August 1949. The text is taken from the 12th Chapter of II Samuel in which David predicts the coming of Jesus, born of a virgin.

Old American Songs: A collection of songs by Aaron Copland (Born 1900).

While Copland has experimented in many styles and forms, he has essentially remained loyal to traditional American themes and music. Probably most widely known for his "Appalachian Spring," Copland also did an independent setting for its beautiful Shaker hymn - "Simple Gifts." During the 1940's and 1950's, Copland set a wide variety of 19th century melodies for vocal ensembles. These included hymns like "Shall We Gather At The River," political and campaign songs, and even minstrel show songs like "Ching-A-Ring-Chaw."

Carnival Song: Walter Piston (1894-1976).

Piston is remembered today for his extraordinary teaching career at Harvard (1926-60) where his students included Daniel Pinkham and Leonard Bernstein. He composed eight symphonies, several concerti, sonatas, and songs. By style, Piston is a kind of neo-classicist using traditional forms and generally tonal music. He had a genius for counterpoint and did occasionally make modest use of dissonance. Several of Piston's books on music are still standard college texts. The

delightful "Carnival Song" had its first performance in 1938.

The War Prayer: Bruce Tinkley, words from Mark Twain's "The War Prayer."

"The War Prayer" is a major new work by GMCW director Bruce Trinkley. The text has an amazing universality so that it is not specific to any particular historical event. Twain conveys the conflict between the sense of patriotism and of potential personal loss of families who send off sons knowing they are doing the right thing, but not without heavy hearts.

Trinkley's setting is especially interesting and complex and combines sung portions with spoken word by a narrator. This is the first performance of this work in Washington.

Dames At Sea: Jim Wise. (Notes were contributed by Michael Rivard.)

The 1930s, as everyone knows, were hard times. With the stock market crash and the ensuing Great Depression, ruined financiers were throwing themselves out of windows in cities across the U.S. with buildings more than two stories high, big businessmen were reduced to selling apples on street corners, and in rural America spunky young housewives were baking apples into pies which crafty tramps stole from the kitchen windowsill. That, more or less, is the way things really were. Ah, but not so in Hollywood.

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In Hollywood (dream-doctor to a ragged nation) the worst that could happen in the movies was the loss of the theatre by a manager-producer just before the opening of his big show or apparent loss by a frail of her fella. Mr. and Mrs. America, as well as the sailors on all those ships at sea, scraped together their pennies and indulged themselves in these movies, knowing full well the movies were hokum, but a hokum of hope and escape.

The success of the little Star Tar from Centerville in "Dames At Sea" is rivaled only by the triumph of its creators, director and cast, though it certainly was not an overnight success. In fact, it took the writers, George Haimsohn and Robin Miller (book and lyrics) and Jim Wise (music), nine years to get the show on the boards. The trio met in the early fifties in New York where they had all come to seek their theatrical fortunes. They had one thing in common: a passion for the movies of the 30's, which were their entertainment diets as kids. Thoroughly steeped as they were in the lore and love of the period, it took them only five weeks to write the original version of "Dames At Sea." However, it was not until the summer of 1966 that Ruby and Company finally found an audience, and then it was for a one-act version in a tiny cafe in Greenwich Village. The show, which included cast members Bernadette Peters and David Christmas even then, was a smash hit and ran for thirteen weeks. the cast and writers were supported by passing the hat, and, they recall, one week there was a grand total of $8.79 for everybody. During the summer run, "Dames" was expanded to two acts and finally opened on a real stage on Decem-

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ber 20, 1968, to rave reviews.

Words He Doesn't Say: Music by Keith Herrmann, lyrics by Barry Harman from the Broadway play *Romance, Romance*, arranged by Bruce Trinkley.

Perhaps no team of collaborators ever has more confusing names than Herrmann and Harman, composers of the new musical *Romance, Romance*. The importance of this fine new show may not yet be appreciated. For one thing it gives a lie to the notion that the only musicals that can make it on today's Broadway are English imports. It also has a considerably more traditional feel than one expects in current musical comedy. *Romance, Romance* is proof that musical theatre is alive and well.

No One Is Alone: Stephen Sondheim.

Each of Sondheim's musical has had some unusual or original feature - the rather strange premise of anyone can whistle, for example doomed some superb music to a kind of semi-oblivion. *Into The Woods* is an ingenious interweaving of several childhood tales - **Jack and the Beanstalk, Red Riding Hood, The Baker's Wife**, etc., but it is really a kind of fable for adults. "No One Is Alone" is here performed in a new arrangement by Larry Moore written for the New York City Gay Men's Chorus.

Songs from Huck Finn: Kurt Weill (1900-1950), lyrics by Maxwell Anderson. A collection of three songs from *Huckleberry Finn*.

Mark Twain is represented at these concerts by two very different texts. The three songs from *Huckleberry Finn* are particularly delightful. In "The Catfish Song" the two boys plead with the fist to bite on their lines because they are hungry.

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"Apple Jack" is a kind of paean to moonshine and its delights.

Kurt Weill is universally remembered for his T*hree Penny Opera* written in collaboration with Berthold Brecht. When the Nazi's took over in Germany Weill's days were numbered and eventually he made his way to America.

Ellington Cantata: A collection of songs written by Edward Kennedy (Duke) Ellington (1899-1974).

Ellington first rose to prominence as a jazz pianist. He also introduced a larger (though not necessarily big) band in which individual soloists would pick up parts of the melody and do their own variations. Nearly all of Ellington's music is jointly credited to musicians who played with him. "Day Dream," for example was a collaboration with Billy Strayhorn. In the five arrangements by Bruce Trinkley, we see the considerable rhythmic and melodic variety of which Ellington was capable.

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BEHIND THE SCENES

By Jim Carey

As a member of the GMCW support staff, I have not only been involved in the production of our concert, but I have had the opportunity to observe first-hand the contributions of the many dedicated people who make it possible for "LIGHTS, CAMERA, ACTION" at those concerts.

The music library is the repository of all the Chorus' music. Michael Cunningham, our able librarian, with the assistance of Gerry Soucy, handles this formidable task of cataloging, distributing, and retrieving the music the Chorus uses in the course of a season.

Of course, a concert is not a concert without an audience. Steve Herman has the difficult task of getting the tickets to our wonderful audience: Capital Club members, season subscribers, chorus members' family and friends, telephone and mail orders. He also works closely with Lambda Rising and Ticket Place. This is a season-long job, involving mailings and data management.

Many other activities happen behind the scenes; Scott Pierce is Advertising Sales Manager, Eric Korpon is Executive Producer, and Jerry Carpenter handles Media and Publications. In addition, on a rotating basis, for each concert we have a concert producer, lighting director, stage and house managers, and numerous volunteers who help us usher and set up and break down the sets.

Perhaps the most important job behind the scenes, and the one that takes considerable dedication and expertise, is that of production manager. Michael Bohn, a first tenor with the Chorus since its beginning, literally "owns" the title of production manager for all our concerts.

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Behind The Scenes (cont.)

Michael has a background in music, theater, and production that includes University Children's Theater in River Falls, Wisconsin and "Kids From Wisconsin," a musical singing group. In 1974, he was selected for the Armed Forces Bicentennial Band and Chorus, both as a singing member and as their audio technician. In 1976 he transferred to the U.S. Army Chorus where he sang and was involved in production until he left in the Army in 1979.

Michael lives in Virginia and is a self-employed locksmith, carpenter, woodworker, builder, and jack-of-all-trades. He also is the building manager for Levine School where the Chorus rehearses on Sunday evenings.

Without his imagination, dedication, and tireless efforts, the Chorus productions would indeed lack the professional style and pizzazz that have become a hallmark of the GMCW.

Thanks to Michael and all the hard working support staff for their didication to the Gay Men's Chorus of Washington; we salute all the people who work *Behind The Scenes*.

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The Capital Club is the fund raising and support arm of the Gay Men's Chorus, our Angels-in-Residence. 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 a premier fan club.

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 (or people) for whom the Capital Club is looking. If so, additional information is available from the Capital Club, c/o FCPAA, Inc. P.O. Box 57043, Washington, DC 20037.

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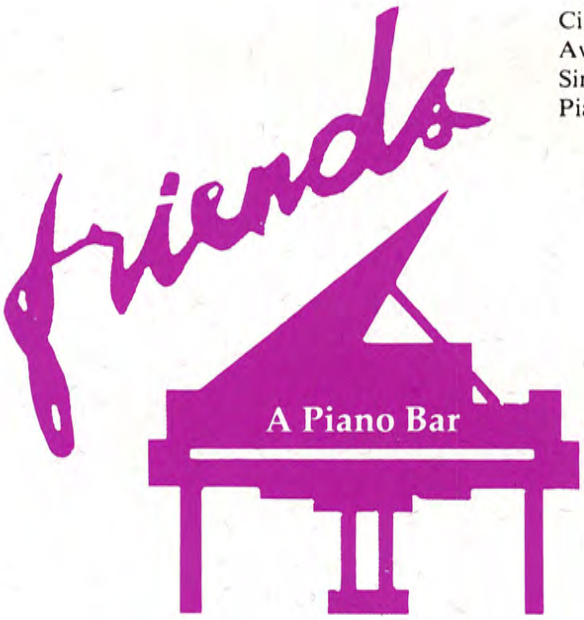

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