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Vol. III, No. 2 Winter 1988

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Music Director

Together For The Holidays

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The Church of the Epiphany

PUBLISHER'S NOTE

Welcome to GMCW's eigth season! Once again we find ourselves in the Church of the Epiphany where the Chorus has performed in concerts since 1985.

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CHORUS CALL

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Winter 1988
Volume III, Number 2

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The Church of the Epiphany
1317 G Street, N.W.
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December 9 & 10, 1988

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

Now I Walk In Beauty	*Gregg Smith*
Gloria	*Guillermus Dufay*
Ave Maria	*Anton Bruckner* *arr. Bruce Trinkley*
Thou Must Leave Thy Lowly Dwelling from **L'Enfance du Christ**	*Hector Berlioz* *arr. Ladislas Helfenbein* *Robert Jones, Organ*
Rock Of Ages Traditional Chanukah Hymn	*Samuel Adler* *Robert Jones, Organ*
Hallelujah from **The Mount of Olives**	*Ludwig van Beethoven* *arr. Fenno Heath*
Alleluia	*Randall Thompson*
The Revelation of St. John the Divine Part Three: Jubilation and Epilogue	*Dominick Argento*

Three Venezuelan Carols La Jornada Como busca el tierno infante Cantemos	*arr. Bruce Trinkley* *Fred Poggemeyer, Tenor*
Four Carols Caroling, Caroling Some Children See Him Jesu Parvule Bright, Bright the Holly Berries	*Alfred Burt* *Lyrics by Bates G. Burt and Wihla Hutson* *Doug Gaddis, Tenor*
I'm Gonna Sing!	*Ralph Hunter and Paul Salamunovich*

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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 Sngers 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.

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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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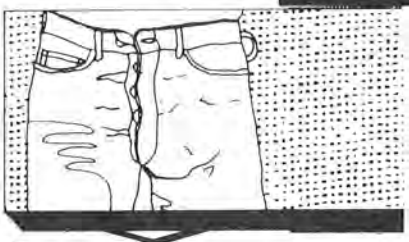

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ROBERT HAHN, SIGN LANGUAGE ARTIST

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.

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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

This year's concert is a sampling of Christmas music through the centuries. Let's enjoy our time Together For The Holidays.

Now I Walk In Beauty: Gregg Smith

The genius of "Now I Walk In Beauty" is simplicity. The words of the Navajo prayer are very direct and Smith's round-like setting is a complementary vehicle. Originally performed by the GMCW at its christmas concert in 1987, "Now I Walk In Beauty" has become a fine repertory piece which the Chorus offers with considerable grace.

Gloria: by Guillermus Dufay (b. before 1400; d. 1474)

The Dufay Gloria is by far the earliest piece of music included in this concert. Originally conceived for two voices and two brass instruments it is here performed in a version by the fine arranger Lehman Engel. Dufay is chiefly remembered for Masses and religious pieces although he also did settings for some of the secular poetry forms of his day. He is widely regarded as the principal composer of the Burgundian school. Much of his music depends either on canonic imitation or slightly exotic-sounding dissonance for harmonic variety.

Ave Maria: Anton Bruckner (1824-1896)
The Bach-Gounod version of the Ave Maria is so frequently performed that many persons are unaware that there are many other settings of this important hymn. It seems remarkable today that the reputation of a composer as prolific as Bruckner should have suffered even a temporary eclipse (he wrote 11 symphonies) but such was the case everywhere but Austria until about 25 years ago. Much of his religious music is still not well known. In the early part of his life Bruckner was torn between music and teaching and he began his musical career as a church organist because it was a secure means of earning a modest living.

Thou Must Leave Thy Lowly Dwelling: Hector Berlioz (1803-1869)

Berlioz' beautiful oratorio L'Enfance du Christ treats a rather unusual subject matter--namely the childhood of Christ. Despite a selection of interesting stories in various Gospel accounts, music and the visual arts have largely overlooked this phase of the life of Christ--alternating between his birth on the one hand, and passion and death on the other. Berlioz' music is at once sympathetic to this rarely used subject matter, the most frequently performed of modern oratorios.

Rock of Ages: Dr. Samual Adler (b. 1928)

The role music plays in holiday celebrations varies amongst different faiths. In the Christian tradition carols move easily from church to musak, but such a transition is unlikely amongst the songs associated with Chanukah. Samual Adler is prominant among a small group of Jewish composers who have produced arrangements of traditional and folk melodies in addition to writing completely original works. "Rock of Ages" is an old Chanukah melody presented in a fairly traditional arrangement.

Hallelujah from *The Mount of Olives* : Ludwig van Beethoven.

Beethoven is rarely thought of as a choral composer yet certainly the choral portion of his Ninth Symphony is one of his most widely known works. The oratorio, *The Mount of Olives* dates from 1803 and shares several parallels with Beethoven's only opera, Fidelio, on which he was working at the time. The two proffer a general theme in which suffering is overcome in a final glorious burst.

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Beethoven had even worked closely on the libretto himself although it is the work of Franz Xavier Huber.

The "Hallelujah" opens with a grand orchestral section based on double dotted rhythm followed by a fugal allegro. Beethoven was not able to keep to the orthodox fugue form and introduces several variations. Contemporaries of Beethoven often chided that his teacher Albrechtsberger had failed to teach him the fugue.

The first performance of *The Mount of Olives* was April 5, 1803, in the Theater-an-der-Wein and was a financial success for Beethoven. Certainly the audience must have felt it got its money's worth for the concert began with Beethoven's first and second symphonies, his Third, C minor Opus 37, Piano Concerto, some shorter works and concluded with the new oratorio.

Alleluia: Randall Thompson (1899-1987)

The dean of American choral composers, neither Thompson's name nor the Alleluia should be unfamiliar to audiences of the GMCW. Commissioned in 1940 by the music director of the Boston Symphony Orchestra, Serge Koussevitzky, the piece opened that year's Berkshire Festival. Thompson's music is based on very traditional tonality but his genius was to impart a distinctly American quality and an attention to American speech and texts.

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Part III: Jubilation and Epilogue from *The Revelation of St. John The Divine*: Dominick Argento

The Revelation of St. John The Divine has been the object of extreme opinions for centuries. The final book of the Bible came to John as a revelation while he was on the Greek island of Patmos. Rich in visual symbolism -- including the four horsemen of the apocalypse -- the implications of the book have been found too strong for some (Calvin, in particular) and have been on the other hand the basis for some fundamentalist sects. The setting of this fascinating text by Dominick Argento is not without considerable vocal challenges and even though in this concert we hear only a small portion of the whole work, perhaps at some future concert the GMCW will favor us with a performance of the complete Revelation.

Three Venezuelan Carols: arranged by Bruce Trinkley.

Once again GMCW Music Director Bruce Trinkley turns to music that is not well known in this country. The three Venezuelan holiday songs contain not only interesting melody lines but also complex rhythms. At times the Spanish lyrics present a particular challenge to the singers. Originally composed for the 99th anniversary of the Penn State Glee Club in October 1987, this marks the first performance of this work in Washington.

Four Carols: Alfred Burt with Lyrics by Rev. Bates G. Burt and Wihla Hutson

The Burt Carols were the work of an unusually talented family and friend. Written over a period of some thirty years and produced as Christmas presents to be shared with friends, the carols were popularized by choral groups like Fred Waring's Pennsylvanians. The carol "Some Children See Him," has a remarkably forward-looking theme and would almost seem to have been a product of the sixties. Caroling, Caroling though more traditional in both lyric and melody is an especially fine choral offering.

Shepherd's Choruses: from *Amahl and the Night Visitors* by Gian-Carlo Menotti (b. 1911)

To contemporary audiences it might seem quite remarkable that in the early days of television there was a strong enough desire to justify the infant medium as an art form that the networks hired major composers and dramatists to produce original works. Many of these works are now forgotten but the NBC commission to Menotti to write a short Christmas opera for 1951 remains his best known and most frequently performed work. Amahl continued to be performed live as a kind of Christmas tradition for a number of years. A hint of its great appeal can be discerned from the Shepherd's Choruses performed here.

A New Year Carol from *Friday Afternoons*: Benjamin Britten (1913-1976)

Today we associate relatively little music with New Year but that was not always the case. There seem to be a number of medieval texts on the subject. The origin of this round is not entirely clear although the English version was written by the popular poet Walter de la Mare. Certainly the symbols of a well of new water and two women representing the old and the new year is interesting.

If We In Our Time: Larry Moore

If We In Our Time was arranged by Larry Moore for the New York Gay Chorus several years ago. It has been reprised in several Christmas concerts in New York. Unusual among Moore's work because it allows for an audience sing-along, it consists chiefly of Deck The Halls, The First Noel and Joy To The World.

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GMCW SINGS AT NATIONAL CATHEDRAL

By David Robinson

Many GMCW members participated in the interfaith AIDS service, "We Will Lift Them Up," on Sunday October 9, at Washington National Cathedral. The hard work of the Episcopal Caring Response to AIDS (ECRA) in organizing and promoting this event made the evening memorable and fulfilling.

The Cathedral was filled to the balconies with friends and supporters of the communities most affected by AIDS. The ecumenical aspects of the service and of the choice of participants were a reminder that AIDS is a disease which affects all of us. I felt proud that GMCW could participate in such an event, and was moved to tears by the love and support I felt outpouring from the congregation.

THOMAS W. DUDLEY MEMORIAL FUND

Just three days after attending GMCW's historic fifth anniversary performance in the Concert Hall of the Kennedy Center in June 1986, founding member of the Chorus, member of the Board, fundraising chairman extraordinaire, and friend of all, Tom Dudley finally succumbed to AIDS. Tom's love for, and commitment to the Chorus, extended beyond his untimely passing. In his will, he left GMCW a significant sum of money. This bequest provided seed money for what was to become the Thomas W. Dudley Memorial Fund.

The Fund is an interest-bearing account, with an untouched principal. Two basic goals of the Fund are: to assist needy Chorus members in participating in Chorus events; and to permit the Chorus to provide increased outreach to the Gay and DC community. Since the Fund was established, it has grown four-fold through donations in memory of deceased members of the community. You can help keep the fund growing with your tax-deductible gift, or by including GMCW in your will.

Send donations to : The Thomas W. Dudley Memorial Fund, P.O. Box 57043, Washington, DC 20037. Make checks payable to FCPAA. Your gift will keep Tom's dream alive.

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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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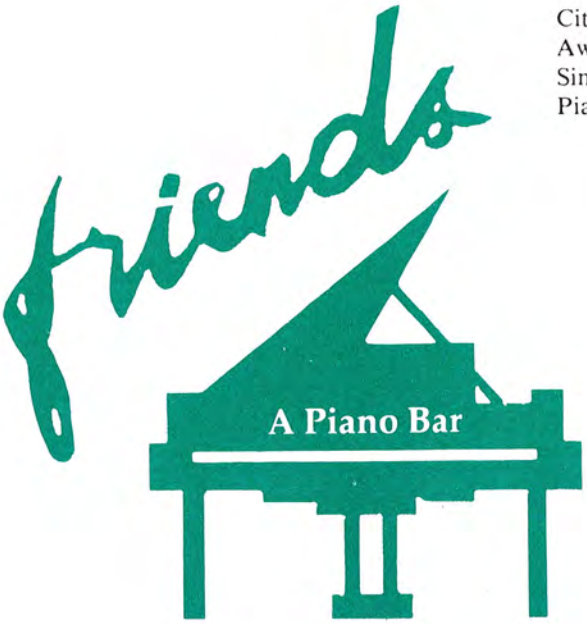

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