



SEATTLE MEN'S CHORUS  
MARK MORRIS DANCE GROUP  
CLASSICS CONCERT

DENNIS COLEMAN, MUSICAL DIRECTOR

MARCH 19, 21, 22



# PRESIDENT'S MESSAGE

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Chet Forward

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*Assistant Conductor*

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Ron Legters  
Chet Forward  
Van Prather  
Ken Locke

*First Tenor*  
*Second Tenor*  
*Baritone*  
*Bass*  
*Bass*

### Statement of Purpose

The Seattle Men's Chorus is proud to be a part of Seattle's multi-faceted musical community. Though our members are of diverse backgrounds, professions and interests, we are in many ways a family, united in the pride we take in our singing and our being gay. As we sing, we hope that our audience can also share in the unity and joy expressed through the common language of music.

Seattle Men's Chorus  
P.O. Box 2521  
Seattle, WA 98111-2521  
Phone: (206) 624-5655

Large gatherings of people often create new energy: new ideas spring up as a result of "brainstorming" at a business meeting. A comedian gets laughs in spite of bad jokes because the crowd is "with him." Similarly, it is often said that many people who regularly attend a Sunday church service do not go to church to find God, but to share God. Through the process of melding individuals' spiritual strengths, greater strengths are found.

The process is analogous to what the Seattle Men's Chorus strives to attain, both within the organization and with our audiences. The excitement created by the diverse components of a concert (singers, scenery, audience) often exceed the mere sum of the diverse elements. The synergy that arises at such times is our goal: to transcend the emphasis on any single element and transform the concert into a magical moment for all.

We have experienced many such moments in recent months: the Gay Pride Parade in New York City last June. 120 men interpreting in sign language the text of "Silent Night" in December, and singing "Over the Rainbow" last month at the memorial service for a much-loved founding member of the Chorus. All these events, and numerous others, bring us together and make the act of sharing with our audience a true "act of community."

We hope that tonight's concert will prove to be yet another example of the synergy that can occur through creative programming. The Chorus is privileged to have commissioned a new dance from internationally acclaimed choreographer Mark Morris, set to "Strict Songs" by Lou Harrison. We also present in this concert the Northwest premiere of "Invocation and Dance" by David Conte, which was commissioned by the San Francisco Gay Men's Chorus.

The text of several of tonight's numbers delineate widely diverse philosophical vantage points. From the ancient Hindu scriptures of "Hymns from the Rig Veda" and the juxtaposition of life and death in "Invocation and Dance," to the naturalism of "Strict Songs", tonight's selections provide an illuminating focus for musical or emotional contemplation.

Tonight's elements, then, are prodigious talents of guest artists, energies of the Chorus, and an abundance of philosophy. All these components promise to combine to create a memorable event. We thank you for your support, for being a part of the energy of the evening, and we hope that you will return to share with us in the future.

Tom Mann  
President, Board of Directors

Support for this season comes in part from grants from the National Endowment for the Arts, PONCHO, King County Arts Commission, the Seattle Arts Commission and the Washington State Arts Commission.

Seattle Men's Chorus is a member of ASCAP, BMI, American Choral Directors Association, the Association of Professional Vocal Ensembles, and the Gay and Lesbian Association of Choruses (GALA).





# CONCERT CREDITS

## PRODUCTION CREDITS

### Producer

Craig Lindberg

### Lighting Design

Tom Highsmith

### Lighting Design—Dance Segment (Act Two)

Phil Sandstrom

### Flowers

Gary Ash

### Assistant Producer

Joe Waltz

### Stage Manager

Craig Lindberg

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Craig Lindberg

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Joe B. Waltz  
David M. Ayliffe  
Colin Marcoe  
Paul Slane  
R.L. Lucas

### Poster Design

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### Typesetting

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### Video Engineer

Randy Galivan

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David Coffey  
Rodger Fowler  
Scott Gray  
Richard Hartman  
Tom Hitt  
Paul Horne  
Tom Jewell  
Jim Richardson  
Robert Samuelson  
Mike Schmitt  
Rob Webb

## NORTHWEST CHAMBER ORCHESTRA

### First Violin

Marjorie Kransberg-Talvi, Concertmaster  
Ella Marie Gray, Acting Associate Concertmaster  
John Pilskog  
Jung Wha Kim  
Christine Olason

### Second Violin

Ingrid Frederickson, Principal  
Stephen Daniels  
Kay Hollingsworth  
Bryan Boughten

### Viola

Eileen Swanson, Principal  
Susan Koelle  
Ruth Sereque

### Cello

Ian Ginsburg, Acting Principal  
Catherine Chan  
Alexander Segal

### Doublebass

Scott Weaver, Principal

## OTHER INSTRUMENTALS

### Harp

Pamela Vokolek

### Trombone

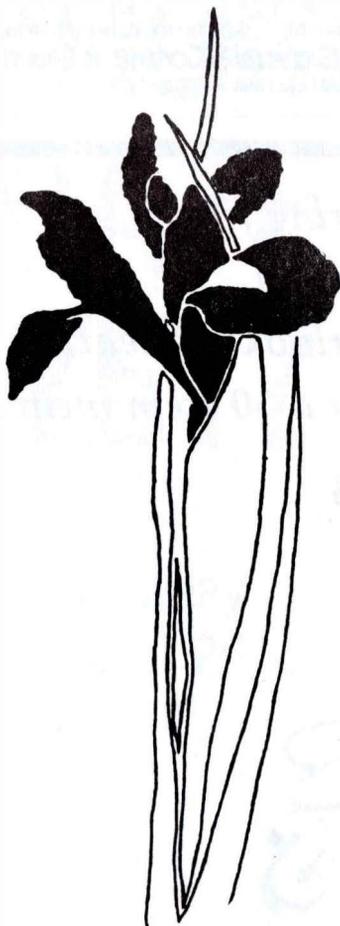
Cathy Cole  
Kadie Nichols

### Percussion

Matthew Kocmierski  
Paul Hansen  
Steve Glancy

### Piano

Evan Stults, Principal  
Chet Forward  
Steve Kuntz (on leave)

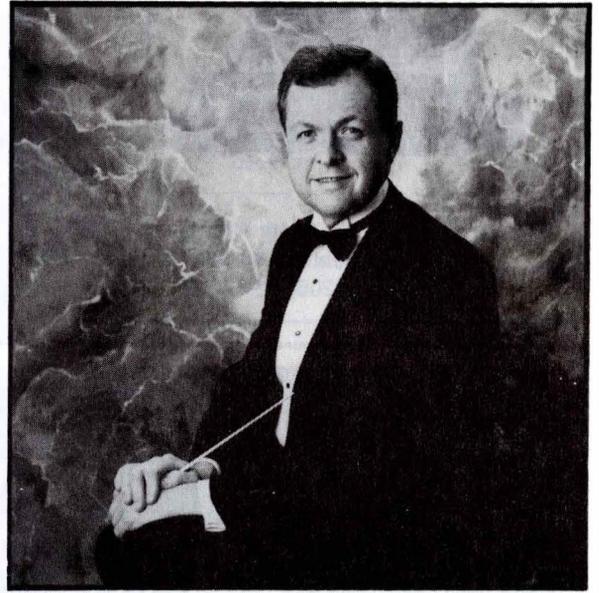


# WHO'S WHO?

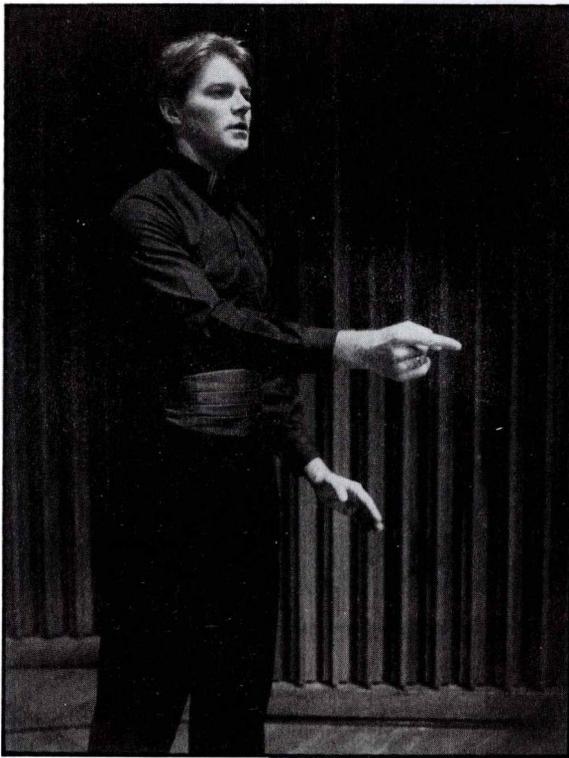
## DENNIS COLEMAN, MUSIC DIRECTOR

Dennis Coleman was appointed Music Director of the Seattle Men's Chorus in 1981. In that position, Coleman has conducted the group in concerts in Seattle, San Francisco, New York, Minneapolis and Portland. Coleman has been active as a founding member of GALA, the national organization of Gay and Lesbian Choruses and is the Music Director for the 1989 national convention of GALA choruses to be held in Seattle.

In his work with the Seattle Men's Chorus, Coleman has emphasized musical growth, involvement of the chorus with other professional artists, a commitment to work with Women performers and to sing music from the Women's Music Movement and the programming of music that addresses issues that are important to Seattle's Gay and Lesbian community. Coleman has studied conducting with Rodney Eichenberger, Stanley Chapple, Abraham Kaplan and Robert Shaw. Coleman holds a Master of Music degree from the University of Washington.



*Ernest Vigil/Lee Ratcliffe*



*Martha Swope Associates/Carol Rosegg*

## KEVIN GALLAGHER, SIGN LANGUAGE ARTIST

Kevin Gallagher joined the Chorus as sign language artist in November 1981. His background includes a degree in education and speech pathology from Mercy College and training in sign language at the New York School for the Deaf.

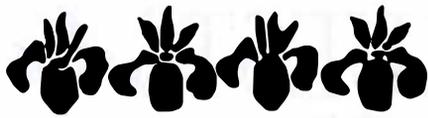
A Bronx Native, he has interpreted theatre performances in the New York metropolitan area including Lincoln Center's "Arts on the Plaza" Program and "The Aids Show" in San Francisco. He has worked as an interpreter for both Gay Games I and II with assignments at athletic and cultural events, in addition to the opening and closing ceremonies.

Kevin interprets some theatre locally while working as a teacher/interpreter at a local high school.

On a special note, Kevin was the guest sign language artist for the New York City Gay Men's Chorus' "Deck the Hall" concert this past December 23 as they helped re-open the newly renovated Carnegie Hall.

## GALA CHORUSES

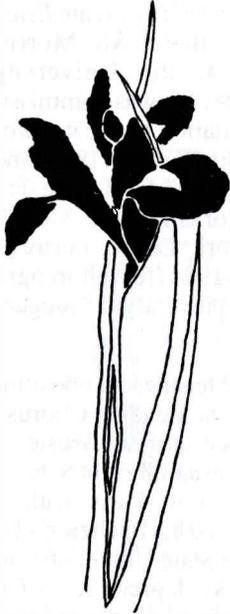
The Seattle Men's Chorus is a member of the Gay and Lesbian Association of Choruses (GALA Choruses), an information clearinghouse for thirty-four choruses across the nation. GALA Choruses provides a directory for choruses in the United States and Canada, plans annual conferences for directors and managers, provides assistance in the sharing of music holdings among the groups, addresses problems of mutual concern, and is committed to producing a national gay choral festival tri-annually, the next festival to be held in Seattle in July 1989. GALA Choruses includes men's, women's and mixed choruses whose goals include performing in a variety of settings and stimulating pride within their communities: Albuquerque, Anaheim, Atlanta, Berkeley, Boston, Chicago (3 choruses), Denver, Edmonton, Honolulu, Las Vegas, Los Angeles (3), Madison, Minneapolis-St. Paul, New Orleans, New York (2), Philadelphia, Phoenix, Portland, Rochester, San Francisco (5), San Jose, Santa Barbara, 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 West 85th Street, 2B, New York, NY 10024. GALA Choruses is a non-profit, tax-exempt corporation.



# ABOUT OUR GUESTS

**Lou Harrison** was born in Portland, Oregon, in 1917 and remained there until 1926 when his family moved to California. He lives not far from Santa Cruz, overlooking the Pacific, in a flat, rambling, ranch-style house next to a redwood that was ancient even when Sir Francis Drake first sailed up the California Coast. Here, Harrison is surrounded by harps, clavichords, and versions of oriental instruments of his own creation, plus gongs, various percussion instruments, pianos, and a celesta tuned in pure intonation or according to a series of tone ratios of his own devising.

Two of Lou Harrison's most important teachers have been Henry Cowell and Arnold Schoenberg; his earliest interests centered around the music of Ives, Ruggles, Cowell and Rieggar. Like John Cage, another student of Cowell, he became fascinated by strange and unorthodox sonorities, and incorporated such curious sounds as those vibrating from automobile brake drums, lengths of plumber's pipes, galvanized washtubs, glass bowls and the like. One of his works actually calls for a percussive sound made by hitting a wooden whiskey case.



Harrison is deeply interested in Esperanto, speaking and reading it fluently. Lately he has taken to giving Esperanto titles to many of his works. He is also a poet, and has written the text to many of his works including a major one, his *Political Primer*, and poetically lovely *Four Strict Songs*. The former ends with a phrase that embodies much of Harrison's spirit: "Indeed, have we other to do than to enjoy one another, than to entertain one another, as one entertains an idea, as nobly as possible, during our travels to death."

His *Four Strict Songs* sings of Holiness, Nourishment, Tenderness and Splendor. He sings of "the begonia leaf...the mountain's deer...and the star Aldebaran; of the water-reed, and the red wing singing enrapturedly...of the redwood...the fantail goldfish trailing its double tails...; Spanish moss asway in the sun...and the cobra arching his head...and the turquoise cloudless heaven." He calls them "making-things-right-and-good-again songs," and considers them his findings "of-the-way-things-are-ness." □

*continued on page 16*

***The Seattle Women's Ensemble***  
**In Concert With**  
***The Derivative Duo***

**Saturday, June 13**  
**Kane Hall, 8:00 p.m.**

***Suggested Donation***  
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# ABOUT OUR GUESTS

**Mark Morris** was born, raised and currently lives in Seattle, where he studied with Verla Flowers and Perry Brunson. He has performed with the Lar Lubovitch Dance Company, Hahhah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet and Koleda Balkan Dance Ensemble. In addition to the Mark Morris Dance Group, he has set works for CoDanceCo, Jacob's Pillow Dancers, Spokane Ballet, Batsheva Dance

Company, Concert Dance Company of Boston and Repertory Dance Company of Canada. In 1985, Mr. Morris created *Mort Subite* for the Boston Ballet, one of nine commissions of the National Choreography Project and received a second commission in 1986 to create *Esteemed Guests* for the Joffrey Ballet. Mr. Morris also teaches regularly at the University of Washington in Seattle. He was commissioned by the Jerome Foundation to create two new works, *New Love Song Waltzes* (1982) and *The Death of Socrates* (1983) for Dance Theater Workshop's New Works Project. Mr. Morris received a New York Dance Performance Award (Bessie) in 1984 for choreographic achievement and is currently a Guggenheim Fellow. □

**David Conte** teaches composition and theory and conducts the Reading Chorus at the San Francisco Conservatory of Music. At the age of nineteen he won a Fulbright Scholarship to study composition in Paris with Nadia Boulanger. He received his Bachelor's Degree from Bowling Green State University, and the M.F.A. and D.M.A. degrees from Cornell University, and Keuka College, and is on the composition faculty of the National Music Camp at Interlochen, Michigan.

Mr. Conte's compositions have been performed by many of the nation's leading choral ensembles at music festivals at King's Lynn, England, at Aspen and Interlochen, and at national conventions of the American Choral Director's Association, the Intercollegiate Music Council and GALA Choruses. His music is published by E.C. Schirmer and Beckenhorst Press. □

**The Mark Morris Dance Group** was formed in 1980 and gave its first annual New York home season concert that year at the Cunningham Studio. For four seasons the Group was produced by Dance Theater Workshop; in the "Split Stream" series in December 1981, and the "Fall Series" in November 1982, December 1983 and December 1985. The Company has appeared twice at the Brooklyn Academy of Music Next Wave Festival. Since 1984, the Group has toured extensively throughout the United States and Europe and was recently featured on an hour-long program on the PBS *Dance In America* series. In 1986, the Group held an intensive workshop at the University of Washington in Seattle, which it will repeat in the summer of 1987. Future plans include the continued touring and performance of new works, as well as collaborations with opera and ballet companies. □

## Pacific Northwest

# BALLET

**March 25-28, 1987**  
**Seattle Opera House**

**Dark Elegies**

(PNB Premiere)  
Choreography by Antony Tudor  
Music by Gustav Mahler

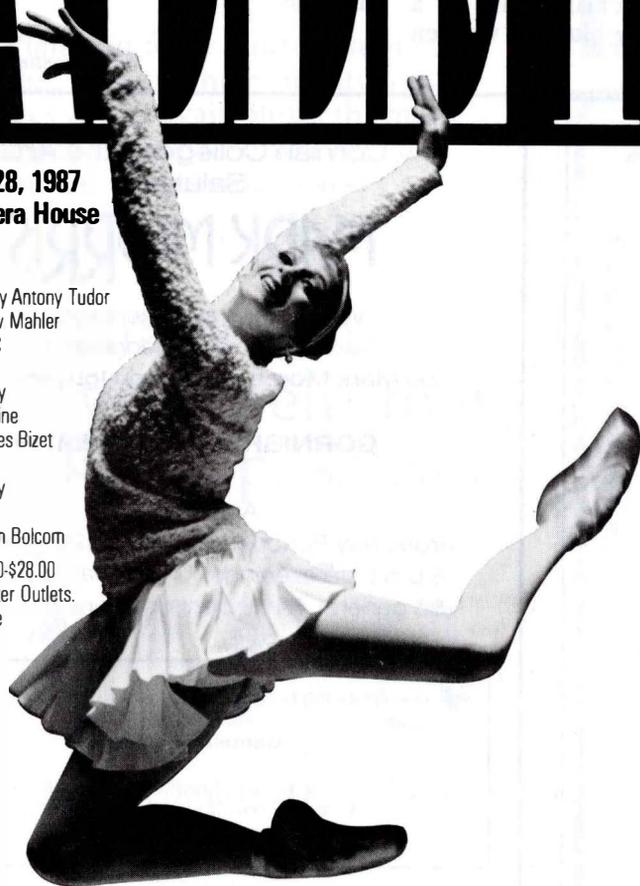
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Music by Georges Bizet

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**Pacific Northwest Ballet**

Kent Stowell and Francia Russell,  
Artistic Directors

Colleen Neary Photo by David Cooper

# PROGRAM



## SEATTLE MEN'S CHORUS

Choral Hymns from the Rig Veda (Opus 26)  
Fourth Group

Gustav Holst

1. Hymn to Agni
2. Hymn to Soma
3. Hymn to Manas
4. Hymn to Indra

Stephen Barrett, Tenor  
Tom Hitt, Tenor  
Richard D. Stowell, Baritone  
Don Cross, Bass

## THE PHILANDROS SINGERS

Three Elizabethan Madrigals  
And One Victorian Part-Song  
Sing We and Chant It  
Strike It Up, Tabor  
The Silver Swan  
Charm Me Asleep

Thomas Morley  
Thomas Weelkes  
Orlando Gibbons  
Henry Leslie

## SEATTLE MEN'S CHORUS

Invocation and Dance

David Conte

Seattle Premiere

Invocation and Dance is sung tonight in loving memory of  
Phil Harrington  
and  
Marty GabreLOW

## INTERMISSION

Strict Songs

Lou Harrison

Dance Commissioned by the Seattle Men's Chorus  
Dedicated to the memory of Liberace  
Rob Hard, Baritone

## MARK MORRIS DANCE GROUP

Ruth Davidson Tine Fehlandt Susan Hadley  
Penny Hutchinson David Landis Jon Mensinger  
Donald Mouton Guillermo Resto Keith Sabado  
Jennifer Thienes Teri Weksler

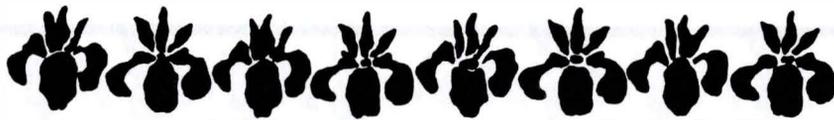
### Choreography

Mark Morris

### Lighting Design

Phil Sandstrom

## INTERMISSION



# PROGRAM

## SEATTLE MEN'S CHORUS

Four Old American Folk Songs  
 Zion's Walls  
 The Dodger  
 The Little Horses  
 Ching-A-Ring Chaw

Adapted by Aaron Copland  
 arr. by Glenn Koponen  
 arr. by Irving Fine  
 arr. by R. Wilding White  
 arr. by Aaron Copland

David Chatt, Bass (The Dodger)  
 Stegar Thompson, Baritone (Ching-A-Ring Chaw)

Sometimes I Feel

arr. by Alice Parker  
 Charles Madison II, Baritone

Vive L'Amour

arr. by Alice Parker and Robert Shaw  
 Van Prather, Bass

## CHORAL HYMNS FROM THE RIG VEDA

### I. Hymn to Agni-The Sacrificial Fire

I praise thee O Agni,  
 Lord of the hearth-stone  
 Priest of sacrifice, Bringer of wealth  
 Great Herald of Gods.

Agni thou art worthy of praise,  
 Praise from the living as from seers of old.  
 Thou bringest here the Gods.  
 Thou dost enfold the sacrifices on ev'ry side.  
 Verily it goeth up to the Gods.

Herald, wise, far-seeing, truthful,  
 Loud praised God!  
 Draw nigh with the Gods.

Let us come to Thee  
 As a son cometh unto his father.  
 Dwell with us for our welfare.

Rising, swelling, glowing  
 Conqueror of darkness,  
 Ruler of sacrifice,  
 Guardian of law, O Agni  
 Day after day we come  
 Bringing Thee adoration.

### II. Hymn to Soma

The thoughts of men are manifold  
 And diverse are their ways.  
 The doctor seeks the invalid  
 The Brahman, one who prays.

Flow on Indu,  
 Flow ye on O holy stream  
 We pour thee for Indra.

Sharp arrows doth the smithy make  
 With feathers, reeds and canes,  
 But first he seeks a wealthy man  
 To pay him for his pains!

A poet I, my dad's a leech,  
 My mother grinds the corn,

In hope of winning wealth and fame  
 We rise to work each morn.

The horse would draw an easy car,  
 The frog doth yearn for rain  
 The lad is looking for a mate  
 The lassie wants a swain!

### III. Hymn to Manas-This is an invocation to the Manas or Spirit of a dying man

O thou who hast fled away  
 To join the ranks of those  
 That lie within the abode of Death.  
 We call thee back  
 To dwell with us again.

O thou who hast fled away  
 O'er lofty mountain peaks,  
 Across the billows of the sea.  
 We call thee back  
 To dwell with us again.

O thou who hast fled away  
 Beyond the earth and sky  
 To live within the splendor of the sun.  
 We call thee back  
 To dwell with us again.

O thou who hast fled away  
 To bathe thyself in radiant light,  
 Whose flashing beams flow on through space  
 In everlasting streams:  
 We call thee back  
 To dwell with us again.

O thou who hast fled away  
 Towards the dread unknown  
 We call thee back  
 To dwell with us again.

O thou who has fled away  
 To be united with the All that is and is to be.  
 We call thee back  
 To dwell with us again.

### IV. Hymn to Indra Indra is the god of heaven, storm and battle

Who is he of lofty pow'r,  
 Guardian of the Gods?  
 Who supports the heav'n's alone?  
 He, O men, is Indra!

When the mountains shake with fear,  
 When the earth is quaking,  
 Who is he that holds all fast?  
 He, O men, is Indra!

When the dragon of drought  
 Had seized the clouds and rain,  
 Like to kine he gathered them to his cave.  
 Who was the hero that heard our prayers?  
 Who was the warrior thunder armed?  
 He, O men, is Indra!

Who rushed to the battle field, wrathfully?  
 Who with fierce resistless might charged the foe  
 Who was he who smote the fiend down to earth  
 Who with one blow slew him?  
 He, O men, is Indra!

Who released the captive clouds,  
 Gave the dry land showers,  
 Made the rivers freely flow?  
 He, O men, is Indra!

Who is he, the generous one  
 Who to those who worship  
 Giveth strength and victory?  
 He, O men, is Indra!

Who is he whose name we call in the fight?  
 Who doth make his worshippers conquerors?  
 He the Bull, the Mighty One,  
 Fierce and true, the Thunder armed,  
 Lord of heaven and Chief of Gods,  
 He, O men, is Indra!

*continued on page 21*



# PROGRAM

## INVOCATION AND DANCE

### I. Invocation

Come, O come lovely and soothing death,  
Undulate round the word,  
Serenely arriving,

In the day, in the night,  
To all, to each  
Sooner or later delicate death.

### II. Dance

Praised be the fathomless universe,  
For life and for joy,  
And for objects and knowledge curious.

Praised be the fathomless universe  
For life and for joy,

And for love, sweet love,  
But praise! For the sure entwining arms  
Of cool enfolding death.

Dark mother always gliding near with soft feet,  
Have none chanted for thee  
A chant of fullest welcome?  
Then I chant it for thee,  
I glorify thee above all,  
I bring thee a song  
That when thou must indeed come, come  
unflatteringly.

Approach strong deliveress,  
When it is so,  
When thou hast taken them  
I joyously sing the dead,

Lost in the loving floating ocean of thee,  
Laved in the flood,  
The flood of thy bliss, O death.

From me to thee glad serenades,  
Dances for thee I propose saluting thee,  
Adornments and feastings for thee,  
And the sights of the open landscape  
And the high-spread sky are fitting,  
And life and the fields,  
And the huge and thoughtful night.

Dance on, sing praises,  
Praised be the fathomless universe,  
For life, joy, love,  
Sing praise!

## STRICT SONGS

1.  
Here is Holiness—Of the begonia leaf with innumerable crystalline cells.  
Here is Holiness—Of the Mountain's deer, and the scented fawn.  
Here is Holiness—Of the begonia leaf, and deer, and the star Aldebaran,  
lighting endlessness.  
Here is Holiness—Of the bleached agate, wet with wave.

2.  
Here is Nourishment—Of the swamp-rooted cattail.  
Here is Nourishment—Of the water-reed, and the redwing, singing  
enrapturedly.  
Here is Nourishment—Of the meteorite lining the sky.  
Here is Nourishment—Of the falling star, and the damp-darkened, crumbly  
soil.

3.  
Here is Tenderness—Of the redwood tree, which is immortal.  
Here is Tenderness—Of the fantail goldfish trailing double tails.  
Here is Tenderness—Of the tree, the fish, and the moon Ganymede  
encircling third, the largest planet.  
Here is Tenderness—Of the tourmaline showing Flamingo light.

4.  
Here is Splendor—Of the airplant Spanish moss asway in sun.  
Here is Splendor—Of the airplant, and the Cobra arching his head.  
Here is Splendor—Of the galaxy in Andromeda.  
Here is Splendor—Of the galaxy, and the turquoise cloudless heaven.

**Robert Ellis, P.S.**

Certified Public Accountant

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### GUESS WHO'S SELLING SEATTLE?



ROBERT BRUNEAU

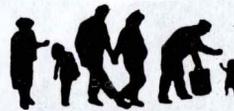
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## HYMNS FROM THE RIG VEDA

Gustav Holst

The music of Gustav Holst (1874-1934) was influenced both by English folk songs and by Hindu mysticism. The years of 1908 — 1912, the peak of Holst's "Sanskrit period," saw the creation of the ten *Vedic Hymns* for voice and piano, the opera *Savitri*, the large-scale choral ode *The Cloud Messenger* and the four sets of *Hymns from the Rig Veda*. The translations from the Rig Veda (the most important of the Hindu scriptures) were written by the composer himself. During Holst's lifetime the *Hymns from the Rig Veda* were widely and frequently performed, but they are virtually unknown to concert audiences today. The fourth of the Rig Veda sets was written for men's chorus, strings and harp. The music illustrates Holst's style of practical, direct musical expression that is stimulated by the exotic suggestions of the text.

## THREE ELIZABETHAN MADRIGALS AND ONE VICTORIAN PART-SONG

The Elizabethan madrigal has remained popular as an evocation of a lusty time when life was harder and, perhaps, pleasure was keener. From its beginning in the 16th century, the English madrigal was a mixed genre in which expressions of the text overrode all other considerations. Thomas Morley (1557/8 — 1602), often considered the founder of the English madrigal school, is the composer of *Sing We and Chant It. Strike It Up, Tabor*, by Thomas Weelkes (1575 — 1623), is a boisterous three-part song with a delightful shift in meter between verses. *The Silver Swan*, by Orlando Gibbons (1583 — 1625), cloaks a bitter poem in a beautiful song which indulges in chromaticism only briefly, typically on the word "death."

As the madrigal gave expression to Elizabethan singers, the part-song became the mode of choral expression popular in Victorian England. Queen Victoria's marriage to Prince Albert had opened England to a new receptiveness to German influences, especially the music of Mendelssohn. The composer's popularity with the Queen and with England generally led to the spread of the part-song, represented on tonight's program by *Charm Me Asleep*. Similar to Mendelssohn's originals, this unaccompanied, gentle song was composed by Henry Leslie (1822 — 1896), a famous London choir-trainer.

## INVOCATION AND DANCE

David Conte

Invocation and Dance is the latest in a series of Conte's works which combines some of the textures and rhythms of minimalism with a more traditional and dramatic sense of form. Following the text — an excerpt from Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd" — the music progresses from the solemn resignation of *Invocation* to an extroverted affirmation of life in the *Dance*. To this end, the *Invocation* is built on a slow ostinato ornamented by instrumental solos; the *Dance* makes extensive use of tuned percussion, pianos and syncopated rhythms.

*Invocation and Dance* was commissioned by the San Francisco Gay Men's Chorus, Gregg Tallman, conductor. The work was premiered in San Francisco at the First Congregational Church on October 4, 1986.

## STRICT SONGS

Lou Harrison

Lou Harrison supplied the following notes about **Strict Songs**:

"These are making-things-right-&-good-again songs, after examples of Hozhonji - Songs from Navaho. Their tone relationships are simple and exact, their forms exact on a continuous pulse, and their words celebrate



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# NOTES

our receptions of, offerings of, and relationships to the four divisions of things of which we have awareness: 1.) plants (on which we are dependent, our consorts) 2.) animals (our symbiotes) 3.) heavens (we live in air — which goes on out forever and includes the sun) 4.) minerals (with which we have no organic relationships, in metals) which constitute our earth. They are my findings from grand example, of the-way-things-are-ness."

Each of the four songs in the work is in a specially tuned five-note scale. These scales are not in the equal temperament normally used today, but are mathematically pure intervals. The piano, from which all the other instruments take their pitches, must be tuned to a special formula fixed by the composer and no other fixed-pitch instruments are used. The orchestra consists of the string section, two trombones, piano, harp and percussion, which is made up of kettledrums, struck with the fingers, a set of water bowls and maracas (gourds filled with pebbles). Throughout, the orchestra is stark and uncommunicative, creating an atmosphere of spacious, desert-like monotony, but the rhythmic variety is so ingenious that the sound themselves are never monotonous. The orchestra is almost a background, for the emotional impingement is left to the singers; the voices rise and fall without passion, but always conveying a sense of primitive awe and reverence.

#### **FOUR OLD AMERICAN FOLK SONGS** **Aaron Copland**

Aaron Copland was born in Brooklyn in 1900 and has been called the "Dean of American music." In his book *Music and Imagination*, Copland singles out as "one of the crucial questions of our times" the problem of how a composer in an age of mass media is to reach the mass audience without sacrificing his musical standards. Copland himself attached this problem by radically simplifying his musical language, best described by Virgil Thomson as "plain, clean-colored, deeply imaginative... theatrically functional... it has style." Copland is profoundly interested in early American music, and arranged two sets of *Old American Songs*, providing a total of ten such adaptations. *Zion's Walls* reflects a fervor appropriate to its source as a revivalist song. *The Dodger*, a campaign song, satirizes politicians, preachers and lovers. *Little Horses*, a gentle lullaby, alternates between a sparse dream-like style and a faster, staccato section that is descriptive of the trotting horses. *Ching-A-Ring Chaw* is a spirited minstrel song with a bouncing, banjo-like accompaniment.

#### **SOMETIMES I FEEL** **arr. by Alice Parker**

Alice Parker, long associated with Robert Shaw, has fashioned a haunting version of this black spiritual. The use of a soloist answered by the chorus and the humming of the "m" in the word "sometime" create the style of the spiritual. As the text moves to the victorious statement "Sometimes I feel like an eagle in the air" the chorus crescendoes and then quickly decrescendos to end the piece as it began.

#### **VIVE L'AMOUR** **arr. by Parker-Shaw**

A traditional American part-song for male voices, *Vive L'Amour* celebrates the delights of male camaraderie. The singers salute the alternative joys of bachelorhood and married life (with appropriate tempo changes!). The accelerando and the successive layering of voice parts toward the end of the piece establish an invigorating drive to the finish, finally culminating in the declamation "Viva la compagnie!"

Program Notes: Dennis Coleman

## **BLACK & GAY**



Through stories and poetry, essays and artwork, twenty-nine black gay men explore what it means to be doubly different, in this first-of-its-kind anthology. Their voices range from poignant to erotic to angry — but they always reflect the affirming power of their visions.

### **IN THE LIFE** **A BLACK GAY ANTHOLOGY** edited by Joseph Beam

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