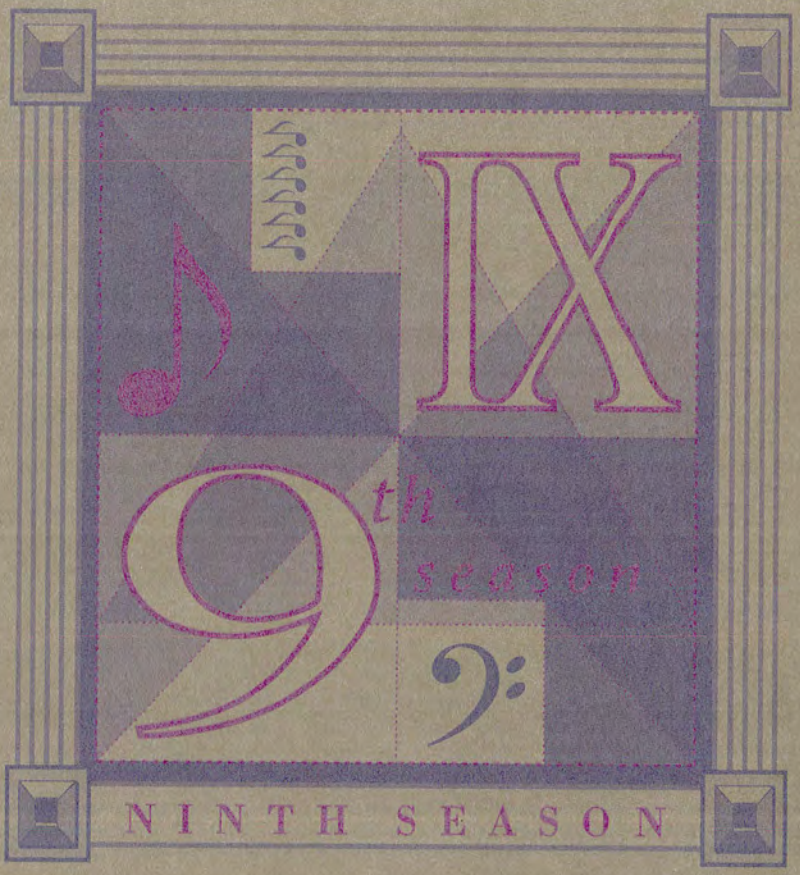

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Robert Barney, Music Director

with special guests

Denver Gay Men's Chorus

Jeffrey J. Harms, Artistic Director

&

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

James Holloway, Music Director

together at

SYMPHONY HALL

March 9, 1991

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The use of recording or photographic equipment during the performance is strictly prohibited. Please be sure to turn off your electronic watch or pager for the duration of the performance.

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To Our Audience

The plan seems easy. Bring a chorus from the north, and a chorus from the west, to join a chorus in Washington DC for a concert, and then move the whole bunch to Boston to do the same thing over again the next night. Actually it is a simple plan but a lot of hard yet rewarding work. We have been busy preparing for approximately 200 guests, making housing arrangements, planning meals, parties, transportation (300 singer on the T from Logan to downtown), coordinating flight arrangements, and yes, the concert planning.

Actually, planning and preparing a concert like this is challenging but fun. As each director is used to programming for local audience and chorus, this concert involves the merging of three styles.

The event was conceived as a entity so that the whole concert could be performed in both cities without any changes, yet with the expression of individuality in our own chorus sets. Directors visited other choruses for rehearsals to augment the musical interaction and combined rehearsals were held in Washington DC. I have thoroughly enjoyed working with Jeff and Jim on this project, and I am sorry to have to pass it into the status of *fond memory*.

Although we have been busy preparing for this concert in the bleakest season here in New England, the joy and fellowship of singing together and looking forward to welcoming our brother choruses, makes the weeks fly by. There is something wonderful about standing proud, openly gay, singing shoulder to shoulder with men from other cities, different, with a common purpose.

I hope that as you sit in this wonderful concert space, with all of its history and beauty, you can join in our excitement at being here sharing our music with you.

Robert Barney
Music Director

Boston Gay Men's Chorus Auditions

Robert Barney, Music Director

Wednesday, March 13, 1991, Arlington St. Church, 7-10pm

Auditon for our Pride concert with Carol O'Shaughnessy. Performance on June 9, 1991 at Jordan Hall at New England Conservatory. We will also be performing with the Denver Women's Chorus on Wednesday, June 26.

The audition consists of singing a familiar song, sight-reading plus a written questionnaire. First tenors are especially encouraged to apply.

Call 617-247-BGMC for an appointment

The Boston Gay Men's Chorus

The Boston Gay Men's Chorus, under the leadership of Music Director Robert Barney, is currently celebrating its ninth season. The ensemble is a 100-voice, community-based chorus committed to musical excellence. The BGMC seeks to enhance the cultural richness of Boston and New England and to provide a positive, affirming image of the gay and lesbian community.

The Chorus presents a subscription series of 3 performances each year. The 1990-1991 season includes Holiday concerts at Jordan Hall on December 16 and 18; a Symphony Hall performance on March 9 with brother choruses from Washington, DC, and Denver; and a June 9 Pride concert with vocalist Carol O'Shaughnessy in Jordan Hall. Also the BGMC makes numerous appearances throughout Boston and New England at special events with other groups.

Recent highlights include a debut appearance at historic Symphony Hall, the first openly gay organization to perform there; 2 concert performances of The Flying Dutchman with Boston Lyric Opera; an appearance in Heartstrings; and a standing room only concert for the American Guild of Organists National Convention. The Boston Gay Men's Chorus has performed throughout New England and from coast to coast, having sung at New York's Avery Fisher Hall; Orchestral Hall, Minneapolis; and Meany Hall, Seattle.

The BGMC sings a diverse repertoire of music encompassing virtually all periods and styles. The Chorus is especially committed to the creation and advancement of new works and regularly commissions music from composers such as Daniel Pinkham, Jeffrey Brody, and Alice Parker. The BGMC has also given local premieres of new works by Ned Rorem, Conrad Susa, Stuart Raleigh, and David Conte.

The Chorus is a member of the Gay and Lesbian Association of Choruses (GALA), an international organization of over 75 men's, women's, and mixed-voice choruses. Auditions for the Boston Gay Men's Chorus are held 3 times a year, generally in September, January, and March. The organization also actively seeks non-singing members to join its family and assist in the management and growth of its operations.

BOSTON GAY MEN'S CHORUS

tenor 1

John Ambrose, Daniel-John Aylward, Jay Baer*, David Barnas, Earl E. Dimaculangan, Jeffrey Ford*, Scott Garvin, Greg Gorman, Ken Gullotti, Craig Hickman, Gerry James Larry Kaplan*, David C. Lee, Dan McHugh*, John R. Poirier, Robert L. (Rab) Sherman, Keith Wallace*

tenor 2

Glenn Anderson, Everette Brewer* ,David M. Brillhart, Butch Chilton, Thomas J. Choinski, Peter Clarke*, Andrew G. Compaine, Joel Davidson*, Bob Ebersole, Courtney Furno, Craig M. Hansen, Ron Hersom*, Sean Hoskinson, Joseph Kurosz, Marcel LeBlanc, Christopher Ludwig, Robert Munafo, Tom Regan, Denis M. Reidy*, Stan Sack, Vincent Su, David Warren

baritone

Jim Anderson, Alex Baker, Calvin Beckett, Randy Bott*, Jimmie Bucci, Laurence E. D. Collopy, Joseph DiSalvatore, Ronald Downing, Karl Fleuckiger, Jim Fritz, Steve Hardy* , John Hooker* , Curt Johnson, Michael Kasper, James M. Keating, Daniel Laukaitis* , Bud Murphy, David E. Mynott, John O'Neil, Larry Poitras*, Todd Simon, Dan Staub, Joseph R. Stein*, John Strumwasser, Jim Taber, Floyd Thomson, Wayne R. Vanier, Bill Williamson

bass

Richard Arsenault, Harry Baldwin, Robert D. Blum, Ronald Bredesen, John Brown, John G. Bryant, Craig Capone, Mike Cartledge, Danny Clenott, Michael J. Cote, Mark Daggett, Jim Dillon, Wayne Drake, Joel Friedman, Gary Griffiths, Stephen F. Houldsworth*, Eric K. Johnson, Jerry Morgan, Chuck McKenzie, Gordon Pooler, Corey Smith, Douglas W. Smith*, Steven Smith, David R. Stachelski, Walter Thoms*, Shawn Towle

associate members

Harold Bingham, David Cutler, Jim Cyphers, Jeff Flemmings, Ned Goodhue, Alan Hartwell, Nardy Henigan, John J. Homko, Paul Kukie, Greg Mailloux, Mike Mikowski, Dominic C. Montuori, Jim Newman, Craig S. Thomas

in memoriam

Richard Brummett, Dan Gage, Fred Lange, Joe Molloy, Bud Perry, Dominick Roca

* denotes leave of absence

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926-4289

Robert Barney

Music Director

As Music Director of the Boston Gay Men's Chorus since 1985, Robert Barney has directed numerous successful performances in Boston's Jordan and Symphony Halls and across the country at Lincoln Center's Avery Fisher Hall, New York; Orchestra Hall, Minneapolis; and Meany Hall, Seattle. Under his leadership the group has grown and matured musically and increased its membership and audience significantly, now playing an important role in Boston's musical life.

Mr. Barney also holds the position of organist and choir director at St. Stephen's Episcopal Church in Cohasset, Massachusetts, and teaches piano, organ, and voice.

A Boston resident, Robert earned degrees from Concordia College in Bronxville, New York, and the New England Conservatory of Music. He studied organ with Robert Owen, Frank Taylor, and Yuko Hayashi and choral conducting with Ralph Schultz, Donald Teeters, and Joseph Flummerflet. Since 1976 Mr. Barney has served as organist and choir director for churches in New York and Massachusetts, developing an awareness of the strengths of volunteer choral groups and a sensitivity for the capacity for music to enrich and unify a community.

As an active recitalist Mr. Barney has played demonstration recitals for the Organ Historical Society and the American Guild of Organists. He has been featured on recital series at Methuen Music Hall, Trinity Church at Copley Square, and Boston's historic Old West Church. Also he has played organ and harpsichord in solo and ensemble performances throughout the country.

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

It's the celebration of a decade! And what a decade it's been! The beginnings were humble; the growth, phenomenal! From a handful of eager Gay men banding together in June of 1981 to the ensemble of over 110 men you see tonight, the Gay Men's Chorus of Washington, D.C. takes its place as a highly respected musical and cultural institution in the Nation's Capital.

From a political city is sure to come political stature, and that of GMCW has also grown considerably. On January 2, Mayor Sharon Pratt Dixon acknowledged the chorus in her inaugural address:

> "To walk down 18th Street in Adams-Morgan is to see the richness of a hundred different cultures at play. ...
> We speak Spanish, Korean, Hebrew and Farsi. We dance the Electric Slide and we sing in the Gay Men's Chorus. ...
> We are a community reflecting the new diversity that is America."

By now, our regular audience can practically recite from memory the many achievements GMCW has recorded in our first decade: from receiving the 1989 Mayor's Arts Award for Excellence in an Artistic Discipline to spirited participation in numerous local community events such as the Washington Cathedral's Episcopal Caring Response for AIDS service, the annual AIDS Walkathon, political fundraising events, the 1987 March on Washington Concert, the Kennedy Center Open House, Monday Night At The National Theater, and Martin Luther King, Jr. birthday celebrations; and benefit concerts for Wolf Trap Farm Park and the Whitman-Walker Clinic; from active participation with the international GALA organization to special performances with over a dozen GALA member choruses across the United States and Canada.

The list goes on and on. But none of these accomplishments could have come to pass without the dedication of more than 300 men and women who have been a part of the GMCW family during the past decade. But our joy is tempered by the loss of at least 21 of our brothers who are no longer here to share in this celebration.

The Federal City Performing Arts Association (FCPAA) and the Gay Men's Chorus of Washington, D.C. (GMCW), are supported in part by grants from the District of Columbia Commission on the Arts and Humanities and the National Endowment for the Arts, a federal agency.

GAY MEN'S CHORUS OF WASHINGTON D.C.

tenor 1

Michael G. Bohn, Fred Boykin*, Peter Brayton*, Joe Cannon, Robert Scott Carr, Patrick Michael Devine, Kevin W. Doss, Doug Mitchell, James W. Moore, Van L. Neel, Gary M. Regan, Robb Rexroth,Ric Thomas Rice, George Rogers, Philip M. Rogerson, Jim Stanko, Glenn Stover, David F. Streit, Jeffrey C. VanLuyn, Arie B. Venema, Robert G. Wicks, Robert Wonneberger

tenor 2

Bill Barry, Thomas Bell, Roger C. Bergstrom, Jerry Carpenter*, Daniel Coombs,Steve Crutchfield, Stanley D. Drake, Daniel J. Duch, Gary M. Durnan, C. Roger Edens, Rod Fiorito, Michael Goldblatt, David W. Holmes, Alex C. Kiebenow, Steven Kopstein, David Lindsey, Tim McDonough, Tom McRoberts, Jim Meany*, Mitcheal Metzner, Ron O'Leary, Len Padgett*, Fred Poggemeyer, Steve Reed, David Robinson, John Rutkowski, Jeffrey Shaw, Paul Siegel, David W. Sisson, Dennis C. Swick, Juan Washington, David Williams, Verlin Kristjan D. Yenzer

baritone

C. Michael Baker, Steve Bishop, Jeffrey Buhrman, Bo Bullock, Larry Cohen, Joe Contardo, James F. DeRoma, David M. Dolecki, Bradley E. Gabel, Thom Gibb, Christopher M. Grieder, Joseph S. Hancock, Johnny Henderson, Stephen K. Horn, Larz f. Kremer, Jeffrey Lee, Darrell L. Lewis, Michael Lewis, W. Myron Maye, Martin G. Murray, Falle Nelson, Kenneth C. Ossman, Scott Pierce, Harry B. Powers, John Quinones, Jr., Ed Ratcliffe, Michael S. Resnick*, Alan Christopher Roberts, L. Wayne Rogers*, H. Laurence Ross, Michael B. Smith, Casper E. Uldriks, John Weibel, Robert "Terry" Woll, Bob Yeargan, Bill Younce

bass

Jim Carey, David Cooper, Michael DiPaula, Richard Dorr, Bob Dragoset, Bill Hunnicutt, Dan Kaufman, William Kranick, Tom Lester, Jim Lopresti, Phil Marti, Charles A. McClelland*, Charles F. Merk, James Murphy, Steve Pflasterer, Dickie Popp, Kevin M. Quigley, Michael Reynolds, Rick Rosendall*, Peter E. Scott, Ernie Smith

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in memoriam

Chuck Bailey, Ted Butler, Thomas W. Dudley, Robert Edwards, Rich Fromm, Peter Griffith, Jim Hix, Gary L. Janus, Jim Jochen, Steve Maddox, Leonard Matlovich, James McCann, Mark Jay Mennel, Phil Moss, Ron Paglia, Dennis Quinn, R. J. Quinn, Ray Siefert, B. J. Sobus

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Music Director, GMCW

James Holloway has quite a varied musical background and an eclectic taste in music. His performances as pianist, accompanist, and conductor range from playing Brahms and Stravinsky at the Kennedy Center to conducting musicals such as Evita and A Chorus Line at the University of Maryland. Jim is also a recitalist who has gained recognition in this country and in England for his lecture-recitals of the piano works of Tobias Matthay, and English piano pedagogue at the turn of the century.

While on a bassoon scholarship, he earned a piano performance degree with honors from the University of South Carolina. His performing experience includes solo and orchestral music, chamber music, choral ensemble, and marching bands.

In graduate school at the University of Maryland, Jim studied piano with Stewart Gordon and Nelita True. He played in master classes at the Maryland Piano Festival for several famous pianists including Jorg Demus, Moura Lympany, and Malcom Frager, and has studied the art of accompanying with Martin Katz. He coached the opera program while studying the art of accompanying singers with coach/accompanist Martin Katz and he learned the musical mechanics of opera and musical theater from Gregg Tallman (who was later the director of the San Francisco Gay Men's Chorus). Jim received his Master's degree in 1978.

Jim works for the Library of Congress as a copyright examiner for the performing arts and was listed in the 1985 edition of Outstanding Young Men in America. He also serves on the board of directors of the Gay and Lesbian Association of Choruses.

Gamaphobia

Denver Gay Men's Chorus

Like numerous gay community choruses, the Denver Gay Men's Chorus, which was founded in 1982, serves as a continuing presence of achievement and pride within the gay community and as ambassadors to the community at large, to civic groups, and to other cities throughout the country.

DGMC has performed in concert with brother Choruses in Alice Tully Hall at New York City's Lincoln Center, in Orchestra Hall at Minneapolis and also in Chicago in their Orchestra Hall. In July of 1989, the Chorus joined with 44 other choruses in the GALA Choruses Festival 3. Most recently, the Chorus was honored to have been invited to participate in the production of Heartstrings at the Paramount Theatre.

The Chorus has commissioned works by various composers, including Jean Berger, Christopher Priolo, Larry Moore, Dean X Johnson, and Sam Lancaster. The Berger commission was funded by a grant from the Denver Commission on Cultural Affairs. In 1989 the Chorus joined with four other gay men's choruses, including the BGMC, to commission a new work by noted composer and arranger Alice Parker.

The Denver Gay Men's Chorus has invited Diane Schuur to perform with us at a very special performance for the opening of the new theater at the Denver Center for the Performing Arts, in November of 1991.

The Denver Gay Men's Chorus is a founding member of the Gay and Lesbian Association of Choruses (GALA) and has been selected to host its 1992 national festival, which will bring together over 3,500 musicians to Denver from the United States, Canada, and Europe.

DENVER GAY MEN'S CHORUS

tenor 1

Charles A. Augenbaugh, Harry Barnes, Ric Barnes, Terry Bierwiler, Brian K. Brown, Daniel J. Chaney, Rob Clifford, Mike Duran, Douglas Foreman, David Hardesty, Jim Hall, Dan Jonas, Ernest M. McBride, Rick Miller, Jim Myers, Rob Nunez, Brian W. Ogden, Brian Orcutt, Sylvester Reza, Dennis Roling, David M. Sommers, Thomas Souther, Bryan Thomas

tenor 2

Mick Barnhardt*, James A. Campton, Levi P. Decastanon, Lanny Dick, Andy Downing, Mark Esterl, Roger V. Freeby, Rich Geraghty, Andrew Gerber, DL Guenin, Jacques Hennig, Ryan Kennedy, Harry LaBarr, James David Lackner*, Rob Lowe, Randy Macy, Jim Marcellus, Rete McGill*, Carl McNew, Steve Mills, Kent B. Owens, Jose R. Quinones, Theodore D. Shinn, Bill Smith, Nick Snakenberg, Jim Stalley, Bruce Stapleton, Ron Wilcoxson, David Williams

baritone

Michael Biere*, Brian Bowers, John Coxhead, Dennis Davis, Everett Davis, Brian C. Dolibois, Peter Gross, John M. Gruhler III, Jeffrey Haddox, David R. Hale, Jamie Henderson, Malcolm Hillman, Kelly J. Hughes, M. Wesley Johnson, Alex Longoria, John Marsh, Donald McMaster*, Tim Moore, Rick Norton, Brian O'Neill, Nolan Oltjenbruns, Rick Penland, Robert J. Pletcher, Tom Shields, Timothy R. F. Starr, Jim Stevens, David Verdun, Jeffrey Wagner, Frank Wilms

bass

Lewis Abney, David Alessi, David W. Dowler, Richard Fundom, Steve Hunter, Douglas Miller*, Stuart Naegele, Robert Parker, Jim Peck, John Stine Penman, Andy Schwartz, Michael D. Serfass, Hugh Shields, Brett Shultis, Philip Stineburg, Vern J. Tuttle, George Ware, Dennis Wenzel, Richard N. White*

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Artistic Director, DGMC

Mr. Harms has been Artistic Director of the Denver Gay Men's Chorus since January 1985. He holds a Bachelor of Music degree from the University of Colorado at Boulder, with a double major in voice and organ. In addition to organ performances and recitals in the Denver area, his vocal experience includes appearances with the Brico Symphony, Opera West, and the Denver Symphony Chorus. Most recently he has prepared the symphony chorus for Le Festivale and in January 1991 he directed the 120 voice Arvada Chorale. Outside of his musical life, he designs programs for database management, word processing and other software for his family-owned computer business.

Symphony Hall
March 9, 1991

BOSTON GAY MEN'S CHORUS

Psalm 100 ..... *Jeffrey Brody*
(commissioned for the Boston Gay Men's Chorus)

Down an Amherst Path ..... *Daniel Pinkham*
Text by Emily Dickinson

I. A slash of Blue
II. The Birds begun as Four o'clock
III. A Bird came down the Walk
IV. Bee! I'm expecting you!
V. A curious Cloud surprised the Sky
VI. It was a quiet way

(commissioned by the Boston Gay Men's Chorus)

Geist der Liebe ..... *Franz Schubert*

The Great Peace March ..... *Holly Near*
arr. Dennis Coleman

GAY MEN'S CHORUS OF WASHINGTON

Song of Democracy ..... *Howard Hanson*

Free ..... *Judy Quay*
Brian Hurst
Michael Orland
arr. Gary Simmons

Before Stonewall ..... *Tom Wilson Wienberg*
performed by POTOMAC FEVER, Jeffrey Buhrman, Director

Anthem ..... *Benny Anderson*
soloist: Ric Rice
Tim Rice
Bjoern Ulvaeus
arr. Bruce Trinkley

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To all those who have contributed to the success of this evening's festivities including the pre-concert reception, concert, and post-concert party:

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Ray Brackett
Kevin Cathcart
Margie Chebotariov
Gary Cohen
Ralph Dart
Mike Duffy
Neil Gray
Steve Houldsworth
Larry Kessler
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Dominic Montouri
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Carol O'Shaughnessy and Ken Stanton for their Sundays at 8:00 benefits for the Boston Gay Men's Chorus.

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Boston Gay Men's Chorus Pride Concert

with special guest, Cabaret Entertainer

Carol O'Shaughnessy with Ken Stanton

ONE PERFORMANCE ONLY!

Sunday, June 9, 1991 • 8 PM

(One Day After the Pride March)

Jordan Hall at New England Conservatory

(across from Symphony Hall)

The Boston Gay Men's Chorus will perform its tenth annual Pride Concert with Cabaret Entertainer of the Year (1990) Carol O'Shaughnessy. The program features music to celebrate Gay Pride and the diversity of the lesbian and gay community.

If you're not receiving *Intermission*, the newsletter of the Boston Gay Men's Chorus, fill in the form below, and we'll be sure you receive the next issue. You need not order tickets to receive the newsletter.

Mail to:
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Esperanto ..... *Joelle Rabu*
J. Douglas Dodd
arr. Willi Zwozdesky

You Are the Light ..... *Dusty Hughes*
soloist: Jim Moore *Joe Brooks*
arr. Gary Simmons

INTERMISSION

DENVER GAY MEN'S CHORUS

A Jubilant song ..... *Norman Dello Joio*

God Bless America ..... *Samuel B. Lancaster*

Wondrous Love ..... *Samuel B. Lancaster*

An American Hymn ..... *Lee Holdridge*
arr. Jeffrey Harms

COMBINED CHORUSES

Festgesang an die Künstler ..... *Felix Mendelssohn*
Robert Barney, Director

Singin' to the World ..... *Barry Manilow*
Jeffrey Harms, Director arr. Mark Reise

(commissioned by the Windy City Gay Men's Chorus)

The Testament of Freedom ..... *Randall Thompson*
James Holloway, Director

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Boston Gay Men's Chorus Auditions

Robert Barney, Music Director

Wednesday, March 13, 1991, Arlington St. Church, 7-10pm

Auditon for our Pride concert with Carol O'Shaughnessy. Performance on June 9, 1991 at Jordan Hall at New England Conservatory. We will also be performing with the Denver Women's Chorus on Wednesday, June 26.

The audition consists of singing a familiar song, sight-reading plus a written questionnaire. First tenors are especially encouraged to apply.

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Program Notes

Psalm 100

Based on the success of his "Song of Songs," Jeffrey Brody was chosen to write the first memorial commissioned work for the BGMC. After the text was chosen and approved, Mr. Brody set out to create something which would cross cultural lines and reflect the diversity of the chorus and still rise to the occasion of an opening work for this concert. The music is invigorating and traditional and Mr. Brody's expert writing for the brass supports the text as a fitting tribute to Ronald Lacombe.

Down an Amherst Path

Commissioned and performed by the BGMC for its June 1989 concert period, this arrangement by Daniel Pinkham was dedicated to the Gay and Lesbian Choral Movement. The texts were chosen for their celebration of springtime in New England as well as for their life-affirming qualities.

The Text:

I.
A slash of Blue-
A sweep of Gray-
Some scarlet patches on the way,
Compose an Evening Sky-
A little purple - slipped between-
Some Ruby Trousers hurried on-
A Wave of Gold - A Bank of Day-
This just makes out the Morning
Sky.

II.
The Birds begun at Four o'clock-
Their period for Dawn-
A music numerous as space-
But Neighboring as Noon-

I could not count their Force-
Their Voices did expend
As Brook by Brook bestows itself
To multiply the Pond.

Their Witnesses were not-
Except occasional man-
In homely industry arrayed-
To over take the Morn-

Nor was it for applause-
That I could ascertain-
But independent Ecstasy
Of Deity and Men-

By six, the Flood had done-
No Tumult there had been
Of Dressing, or Departure-
And yet the Band was gone-
The sun engrossed the East-
The Day controlled the World-
The Miracle that introduced
Forgotten, as fulfilled.

III.
A Bird came down the Walk-
He did not know I saw-
He bit an Angleworm in halves
and ate the fellow, raw,

And then he drank a Dew
From a convenient Grass-
And then hopped sidewise to the Wall
To let a Beetle pass-

He glanced with rapid eyes
That hurried all around-
They looked like frightened Beads,
I thought-
He stirred his Velvet Head

Like one in danger, Cautious,
I offered him a Crumb
And he unrolled his feathers
And rowed him softer home-

Than oars divide the Ocean,
Too silver for a seam-
Or Butterflies, off Banks of Noon
Leap, plashless, as they swim.

Special Thanks To...

Chris Ludwig, *for designing tonights program book and cover illustration.*
Jim Clattenburg, *for designing our subscription series.*
Tony Siracusa and Stephen Burdick *for designing our concert poster.*
David Lee, *for organizing tonights program book.*
Eric Johnson and Gary Griffiths *for coordinating our exchange concert.*
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Neil Gray, *for consulting to our entire organization.*
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A special thanks to Courtney Furno for his assistance to the music director.

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IV.
Bee! I'm expecting you!
Was saying Yesterday
To Somebody you know
That you were due-

The Frogs got home last Week-
Are settled, and at work-
Birds, mostly back-
The Clover warm and thick-

You'll get my Letter by
The Seventeenth; Reply
Or better, be with me-
Yours, Fly.

V.
A curious Cloud surprised the Sky,
'Twas like a sheet with Horns;
The sheet was Blue-
The Antlers Gray-
It almost touched the Lawns.

So low it leaned-
Then statelier drew-
And trailed like robes away,
A Queen adown a satin aisle
Had not the majesty.

VI.
It was a quiet way-
He asked if I was his-
I made no answer of the Tongue
But answer of the Eyes-
And then He bore me on
Before this mortal noise
With swiftness, as of Chariots
And distance, as of Wheels.
This World did drop away
As acres from the feet
Of one that leaneth from Balloon
Upon an Ether street.
The Gulf behind was not,
The Continents were new-
Eternity it was before
Eternity was due.
No Seasons were to us-
It was not night nor Morn-
But Sunrise stopped upon the place
And fastened it in Dawn.

Geist der Liebe

Translation of Text:

Evening veils the meadow and grove in a lively twilight;
The star of Venus glimmers brightly where golden clouds draw across the sky.
The waves resound with the sound of slumber;
The trees whisper the evening's song;
The grass in the field flutters gently with the sylphen kiss of the spring breeze.
The spirit of love rises, where the merest pulse of creation stirs.
In the stream where waves flow into waves.
In the grove where one leaf follows another.
Oh spirit of love, you must lead the youth to his chosen one;
The beloved's gaze of live illuminates the earth with heaven's light.

Song of Democracy

Songs of freedom have been sung ever since humankind learned freedom's value. In recent centuries the concepts of freedom and the democratic process of government have converged, thus setting the stage for the sweeping events of our time. The fall of European totalitarian regimes, the re-unification of Germany, and the freedom protest movements in China, the Soviet Union, and South Africa illustrate the power of these ideas to move nations. As more individuals voice their claim to a full place

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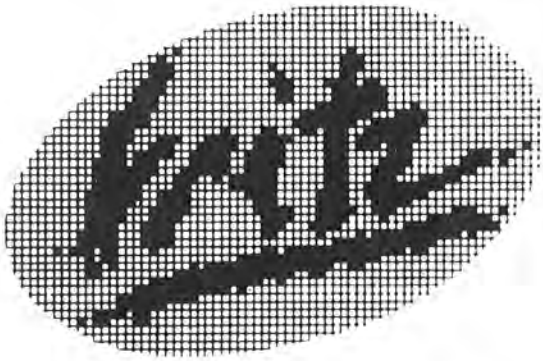

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in society, we also see freedom in personal terms as well as political terms. Our music tonight is about freedom in its variety ranging from an individual's desire for freedom in the soul to the hope of nations.

Set to words of the nineteenth-century poet Walt Whitman, Howard Hanson's "Song of Democracy" was dedicated to "the music educators of America" on the occasion of the 100th anniversary of the National Education Association and the 50th anniversary of the Music Educators National Conference. Long associated with the Eastman School of Music, Hanson is best known for Symphony No. 2, "The Romantic," and for his recordings with the Eastman-Rochester Symphony Orchestra.

The Gay Men's Chorus of Washington performs the final portion of "Song of Democracy" beginning with Whitman's metaphorical exultation of democracy in terms of a great sailing ship. In 1989, ironically, the radio ship broadcasting to mainland China advocating democratic reform was named "Democracy."

The freedom suggested in the song "Free" is that of freedom from fear and the freedom to embrace an unknown future in the age of AIDS. Gary Simmon's arrangement for men's chorus, written for the GMCW, suggest that, in harmony, fear need not be faced alone.

From the off-Broadway show "Ten-Percent Review," "Before Stonewall" evokes the memory of pre-liberation gay life with its codes and its dangers. The song's dignity is revealed in the words "and we still found each other." "Potomac Fever" is an ensemble of GMCW and primarily performs a cappella popular music. Jeffrey Buhrman is the director.

"Anthem," the memorable patriotic song from the musical "Chess," was written by composers more famous for their international rock group ABBA. The words are a collaboration with Tim Rice of "Jesus Christ Superstar" fame.

"Esperanto" expresses the hope that nations will bridge the language barriers to mutual understanding. The Esperanto movement advocated use of a devised language which incorporates, as much as possible, words common to the major European languages, Today, it is mainly regarded as a noble effort towards international communication and cooperation.

"You are the Light" is from the recent London musical version of the 1939 classic from "Metropolis." The song offers an unabashed positive message in a quasi-gospel style. Its imagery of carrying the torch may border on cliche, but it is never-the-less a true lesson for each generation. "You are the future".

The Boston Gay Men's Chorus acknowledges that Lesbian and Gay people constitute a community of diverse interests. Advertisements in this program reflect this diversity. The presence of advertisements does not imply endorsement by our membership.

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

It's the celebration of a decade! And what a decade it's been! The beginnings were humble; the growth, phenomenal! From a handful of eager Gay men banding together in June of 1981 to the ensemble of over 110 men you see tonight, the Gay Men's Chorus of Washington, D.C. takes its place as a highly respected musical and cultural institution in the Nation's Capital.

From a political city is sure to come political stature, and that of GMCW has also grown considerably. On January 2, Mayor Sharon Pratt Dixon acknowledged the chorus in her inaugural address:

> "To walk down 18th Street in Adams-Morgan is to see the richness of a hundred different cultures at play. ...
> We speak Spanish, Korean, Hebrew and Farsi. We dance the Electric Slide and we sing in the Gay Men's Chorus. ...
> We are a community reflecting the new diversity that is America."

By now, our regular audience can practically recite from memory the many achievements GMCW has recorded in our first decade: from receiving the 1989 Mayor's Arts Award for Excellence in an Artistic Discipline to spirited participation in numerous local community events such as the Washington Cathedral's Episcopal Caring Response for AIDS service, the annual AIDS Walkathon, political fundraising events, the 1987 March on Washington Concert, the Kennedy Center Open House, Monday Night At The National Theater, and Martin Luther King, Jr. birthday celebrations; and benefit concerts for Wolf Trap Farm Park and the Whitman-Walker Clinic; from active participation with the international GALA organization to special performances with over a dozen GALA member choruses across the United States and Canada.

The list goes on and on. But none of these accomplishments could have come to pass without the dedication of more than 300 men and women who have been a part of the GMCW family during the past decade. But our joy is tempered by the loss of at least 21 of our brothers who are no longer here to share in this celebration.

The Federal City Performing Arts Association (FCPAA) and the Gay Men's Chorus of Washington, D.C. (GMCW), are supported in part by grants from the District of Columbia Commission on the Arts and Humanities and the National Endowment for the Arts, a federal agency.

Festgesang an die Kunstler, Op. 68

Translation:

The honor of mankind is into your hands entrusted,
O keep it well!
It dies with you!
With you it is immortal!
The holy magic of the arts is part of God's plan universal,
Which gently leads us to the ocean of God's great harmony.

Rejected by her epoch, unadorned Truth in Poetry will
shelter and find a home among the Muses' choir.
Whence in the splendor of her glory, Rendered more dread by
beauty's veiling,
She will arise on wings of music and vengeance take with
sounds of victory on her tormentor's crave ear,

O freest sons of freest Mother,
Strive ye to reach with firm fixed gaze.
The radiant seat of loftiest beauty,
seek not to vie for other crowns.

One thousandfold entwined courses of richest multiplicity,
Draw near, embracing all each the throne of lofty unity.

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Robert Barney

Music Director

As Music Director of the Boston Gay Men's Chorus since 1985, Robert Barney has directed numerous successful performances in Boston's Jordan and Symphony Halls and across the country at Lincoln Center's Avery Fisher Hall, New York; Orchestra Hall, Minneapolis; and Meany Hall, Seattle. Under his leadership the group has grown and matured musically and increased its membership and audience significantly, now playing an important role in Boston's musical life.

Mr. Barney also holds the position of organist and choir director at St. Stephen's Episcopal Church in Cohasset, Massachusetts, and teaches piano, organ, and voice.

A Boston resident, Robert earned degrees from Concordia College in Bronxville, New York, and the New England Conservatory of Music. He studied organ with Robert Owen, Frank Taylor, and Yuko Hayashi and choral conducting with Ralph Schultz, Donald Teeters, and Joseph Flummerflet. Since 1976 Mr. Barney has served as organist and choir director for churches in New York and Massachusetts, developing an awareness of the strengths of volunteer choral groups and a sensitivity for the capacity for music to enrich and unify a community.

As an active recitalist Mr. Barney has played demonstration recitals for the Organ Historical Society and the American Guild of Organists. He has been featured on recital series at Methuen Music Hall, Trinity Church at Copley Square, and Boston's historic Old West Church. Also he has played organ and harpsichord in solo and ensemble performances throughout the country.

The Testament of Freedom

Randall Thompson composed "The Testament of Freedom" to texts of Thomas Jefferson on the occasion of the Two Hundredth Anniversary of Jefferson's birth. The work was first performed at the University of Virginia, Charlottesville, on April 13, 1943. Jefferson's famous estate, Monticello, is located nearby.

The portion of the four-movement work which the combined choruses will perform contains text from Jefferson's "Summary View of the Rights of British America" of 1774. As we sing, some of us will recall a powerful, emotional performance of this work by a thousand voices at the 1986 Festival of GALA Choruses.

"The God who gave us life gave us liberty at the same time." Jefferson's words never rang so true.

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Each name will be inscribed for a donation of $100.00 toward the completion of the new Fenway Community Health Center. Deadline for submission of names is mid-April with the wall scheduled for unveiling at Lesbian/Gay Pride.

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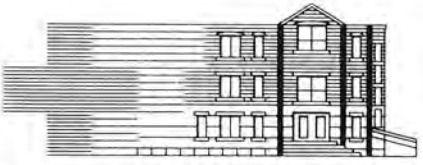

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