



METROPOLITAN ARTS COMMISSION - EVALUATION REPORT

ORGANIZATION/INDIVIDUAL THE PORTLAND GAY MEN'S CHORUS DATE: November 15, 1984

CONTACT NAME: Richard Brown, Music Committee Chairman (227-7907)

**I. DESCRIPTION OF PROJECT (Please include location(s) of project and dates, as well as description of arts activity):**

The Liszt Requiem, performed on Saturday and Sunday evenings, October 6 and 7, 1984, at Westminster Presbyterian Church. This was a concert of classical music, featuring the Requiem with chorus, paid soloists, organist, and ensemble of union instrumentalists. The program also included two short modern choral pieces, and concluded with the premiere of a new work by Portland composer Terry Snowden (instrumentation commissioned for this concert). Both performances were recorded digitally for KOAP Radio (Oregon Public Broadcasting). A broadcast of the complete program is scheduled for 8 p.m., Tuesday, December 18.

II. **NUMBER OF PROJECT EMPLOYEES:** Artists: 15 paid Staff: \_\_\_\_\_  
Other (Please explain): 70 unpaid choral singers  
20 volunteer staff Total: 100-110

III **AUDIENCE ANALYSIS:** Total Audience Reached: 650, plus radio audience

(Below, please describe audience in terms of 1) age range; 2) socio-economic range; 3) ethnic range; 4) arts background level, e.g. first experience, veteran consumer, etc.)

1. Age: adult
2. Economic range: varied; tickets were \$6; a few were given free to music students
3. Ethnic range: about 10 per cent non-white
4. Arts background level: mainly people with serious musical interest; many were hearing the Chorus for the first time.

**IV. EVALUATE SUCCESSES OF PROJECT (in terms of audience and in terms of your individual/organizational involvement):**

Musically, very successful, particularly on the second night. Of course there is always room for improvement, but the audience was exposed to a rarely performed major work, and the Chorus made significant progress in meeting the challenge of a difficult composition. In his Oregonian review, Robert Lindstrom called it a "dedicated and communicative interpretation that did service to Liszt's music." The audience was enthusiastic, and the Chorus members had a sense of real accomplishment. Financially, we were not displeased; we were prepared to absorb a small deficit. Publicity and advertising were good, relations with the Musicians Union and KOAP Radio were excellent. One more advertisement will be run in the Oregonian on the day of the broadcast. The composite recording sounds splendid.

**V. SUGGEST HOW PROJECT COULD BE IMPROVED:**

Our most serious musical problems occurred because the organist was insecure. We won't hire that organist again. On the first evening the intermission was allowed to go too long. Otherwise, considering the size of the project and the number of volunteers involved, things went very smoothly. Unfortunately, the first Reagan-Mondale debate was scheduled for the night of our second performance, reducing attendance—but that sort of hitch cannot be foreseen.

VI. **DOCUMENTATION:** Please attach all news clippings, press releases, photos and any other documentation that represents the project.

# METROPOLITAN ARTS COMMISSION

1120 SW Fifth Avenue, Portland, Oregon 97204

(503) 796-5111

## Project Grant Application

If you are submitting more than one project,  
this application is Priority # \_\_\_\_\_ of \_\_\_\_\_.

Applicant The Portland Gay Men's Chorus, Inc. Telephone 236-6956 or 227-7907

Address P. O. Box 3223

City Portland State Oregon Zip 97208

Contact Person & Title Scott Eckelman, General Manager  
Richard Brown, Secretary

**1. PROJECT TITLE** THE LISZT REQUIEM (concert performance and radio broadcast)

**2. ORGANIZATION** Briefly describe your organization and objectives. If an individual, please submit a resume and letter of support.

Now in its fourth season, the 85-voice Portland Gay Men's Chorus is dedicated to presenting choral music of high quality for the enrichment of the entire community. We give four major concerts a year, with programs planned to appeal to a wide general audience. Each concert attracts a paid attendance of 500 to 900 persons, significantly expanding the audience for choral arts in Portland.

Last October our concert of classical music was recorded in performance at Westminster Presbyterian Church and broadcast in full on Oregon Public Broadcasting radio (KOAP/KOAC). In addition to our Portland schedule, we have appeared twice in the past year at the Hult Center for the Performing Arts in Eugene; in 1982 we sang in Seattle and at a West Coast Choral Festival in San Francisco.

The Chorus is a democratic organization with a record of careful fiscal management under an elected Executive Committee; musical and performance decisions are made by an elected Music Committee, together with the conductor. Major decisions in either area are referred to a vote of the entire Chorus.

While our overriding concerns are musical, we recognize that our name, on its own, carries minority social implications. The Chorus gives its members a wholesome focus in their lives. It hopes that by achieving musical excellence it will further self-esteem in the gay men and women of the community. But most of all, it strives to be an instrument of musical education and enjoyment for the community at large.

Robert Lindstrom, music critic of The Oregonian, has reviewed two of our concerts, both very favorably. In December 1981 he wrote, "At its best, the sound of these 100 male voices was thrilling. . . The songs were. . . done with spirit, enthusiasm and a full-bodied vocal timbre. During the performance, the social reasons for this choir had to take a back seat to its musical worth." Since that was written, the Chorus has made steady musical improvement under the extraordinarily talented conductor, David Pierce York.

Date established September 1980 IRS 501(c)(3) (a) Yes  (b) No

No. of (a) Paid Staff 4 (b) Volunteers 125

Concert date: October 6, 1984

**3. PROJECT DESCRIPTION** Starting Date July 1984 Ending Date October 1984

The major work on our Fall Classics program this year will be Franz Liszt's Requiem Mass, a rarely heard work of great beauty, written for male chorus, four soloists, brass choir, tympani and organ. The Requiem is 50 minutes long. Completing the program will be the premiere performance of a composition by the young black composer, Terry Snowden, who now lives in Portland.

The requested grant would enable the Chorus to hire professional soloists and union instrumentalists, and to have the performance recorded by Oregon Public Broadcasting (KOAP/KOAC) for presentation to the entire Public Radio audience in Oregon and southwestern Washington. Since the Liszt Requiem is not available on commercial recording, this would be an event of considerable musical importance.

Also, the grant would permit the Chorus to commission an orchestration for brass accompaniment of the Snowden composition, which the composer has agreed to write.

**4. SITE(S)** List location, address, and contact person at the site for your project. Please indicate whether the site is now reserved (R) or anticipated (A).

(R) Westminster Presbyterian Church  
1624 N. E. Hancock Street  
Portland, Oregon  
Contact: Joy Miller  
Oregon Public Broadcasting  
2828 S. W. Front Street  
Portland, Oregon  
Contact: Patricia Joy

Individuals to Benefit (Projected Attendance) 550 (plus radio audience)

**5. PROMOTION** Describe plans for promoting project. Be specific. If you plan to reach special audiences, how will that be done?

Portland Gay Men's Chorus has an experienced Public Relations Chairman and committee; concerts are promoted through mailings, posters, press releases to all appropriate media, and advertisements in the Oregonian, Columbian (Vancouver, Wash.), Multnomah Magazine, Fresh Weekly, The Downtowner; and in two gay publications, Just Out and Cascade Voice. Spokesmen are available for radio and television interviews, as are recordings for spot announcements.

The budget for paid advertising for each concert is about \$1500; this is almost entirely balanced by the sale of advertisements in the printed program (revenue \$1400).

## 6. BUDGET

### A. CASH EXPENSES

Artists' Fees (please detail)	\$ 3706.
Please see Supplement 1 for details.	
<hr/>	
Administrative Costs	0
Space Rental (hall \$300; rehearsal hall \$60)	360.
Marketing postage \$150 copying \$100	
printing \$1500 (see Supplement 1)	1750.
Supplies (i.e., costumes, paint, office)	100.
Other KOAP recording cost \$300; Requiem scores, \$350; advertising \$1500; liability insurance \$150. (Smaller incidentals omitted.)	2300.
<b>TOTAL CASH EXPENSES</b>	<b>\$ 8216.</b>

### B. CASH REVENUE Please list applications to foundations and corporations by name. Indicate whether revenue is now available (AV) or anticipated (A). (Do not include MAC request.)

Admission 550 tickets @ \$6	\$ 3300. (A)
Corporate Contributions & Foundation Grants	
<hr/>	<hr/>
<hr/>	<hr/>
<hr/>	<hr/>
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<hr/>	<hr/>
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Other Revenue (list)	
Dues of Chorus members (\$5 mo., 3 mos)	1275. (AV)
Program advertising	1400. (A)
Donations	500. (A)
<b>TOTAL APPLICANT CASH REVENUE</b>	<b>\$ 6475.</b>

### C. GRANT AMOUNT REQUESTED FROM METROPOLITAN ARTS COMMISSION (A - B = C) \$ 1741.

### D. IN-KIND CONTRIBUTIONS (Donations of time or materials towards the project)

Artists' Fees (please detail) Graphics design	\$ 750.
Administrative Costs	Please see Supplement 2.
Space Rental	<hr/>
Supplies	<hr/>
Other	<hr/>
<b>TOTAL IN-KIND CONTRIBUTIONS</b>	<b>\$ _____</b>

**7. OTHER FISCAL INFORMATION**

Organization's total operating budget for current fiscal year  
(does not apply to individuals)

\$ 32,000.

Previous grant applications to MAC within the last 3 years:

<i>Date</i>	<i>Purpose</i>	<i>Amount Requested</i>	<i>Amount Approved</i>
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**8. MINORITIES** As part of its effort to broaden the participation of ethnic minorities in the arts, the Metropolitan Arts Commission is interested in knowing: (1) What your organization has done during the past year to include ethnic minorities in your programs, and (2) How ethnic minorities will be involved in this project.

1. The Chorus is absolutely open in this regard, and has several ethnic-minority members.
2. The shorter musical work on this concert is composed by Terry Snowden, who is black. Of course publicity will be directed to his friends and any black organizations which he specifies. If broadcast, this performance would be the first widespread recognition in the Northwest of this talented black composer.

**9. DIRECTIONS** Please submit 2 copies of your grant application and attachments. Organizations must submit one copy of their financial statement (most recently completed fiscal year). Slides of proposed work are required for visual arts applications.

 Secretary  
 Signature of Legally Authorized Official

March 15, 1984  
Date

**10. PROJECT DATA** The following information must be completed for our records.

A. DISCIPLINE: The arts discipline in which the proposed project activities are involved (circle one).

01 DANCE

A ballet

B ethnic/folk/jazz

C modern

02 MUSIC

A band (do not include jazz or popular)

B chamber

C choral

D contemporary (include experimental, electronic)

E ethnic/folk

F jazz

G popular (include rock)

H solo/recital

I symphonic

03 OPERA

04 THEATRE

A theatre—general (include classical, contemporary, experimental)

B mime

C musical theatre

D puppet

E theatre for young audiences

05 VISUAL ARTS

A conceptual art

B graphics

C inter-media

D painting

E performance art

F sculpture

06 ARCHITECTURE/DESIGN

07 CRAFTS

08 PHOTOGRAPHY

09 MEDIA ARTS

A film

B radio

C television

D video (include holography)

10 LITERATURE

11 COMMUNITY ARTS

12 FOLK ARTS

13 HUMANITIES

14 MULTI-DISCIPLINARY

15 NOT ARTS OR HUMANITIES

B. TYPE OF ACTIVITY: The type of activity which best describes the project (circle one).

01 Acquisition

02 Audience Transportation

04 Commission

05 Concert/performance

06 Exhibition

07 Facility design, construction, maintenance

08 Fair/festival

09 Identification/documentation

12 Instruction/class lecture

13 Marketing

15 Professional support—artistic

17 Instructional publication

18 Repair/restoration/conservation

19 Research/planning

20 School residency

21 Other residency

22 Seminar/conference

23 Touring

24 Other

SUPPLEMENT 1

6. BUDGET

A. CASH EXPENSES

Artists' Fees:

4 vocal soloists @ \$100 each	\$400.
6 instrumentalists (union scale)	1406.
2 rehearsals @ \$39 per hr per player	\$468
performance	465
recording surcharge	473
Organist	150.
Composer commission	250.
Conductor's salary (3 months)	900.
Assistant conductor       "	150.
Accompanists               "	450.
	<hr/>
Total artists' fees:	3706.

Marketing

\$1500 printing budget includes posters, programs, handbills, mailers, tickets.



## SUPPLEMENT 2

### D. IN-KIND CONTRIBUTIONS

#### Artists' Fees

Except for conductor, assistant conductor and accompanists, all musical talent is donated. Each singing member must attend weekly 3-hour rehearsals, plus a weekend rehearsal retreat and two or three sectional rehearsals per term.

#### Administrative Costs

The Chorus has 12 elected officers, each of whom contributes many hours of work in addition to attending rehearsals and meetings; similarly, members of several committees such as Publicity committee, Production committee, etc., contribute many hours. Several non-singing staff members (rehearsal manager, staff coordinator, house manager, etc.) also contribute many hours.

#### Space Rental

Space in members' homes is contributed for storage of music library, wardrobe, administrative records, etc.

#### Supplies

Members supply most of their own uniforms and pay retreat expenses. Uncounted amounts of office supplies, copying, design supplies, mileage, etc., are also contributed.



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PRESENTS:  
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four male soloists, brass ensemble, tympani and organ.*

*Plus the premiere of a stirring new work by  
Portland composer Terry Snowden.*

**Saturday, October 6 at 8 p.m.**  
**Sunday, October 7 at 7 p.m.**

Westminster Presbyterian Church, N.E. 16th and Schuyler  
Tickets \$6

This performance partially funded by a grant from  
the Metropolitan Arts Commission

***"At its best, the sound of these male voices was thrilling."***  
—Robert Lindstrom in *The Oregonian*

This advertisement (or a very similar one) ran twice in the Oregonian; it also ran in Willamette Week, Multnomah Monthly, The Downtowner, and Encore magazine. Larger ads ran in the two local gay newspapers, the Cascade Voice and Just Out. An ad of similar design will run on the television page of the Oregonian on the day of the broadcast (December 18).

# Chorus offers rich version of Requiem

By ROBERT LINDSTROM  
of The Oregonian staff

The Portland Gay Mens' Chorus gave a rare performance of Franz Liszt's Requiem for solo male quartet, male chorus, brass and organ Saturday in Westminster Presbyterian Church.

The score is a setting of the Latin Mass for the dead completed by Liszt in 1871, six years after he had taken the four minor orders of the Catholic Church during a visit to Rome, though

## Review

he never became a priest. During these last years, Liszt devoted his talents primarily to church music, and his efforts in the field demonstrate not only his genius as one of the greatest innovators of the 19th century but also his scholarship in the field of liturgical music.

Unlike the requiems of Mozart or Verdi, which almost wholly owe their inspiration and technique to the abilities of their composers, Liszt's Requiem is based upon an incisive understanding of the musical traditions of the Roman Catholic Church.

Not until the dissonant organ chords of the concluding Libera me does the chromatic Liszt, the Liszt of the tone poems and "Faust" Symphony, come to the fore. Even the Dies Irae, a prime target for Lisztian bombast, is notable more for its restraint than its drama.

Throughout the Requiem, Liszt uses unison choral writing and limited harmonies to evoke the still, timeless qualities of plainchant, thereby uniting his creation with the foundations of church music.

Similarly, Liszt calls upon organ and brass only to enhance the key climaxes of the work or, in the case of the organ, to contribute a subtle, concise sense of atmosphere to the choral writing.

As a result, the Requiem is understated, sometimes almost too much so, and at its best in the quieter passages when Liszt turns most devotional. For the most part, the extroverted effects tend to fall flat.

Conductor David York seemed to grasp the sincere merits of the score, as well as its louder weaknesses, in his well-shaped performance. In honesty, the score outstays its welcome but York, through sure pacing and moderate tempos, maintained momentum.

In the Portland Gay Mens' Chorus, York had a rich-sounding, if not always disciplined instrument. There were wobbly entrances here and there, traces of insecurity and moments of weak intonation, particularly in the higher vocal range. Still, the overall effect was of a dedicated and communicative interpretation that did service to Liszt's music. It was decisively the chorus' most successful effort in a classical composition.

The quartet of soloists, prone to somewhat the same positive and negative qualities that marked the choral performance, were tenors Scott Tuomi and Dan Melvin, baritone Steve Fulmer and basso Michael Iverson.

After a lengthy intermission, the chorus excerpted two movements, Kyrie and Sanctus, from 20th century French composer Maurice Durufle's Messe "Cum Jubilo" for unison baritone chorus and organ. Soloist Tuomi was stretched beyond his means by the brief solo and, again, the vocal writing reached into the chorus' uncomfortable high range.

The concert concluded with Franz Biehl's "Ave Maria" and the premiere of Portland composer Terry Snowdon's "Darest Thou Now O Soul," a setting of Walt Whitman.

The Portland Gay Mens' Chorus program will be repeated at 7 p.m. Sunday in Westminster Presbyterian Church.

*Portland*  
THE GAY MEN'S CHORUS, INC.  
Post Office Box 3223 • Portland, Oregon 97208

*Please Return - Jim*  
*Is anyone going to*  
*I might be interested.* 19  
*C*

September 25, 1984

Selina M. Roberts  
Executive Director  
Metropolitan Arts Commission  
1120 SW 5th Ave., Room 518  
Portland, OR 97204-1983

Dear Ms. Roberts:

Just a short note to reconfirm what I understand you have been advised by Darrell DuBois, our Public Relations Chairman. If you, any member of your staff, Commissioners Schwab and Biskar and/or any of the MAC Commissioners would like to receive complimentary tickets to either of our performances on October 6 and 7, 1984, please contact me (home - 292-6442; work - 229-5951) or Darrell (281-9041). We will forward immediately such "comps" upon request.

Also, my somewhat belated and genuine congratulations to you upon your election as President of the National Assembly of Local Arts Agencies. Such a position is not only a great responsibility but also a singular honor.

We are extremely excited about the Liszt concerts and deeply grateful to the MAC for our grant. Best personal regards.

Sincerely yours,

*Sid Galton*

Sidney A. Galton  
General Manager & President

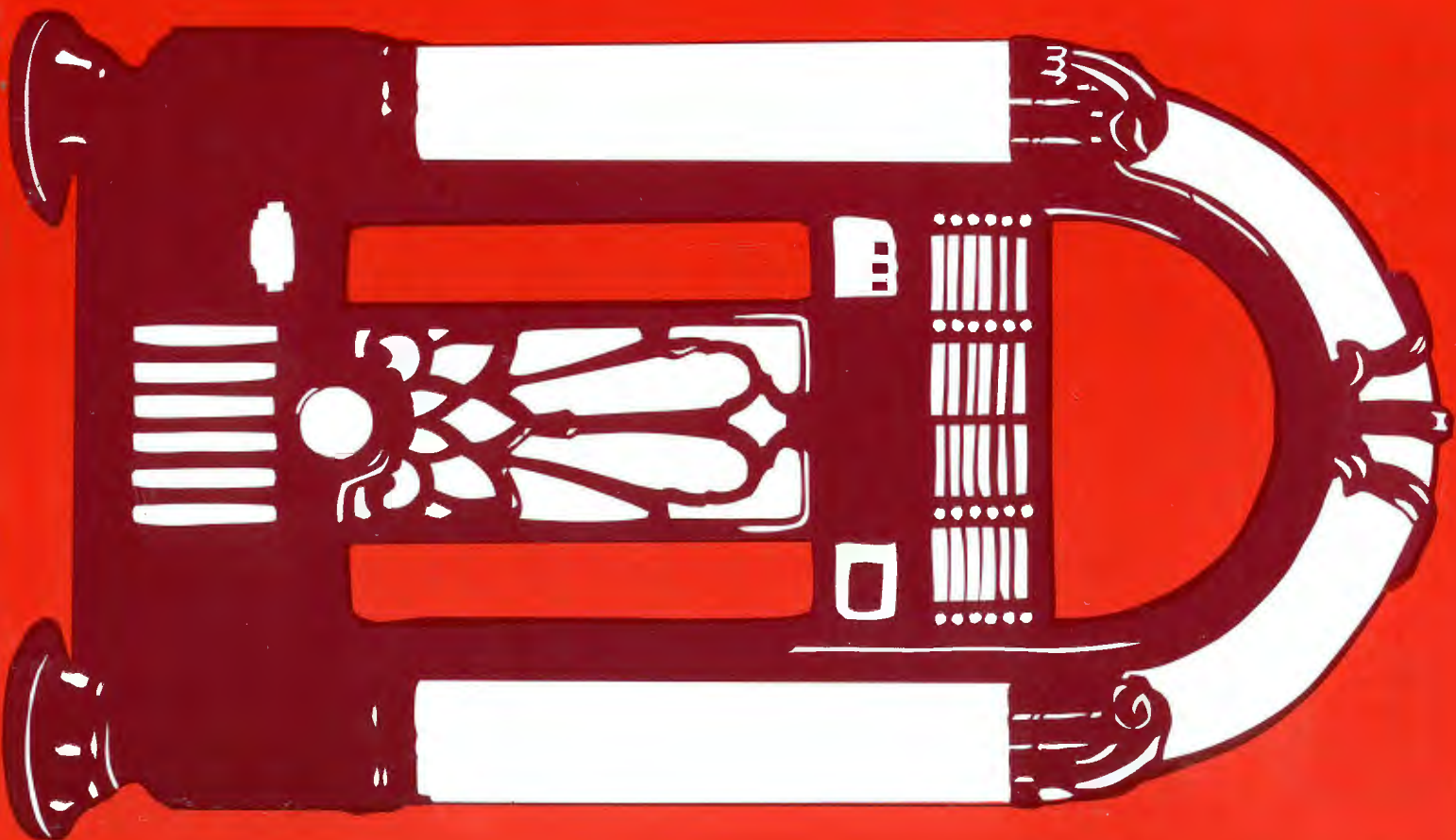
cc: Bill Johnson

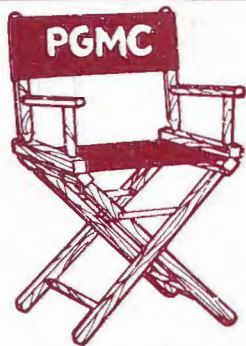
P O R T L A N D  
GAY MEN'S CHORUS

PRESENTS:

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# THE PORTLAND GAY MEN'S CHORUS

## PERSONNEL

A. Scott Nagel, Bass  
Bill Johnson, T2  
Name Withheld\*, T2  
Bill Mahan, Bass  
Name Withheld † T1  
Bob Dawkins, Bar  
Bob King, Bass  
Bob Sherwood, Bass  
Brad Roy, Bass  
Brad Stephens, T2  
Carl Biesinger, LOA  
Carl L. Brenden, Bass  
Chad Harris, Bass, OS  
Charles D. Cline, T2  
Chris L. Wymore, Bass  
Chris Korsgaard, Bar, OS  
Darrell DuBois, Bar  
David Miller, T2 Coordinator  
David Nelsen, T2  
David Pittenger, T2  
David Pierce York, Conductor  
Dean McIntyre, Bass  
Name Withheld † T1  
Doug Freebury, T2  
Doug Reckmann, Bar Coordinator  
Durk Clark, Bar  
Name Withheld † T1  
Eric W. Callicotte, Bar  
Erik Heim, Bar  
Gary Coleman, T2, OS  
Gary Corwin, Bar Leader, OS  
Name Withheld † Bar  
George R. Hull, T2  
George McGovern, Bar  
Name Withheld † Bar  
Name Withheld † Bass  
J. P. Gonzales, T1  
James M. Deitz, Bass  
Jeff Prather, T1, OS  
Jeffery E. Devore, Bar  
Jerry Breedon, Staff  
Jim Ewell, Bass  
Jim Morford, Staff  
John Maplesden, LOA  
John Taylor, T1  
John Gregg Wisdom, T1

Keith Nofziger, Bass, OS  
Ken Weaver, Bar  
Kerby Lauderdale, T2  
Larry Arnesen, T1  
Louis Miles, T2  
Mark Willey, T2  
Matt Bailey, T2  
Marvin Moore, Accompanist  
Michael Boyle, T2  
Michael Jinings, T2  
Michael Kludt, Bass, OS  
Michael Myrick, Staff  
Michael E. Silva, Bar  
Pat Savage, Bass  
Patrick Huff, T2  
Paul Province, LOA  
Paul Weicker, Bar  
Phillip Reedy, Bass  
R. Grant Huter, T1  
Renne Harris, T2  
Richard Brown, T2  
Richard Moody, Bass Coordinator  
Richard P. Roth, T1 Coordinator  
Robert Hanson, T2  
Robert Patrick Kane, Bass  
Robert Wayne, Bar  
Ron Miller, Bar  
Russ Hedges, T2  
Russell Budd, LOA  
Sam McDonnell, Bass  
Scott Eckelman, T1  
Scott Henley, T1  
Sid Galton, Bass Leader  
Steve Flesher, T2, OS  
Steve Fulmer, Asst. Conductor, OS  
Name Withheld † Bass  
Steve Marshall, T2  
Steve Mount, Bar  
Steven Poole, T2  
Steven R. Witt, Bass  
Stuart Zimmerman, Accompanist  
Terry Snowden, Bass  
Tim Laib, Bar  
Tom Hansard, Bar  
Tom Long, T1 Leader  
Tom Norton, Staff  
Tom Simonds, T2 Leader

**David York**, now in his second year as our conductor, brings to the PGMC a background rich in professional musical training and experience. Graduated Magna Cum Laude from Oklahoma City University in Voice Performance and Vocal Education, David directs two other choral programs in addition to ours, while continuing his education as a Teaching Assistant at Portland State University. His full time devotion to vocal arts is rounded out by choral composition and regular appearances as tenor soloist in various metropolitan settings. When combined with his winning personality and boundless energy, it is apparent that David has everything it takes to meet his expressed goal of making PGMC the best men's chorus on the Coast.

**B. Gail Hillyer**, this evening's spirited soloist, comes from a rich and diverse musical background, having extensive experience as a vocalist, actress, teacher, director, and arranger. Following graduation in Secondary Music Education from Southern Oregon State College, she toured the United States and Canada for three years with the Robert DeCormier Folksingers. Since that time she has held a variety of teaching positions while engaging in a wide spectrum of local musical productions. For four years she acted as a principal catalyst for the group Novation which received national and international acclaim for its atonal and aleatoric repertoire of contemporary Northwest compositions. Her many European performances have included the Gaudeamus Festival competition in Rotterdam (where Novation claimed 5th place), and Europa Contat #8 with a select group from the Portland Symphonic Choir. Her recent local contributions have included directing the Lake Oswego Community Theater's up tempo *Messiah*, singing and arranging for Tom Enyart's production of *Cinderella Butterfly*, and a multitude of musical revues and dinner shows with the local group Dusty Rose. Besides conducting the area's only church youth club band, she is now in the process of forming a new group to perform in Europa Contat #9 to be held in Strasbourg, France. The Chorus wishes to thank this energetic and eclectic artist for her inspirational assistance and support throughout the past several years.

LOA — Leave of Absence

\* — The Portland Gay Men's Chorus seeks to be supportive of its members' varying needs for privacy and works for the day when all people can associate freely without fear of discrimination or retaliation.

# CHORUS LOVERS ★

## OUR THANKS TO:

### Benefactors

John L. Adams III of C.C. Slaughter's  
James Austin Partain  
Scott Eckelman  
Dale L. Grams

### Patrons

George R. Hull

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Ed Segel  
Robert Morris Smith  
Art Wilcox  
Richard Young

WE THANK YOU FOR YOUR  
CONTINUED SUPPORT!



### Executive Committee

Scott Eckelman, *General Manager*  
Richard Brown, *Secretary*  
Gary Coleman, *Membership/Social Chair*  
Steve Fulmer, *Public Relations Chair*  
Sid Galton, *Music Committee Chair*  
Steve Mount, *Production Manager*  
Bob Sherwood, *Business Manager*

### Music Committee

Sid Galton, *Chair*  
Charles D. Cline, *Librarian*  
Scott Eckelman, *General Manager*  
Bill Mahan  
Brad Stephens  
Durk Clark  
R. Grant Huter

### Production/Personnel Staff

Steve Mount, *Production Manager*  
Bob Stevens, *Video*  
Dennis Knight, *Sound*  
Jerry Breeden, *House Manager, Wardrobe*  
Dan O'Neil, *Poster/Program Design*

Steve Fulmer, *Public Relations Chair*  
Gary Corwin, *Poster Maintenance*  
Darrell DuBois, *Media Manager*  
Michael Myrick, *Advertising Manager*  
Keith Nofziger, *Advertising Manager*  
Jim Morford, *Rehearsal Manager, Personnel Coordinator*  
Tom Norton, *Practice Tapes, Eugene Coordinator*  
Michael Kludt — *Historian*

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# PROGRAM ♥

## PART ONE

- Love Song** ..... Jones, Schmidt  
 Arranged by David York  
 Supplemental lyrics by Glen York
- Let's Do It** ..... Porter  
 Arranged by Curtis Holloway
- A Nightingale Sang in Berkeley Square**  
 Maschwitz, Sherwin  
 Arranged by Kris Anthony
- In the Mood** ..... Razaf, Garland  
 Arranged by David York
- Stop! In the Name of Love**  
 Holland, Dozier, Holland  
 Sung by THE OTHER SIDE  
 Arranged by Curtis Holloway
- Love Comes from Unexpected Places**  
 Carnes, Ellingson  
 Arranged by David York
- The Ballad of Little Musgrave  
 and Lady Barnard** ..... Britten
- I Got Love** ..... Udell, Geld  
 Arranged by Curtis Holloway

## INTERMISSION

David Pierce York, Conductor  
 Steve Fulmer, Asst. Conductor, Vocal Coach  
 Marvin Moore & Stuart Zimmerman,  
 Accompanists

## PART TWO

- The Word Is Love/Starting Here,  
 Starting Now** ..... Maltby, Shire  
 Arranged by Curtis Holloway
- Lida Rose/Will I Ever  
 Tell You?** ..... Willson  
 B. Gail Hillyer, soloist
- Until It's Time for You To Go**  
 Sainte-Marie
- I'll Never Fall in Love Again**  
 Bachrach, David
- Somewhere** ..... Bernstein, Sondheim  
 Arranged by David York
- Vive l'amour** ..... Traditional American  
 Arranged by Alice Parker and Robert Shaw
- Night and Day** ..... Porter  
 Arranged by Walter Scotson
- Jesse** ..... Ian  
 Arranged by Richard Garrin
- I Can See Clearly Now/  
 Higher and Higher** .... Nash/Jackson,  
 Smith, Miner  
 Arranged by David York

Kathy Gillette, Percussion  
 Donna Dunaif, Bass  
 Dancers: Steve Flesher  
 J.P. Gonzales  
 Steven Poole  
 Richard Roth  
 Choreographed by Steven Poole and  
 David York



# PROGRAM NOTES ♥

**Love Song**, which sets the theme for the concert, invites you to "come join the chorus" for a light-hearted look at Topic A in songs—some old, some new; some boisterous, some sad; some silly and some unabashedly romantic. Our opening number is from the 1969 Broadway show *Celebration*. It was written by Tom Jones and Harvey Schmidt, who also wrote that enduring hit *The Fantasticks* (now in the 24th year of its off-Broadway run). *Celebration* was a critical success but a commercial flop—it lasted just 14 weeks. Sometimes love is like that.

**Let's Do It** is a sly "list" song that starts with the old euphemism of the birds and bees, then takes off on an impudent survey of the amatory habits of an entire alliterative zoo, from cold Cape Cod clams and sentimental centipedes to heavy hippopotami. It was written for a 1928 show, *Paris*, and quickly became Cole Porter's first hit song. It remained one of his personal favorites. Noel Coward so liked "Let's Do It" that he wrote several extra (and extra-naughty) verses. Sample: "Teenagers in jeans do it/Probably we'll live to see machines do it."

**A Nightingale Sang in Berkeley Square** was popular both here and in England during World War II. It was introduced in a *New Faces* revue in London in 1940; Glenn Miller and his orchestra made a best-selling record of it. In the 1970's it was revived by Manhattan Transfer, whose intricate chromatic style inspired this arrangement, originally made for the *Windy City Gay Men's Chorus*. A nightingale, by the way, is a drab little migratory bird that is famous for the sweet song of the male, heard at night during the breeding season. Berkeley Square is in the heart of London, between Oxford Street and Piccadilly. Hearing a nightingale there is about as likely as seeing a blue heron stroll down the Portland Mall.

**In The Mood** is another World War II song. Glenn Miller's recording of it was his first success, and it became a classic of the Big Band era. Picture a blue-and-white Deco style bandstand. Conductor David York's razzle-dazzle arrangement for PGMC was first performed in last year's *Made in America* concert.

**Stop! In The Name Of Love** is a Motown favorite made famous by the Supremes. It is sung by our versatile sub-group **The Other Side**. The arrangement is by Curtis Holloway, who is a former Co-Conductor of PGMC and a former member of The Other Side. His stylish arrangements are an important part of the PGMC repertoire, and it is our great good fortune that he continues to write new ones for each concert.

**Love Comes From Unexpected Places**, written by Kim Carnes and Dave Ellingson, was first recorded by Carnes and later was included in Barbra Streisand's *Superman* album. Its cool, rather cynical lyrics advise the listener to "take all the love that you can find—and hope love comes again."

**The Ballad of Little Musgrave and Lady Barnard**, by Benjamin Britten (1913-1975), is the only "serious" music on this program. It is a small-scale dramatic masterpiece written for male chorus and piano; the music parodies the style of a traditional narrative ballad. The anonymous old text tells a grim story of adultery and revenge.

*(Little Musgrave is secretly in love with Lord Barnard's wife. She entices him to an assignation at Bucklesfordberry, promising to lie in his arms all night. But a foot-page overhears them and rushes to spill the beans to His Lordship, who does not approve of open marriage. Lord Barnard saddles up and gallops off to Bucklesfordberry, where he sneaks in and peeks under the sheets. Gentleman that he is, he orders Little Musgrave to get dressed and choose a weapon. Little Musgrave draws the first blood, but then Lord Barnard finishes him off with a single whack: alas, he finds he has finished off Her Ladyship as well.)*

The circumstances of the first performance of this piece were highly unusual. Some friends of the composer were being held in a prisoner-of-war camp in Germany, and were planning a music festival in early 1944. Britten composed "The Ballad..." for them (delaying work on his opera *Peter Grimes*) and sent it out page by page in microfilm letter form. According to Richard Wood, the singer who organized the festival, the music arrived at the POW camp "just in time for us to put it into the program...the choir enjoyed singing it enormously in the end, though it was quite foreign to their style." Britten dedicated it to Wood and the musicians of OFLAG VII-Germany.

Britten, incidentally, was quietly but openly gay. Much of his vocal music was written especially for his lover of many years, Peter Pears, who was a superb tenor. A friend wrote of them, "Both of them feel strongly about what music means to the world, the rather sad world we live in. To them, music is a universal language, which can draw people together to help them understand each other. For Ben and Peter, music is a way to peace."

**I Got Love** bounces us back into a lighter mood. It is from the 1970 musical *Purlie*, which recounted a young preacher's return home to southern Georgia, determined to improve the lot of his fellow Blacks. Cleavon Little was hilarious as Purlie, the preacher, and Melba Moore as his bride lit up the stage singing of her feelings for him in "I Got Love".

## INTERMISSION

**The Word Is Love** and **Starting Here, Starting Now** are from an intimate revue of songs by David Shire, with words by Richard Maltby, Jr., presented at a New York dinner-theater in 1977. Most of the songs remain unfamiliar, but Streisand included "Starting Here..." in her *Color Me Barbra* album. PGMC sang this Curtis Holloway arrangement in its first Gay Pride concert in June 1981.

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## & MORE PROGRAM NOTES ♥

**Lida Rose** is in the uniquely American style of barbershop harmony. It was sung by the Buffalo Bills in the original production of **The Music Man**. Set in Iowa in 1912, it was the story of a loveable con-man named Harold Hill, who made his living selling band instruments and music lessons, only to skip town with the money before the instruments could be delivered. Happy and homey, **The Music Man** walked away with all the awards of the 1956-57 Broadway season, even though that was the same season in which **West Side Story** opened.

B. Gail Hillyer, who joins us for this number, has been a friend of PGMC since its start. She was director of Novation, a new-music singing ensemble that appeared on a PGMC program in October 1981. No one who was there could possibly forget B. Gail's solo, a side-splitting satirical version of "Old Mother Hubbard".

**Somewhere** is from **West Side Story**. While **The Music Man** merrily looked back at simpler times, the Bernstein-Sondheim show looked at the harsh side of contemporary city life with something approaching realism. It reframed the story of **Romeo and Juliet** in the setting of Puerto Rican tenements of New York. The lyrics were the first credit in a Broadway musical for Stephen Sondheim, who previously had collaborated on scripts for television's **Topper** series.

**Vive L'Amour** is an American drinking song, first published in Baltimore in 1844. The authors of its words and music are unknown. It has long been a favorite of glee clubs and college students. Oddly, it made its way onto the concert stage earlier in this century when the great Wagnerian tenor, Lauritz Melchior, began singing it in his American recitals. He always encouraged the audience to join him on the refrain.

Steve Fulmer, who conducts this song, was one of the principal organizers of PGMC, was our first General Manager, and was Co-Conductor for the 1982-1983 season. He now holds the jobs of Assistant Conductor and Public Relations Chair.

**Night and Day** shows us another side of Cole Porter's remarkable talent—the intense romantic. His inspiration for this song was the rhythms of native Moroccan music. Fred Astaire sang it in the Broadway musical **Gay Divorce**; he sang it again in the movie version, renamed **The Gay Divorcee** (figure that one out!) in 1934. The song's popularity was further enhanced in the early 40s when it was recorded by Tommy Dorsey and his orchestra, with vocal by a boyish singer named Frank Sinatra.

**Jesse** has plaintive words and melody by Janis Ian. As arranged here for male chorus, it is especially evocative for PGMC members. We first heard it in a spellbinding performance by the Los Angeles Gay Men's Chorus during the West Coast Choral Festival in San Francisco in September 1982 (where we sang, also). Originally the arrangement was made for the Windy City Gay Men's Chorus. One of our goals is to encourage more exchanges of musical arrangements among the 37 gay and Lesbian choruses now performing across the United States and Canada.

**I Can See Clearly Now** is by Johnny Nash, who recorded it in the early 70s; later it was sung by Gladys Knight and the Pips. **Higher and Higher** was made popular by Jackie Wilson in the late 60s. It has been recorded by Bette Midler, whose intensity as a performer fits its insistent upward drive. PGMC hopes you can see clearly now that your love and support are lifting us higher and higher!

**Our Next Concert** will be given two performances: first at 8 p.m., Saturday, June 23; and again at 3 p.m., Sunday, June 24, at the Eastside Performance Center. Half the profits of these concerts will be donated for AIDS research.



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If you have any further questions about the Chorus, please call:

Gary Coleman 287-5966  
Scott Eckelman 236-6956

We want again, as we have in the past, to invite you to join us. We have considerable variety in musical background, some of us with extensive experience and training, and others of us with little or no formal musical training. But we all desire to work together to create a choral sound that is pleasing and inspiring to ourselves and to our audiences. There are also many nonsinging tasks which are an essential part of our choral performances, and for those with interest in and/or skills helpful to the Chorus, we invite you to join with us.

Rehearsals are held each Monday at 6:30 p.m. in Cramer Hall, Room 453, Portland State University. Anyone interested in joining us is invited to attend the next regularly scheduled rehearsal on March 26, 1984. Our next concert is Saturday and Sunday, June 23rd and 24th, 1984

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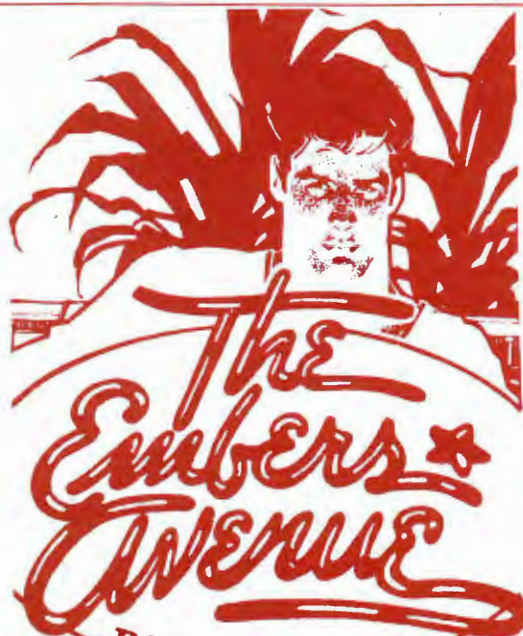
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# Portland Gay Men's Chorus

Arnesen, Larry	T1	• Heim, Erik	B1	Prather, Jeff	T1
Anctil, Jim	B2	Henley, Scott	T1	• Province, Paul R.	T1
Bailey, Matt	T2 LOA	Huff, Patrick	T2	• Reckmann, Doug	B1 Co-ordinator
Beanes, R.D.	T1 LOA	Hull, George R.	T2 LOA	• Reedy, Phillip	B2
Biesinger, Carl	B2	• Huter, R. Grant	T1 Leader	Reitz, Vernon	T1
Breeden, Jerry	Staff LOA	Jinings, Michael	T2 LOA	Roy, Brad	B2
• Brenden, Carl L.	B2 Co-ordinator	• Johnson, Bill	T2	Savage, Pat	B2 LOA
• Brown, Richard	T2	Kludt, Mike	B2	• Sherwood, Bob	B2
Budd, Russell	B1	Korsgaard, Chris	B1	Silva, Michael E.	B1 LOA
Burke, Wally	B2 LOA	Lauderdale, Kerby	T2 LOA	Snowden, Terry	B2
• Clark, Durk	B1	• Liddicoat, Bill	T2	Squier, Jonathan	B1
Cline, Charles D.	T2	Mahan, Bill	B2	Stephens, Brad	T2
• Coleman, Gary	T2 Leader	Maplesden, J.	B2	Suggs, Ed	T2 LOA
Corwin, Gary	B1 LOA	• Marshall, Steve	T2	Taylor, John	T1
Crane, Lee	T1	• Mayor, Barry	T2	• Trapp, V.	T1
Dawkins, Bob	B1	McDonnell, Sam	B2 LOA	Wayne, Robert	B1 LOA
Deitz, James M.	B2 LOA	McGovern, George	B1 LOA	Weicker, Paul	B1
Devore, Jeffery E.	B1	• McIntyre, Dean J.	B2	• Wisdom, John Gregg	T1
• DuBois, Darrell	B1	Miles, Louis	T2	Witt, Steven R.	B2 LOA
• Eckelman, Scott	T1 Co-ordinator	• Miller, David	T2 Co-ordinator	York, David	Conductor
Elwell, Jim	B2	Miller, Ron	B1	Zimmerman, Stuart	Accompanist
• Flesher, Steve	T2	Moody, Richard	B2	Name Withheld	B1
• Fulmer, Steve	B2 Leader/Asst. Conductor	Morford, Jim	Staff LOA	Name Withheld	B1
		Mount, Steve	B1 LOA	Name Withheld	T2
• Galton, Sid	B2	Nagel, A. Scott	B2	• Name Withheld	B1
• Gonzales, J.P.	T1	• Nesbitt, Robert	B1	• Name Withheld	B2
• Grant, Dave	B2	• Nofziger, Keith	B2	• Name Withheld	B2
Hansard, Tom	B1	Norton, Tom	Staff/Rehearsal M	• Name Withheld	B1 Leader
• Harris, Chad A.	B2	• Pittenger, David A.	T2	• Name Withheld	B2
• Harris, Renne	T2	Pooler, Steven	T2	• = DURUFLÉ SINGER	
Harris, Wayne E.	T1	Powers, Dave	B1	LOA - Leave of Absence	

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Richard Brown, *Brochure Design & Program Notes*  
Darrell DuBois, *Public Relations Chair*  
Gary Corwin, *Poster Maintenance*  
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Michael Kludt, *Historian*  
Steve Fulmer, *Chorus Lover Program*  
Tom Hansard, *Chorus Line Editor*

## DAVID YORK, CONDUCTOR

A musician of extraordinary talent and energy, David York is in his third season with the Chorus. He also conducts a church choir and the Portland State University Madrigal Singers. Besides conducting, he is a composer, arranger, singer and voice teacher. He has studied with the famous Swedish choral conductor, Eric Ericson.

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# PROGRAM

## The Portland Gay Men's Chorus

David York, Conductor

with

Dan Melvin, tenor   Scott Tuomi, tenor  
Steve Fulmer, baritone   Michael Iverson, bass

Rob York, organ

Jim Smith, trumpet   Mark Wolters, trombone  
David Wood, trumpet   Richard Malmstrom, trombone  
Jeff Payton, tympani

**Requiem** ..... Franz Liszt

**Requiem aeternam**

**Dies irae**

**Offertorium**

**Sanctus**

**Agnus Dei**

**Libera**

(Please hold applause until the **Requiem** is concluded)

### INTERMISSION

**Kyrie and Sanctus from Messe "Cum Jubilo"** ..... Maurice Duruflé

For unison baritone choir and organ  
**SCOTT TUOMI, SOLOIST**

**Ave Maria** ..... Franz Biebl

**Darest Thou Now O Soul** ..... Terry Snowden

Premiere performance  
Text by Walt Whitman  
**STEVE FULMER, SOLOIST**

\*\*\*\*\*

This concert has been funded in part by a generous grant from the  
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# PROGRAM NOTES

**Requiem**, by Franz Liszt (1811-1886)

**THE TEXT:**

In Latin, the word **requiem** means “rest.” The Mass for the dead is called a requiem because of its opening words: **Requiem in aeternam dona eis, Domine** (Lord, grant them eternal rest).

The text has been in use since the tenth century, but its origins date all the way back to the catacombs—the underground cemeteries used by the early Christians outside Rome. In the fourteenth century the **Dies irae** (Day of wrath) was added. It is a frightening medieval poem describing the havoc to occur on Judgment Day.

A reasonable grasp of the **Requiem** is possible simply by being receptive to the moods of the music, and catching a few recurring phrases:

**Dona eis requiem  
Lux perpetua luceat eis  
Dies illa, dies irae  
Judicare saeculum per ignem**

Grant them rest  
Let perpetual light shine on them  
That day, a day of wrath  
To judge the world by fire

“Rest” and “light” are the key words.

For a thousand years, men and women have been consoled by the Requiem Mass. Today it may mean different things to each of us according to our individual experiences and beliefs. But it has the accumulated power to move us all—if only because it has moved so many others, for so many centuries. It speaks to us of the fears and the hopes, the darkness and the radiance, of being mortal. Of being human.

**THE COMPOSER:**

Liszt lived a dazzling life. As a child he was a prodigy at the piano, pupil of Czerny and Salieri. At twelve he played for Beethoven (who, because of his deafness may or may not have

heard much, but nevertheless embraced the lad). At nineteen he was the toast of Europe, portrayed by Ingres as an Apollo with golden curls. In mid-life he was the friend of emperors and popes, and of virtually all of the leading intellectual lights of the Romantic era. Later he took clerical orders, dressed in priestly black and was called “Abbé Liszt.” It did not make him any less colorful.

As the most famous virtuoso of his time, he rarely failed to keep tongues wagging, or “to satisfy the public’s craving for picturesque effects and sentimental complications.” At the same time he was extremely generous, helping nearly all the composers he met, from Chopin to Rimsky-Korsakov.

Toward the end of his life he began to be eclipsed by his son-in-law, Richard Wagner, who, in the words of musicologist Carl Engel, “helped himself to much of what Liszt had created.”

Liszt was born in Hungary, had a Hungarian name, and his Hungarian Rhapsodies may be the first pieces that come to mind when he is mentioned. But he spent most of his life in Western Europe and could not even speak Hungarian.

Much of his music has been considered flashy and melodramatic. But there are deeper aspects of his talent. He was the dominant figure in progressive musical trends of his time; his influence was felt throughout the second half of the nineteenth century and well into the twentieth. Bartok, among others, considered Liszt—rather than Berlioz or Wagner—to be the truly seminal figure for twentieth-century music.

Besides his spectacularly difficult piano pieces, he also wrote symphonic works and choral music, including two oratorios, four masses and the **Requiem**.

“Liszt was gifted with an ear that caught some of the unheard harmonies still stored beyond the threshold of consciousness,” Engel wrote, “and opening the door for an instant, he let a fresh gust of sounding beauty into the world.

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# & MORE PROGRAM NOTES

He was the only composer of the nineteenth century who would have understood and liked the music of the early twentieth, because, among all the musicians of his time, he had the farthest vision and the least conceit."

Contemporary composer Ned Rorem puts it more bluntly: "If Liszt didn't know about chords," he wrote, "nobody did."

### THE MUSIC:

Though rarely performed, the Liszt **Requiem** contains sublimely beautiful music. It is among his late works (mostly written in 1868), and displays a mature restraint. It may have been composed in memory of Liszt's mother and deceased children—or, possibly, to honor the Emperor Maximilian of Mexico after his execution by Juarez.

Liszt pioneered a movement to restore the tradition of plainsong (chant) to church music. He managed to take the archaic flavor of early Renaissance style and combine it with his adventurously altered neo-Romantic chords.

Solo passages are prominent in the work, but there are no formal arias. The soloists often state thematic material, which is then picked up and expanded by the chorus. The organ part is very well written, exemplifying Liszt's ability as a keyboard composer. The brass ensemble is used sparingly, but to fine dramatic effect.

Perhaps the most unconventional feature of the **Requiem** is its ending, a formidable reminder by the chorus that a fiery Judgment Day will come. The organ, alone, has the brief last work, bringing the music to its final evocation of rest and light.

## Kyrie and Gloria from Messe 'Cum Jubilo', by Maurice Duruflé (1902- )

What Liszt began—the fusing of the ancient tradition of plainsong with the harmonies of his own time—French composer Maurice Duruflé refined to an exquisite point a hundred years

later. His 1966 Mass spins out a unison melodic line based entirely on plainsong, but lovingly accompanied using harmonies and timbres that place the work firmly in the twentieth century.

Duruflé was for many years organist at St. Etienne-du-Mont in Paris, and is widely known as a brilliant organ recitalist. His compositions number fewer than twenty, each constructed and polished with great care.

This music sounds deceptively simple. However, adapting the elastic rhythms of plainsong to the exigencies of modern musical notation produces a score that is difficult to read.

## Darest Thou Now O Soul, by Terry Snowden

The special excitement of a premiere performance is heightened tonight because the composer is a member of the Chorus. Terry Snowden's **Darest Thou Now O Soul** is written for men's chorus, baritone solo, brass ensemble and organ. The instrumentation was commissioned by the Chorus. This new work is based on an earlier song by Snowden that was written for the Bicentennial concert at the Peabody Institute in Baltimore—the nation's oldest music conservatory.

### The composer:

Terry Snowden is a native of Baltimore and a graduate of the Peabody Preparatory School and the Peabody Institute. He did graduate study in composition before being appointed teacher of theory and composition at the Preparatory School, where he taught for five years. His choral works have been performed by many choirs, including the Gay Men's Chorus of Washington, D.C.

Snowden has lived in Portland for a year; he teaches piano and composition at the Cascade Music Company, and is choir director at the Metropolitan Community Church.

## THE TEXT, BY WALT WHITMAN:

Darest thou now O soul,  
Walk out with me toward the unknown region.  
Where neither ground is for the feet nor any  
path to follow?

No map there, nor guide,  
Nor voice sounding, nor touch of human hand,  
Nor face with blooming flesh, nor lips, nor eyes,  
are in that land.

I know it not O soul,  
Nor dost thou, all is a blank before us,  
All waits undream'd of in that region, that  
inaccessible land.

## Requiem

(Selected passages)

### REQUIEM AETERNAM

*Requiem aeternam dona eis, Domine, et  
lux perpetua luceat eis*

*Kyrie eleison. Christe eleison, Kyrie eleison.*

Eternal rest grant to them, O Lord, and let  
perpetual light shine upon them.

Lord have mercy on us. Christ have mercy on us.  
Lord have mercy on us.

### DIES IRAE

*Dies irae, dies illa,  
Solvat saeculum in favilla.*

*Tuba mirum spargens sonum  
Per sepulcra regionum,  
Coget omnes ante thronum.*

*Mors stupebit, et natura,  
Cum resurget creatura,  
Judicanti responsura.*

*Rex tremendae majestatis  
Qui salvandos salvas gratis,  
Salva me, fons pietatis.*

*Iuste iudex ultionis,  
Donum fac remissionis  
Ante diem rationis.*

*Confutatis maledictis,  
Flammis acribus addictis,  
Voca me cum benedictis.*

*Lacrymosa dies illa,  
Qua resurget ex favilla,  
Judicandus homo reus.*

*Huic ergo, parce, Deus.  
Pie Jesu Domine,  
Dona eis requiem. Amen.*

Day of wrath, that day  
will turn the world to ashes.

A mighty trumpet shall blast its sound  
through the regions of the dead  
to summon all before the throne.

Death will be dazed, and nature  
as all rise again  
to answer to the judgment.

King of fearful majesty,  
who freely saves,  
save me, O fount of love.

Righteous judge of vengeance,  
grant forgiveness  
before the day of reckoning.

When the damned are sentenced,  
sent to piercing flames;  
call me among the blessed.

That is a day of tears  
when arises from the ashes  
guilty man to be judged.

Spare them, O God.  
Gentle Lord Jesus  
Give them rest. Amen.

### OFFERTORIUM

*Domine Jesu Christe! Rex gloriae! Libera  
animas omnium fidelium defunctorum  
de poenis inferni et de profundo lacu!  
Libera eas de ore leontis, ne absorbeat  
eas Tartarus, ne cadant in obscurum: sed  
signifer sanctus Michael repraesentet  
eas in lucem sanctam, quam olim  
Abrabae promissisti, et semini ejus.*

*Hostias et preces tibi, Domine, laudis  
offerimus. Tu suscipe pro animabus illis,  
quarum bodie memoriam facimus: fac  
eas, Domine, de morte transire ad vitam,  
quam olim Abrabae promissisti, et semini  
ejus.*

O Lord Jesus Christ! O King of glory! Deliver the  
souls of all the faithful departed from the pains  
of hell and from the deep pit! Deliver them  
from the lion's mouth, that hell not swallow  
them up, that they fall not into darkness: but  
may Thy standard-bearer holy Michael speedily  
bring them into the holy light, which of old to  
Abraham Thou promised, and to his seed.

Sacrifices and prayers of praise to Thee, O Lord,  
we offer. Receive them for those souls, whose  
memory on this day we keep; grant them, O  
Lord, to pass from death to that life which of  
old you promised to Abraham and to his seed.

Till when the ties loosen,  
All but the ties eternal, Time and Space,  
Nor darkness, gravitation, sense, nor any bonds  
bonding us.

Then we burst forth, we float,  
In Time and Space O soul, prepared for them,  
Equal, equipt at last, (O joy! O fruit of all!) them  
to fulfil O soul.

### SANCTUS

*Sanctus, sanctus, sanctus Dominus  
Deus Sabaoth! pleni sunt coeli et  
terra gloria tua.  
Hosanna in excelsis!*

*Benedictus, qui venit in nomine  
Domini, Hosanna in excelsis!*

Holy, holy, holy Lord God of hosts:  
heaven and earth are filled with  
Thy glory.  
Hosanna in the highest!

Blessed is he who comes in the name of the  
Lord. Hosanna in the highest!

### Agnus Dei

*Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.*

*Lux aeterna luceat eis, Domine, cum  
sanctis tuis in aeternum, quia pius es.  
Requiem aeternam dona eis, Domine, et  
lux perpetua luceat eis.*

Lamb of God, who takes away the sins of the world,  
grant them rest.

Let perpetual light shine upon them, O Lord, in  
the company of Thy saints forever, because  
Thou art forgiving.  
Eternal rest grant to them, O Lord, and let  
perpetual light shine upon them.

### LIBERA

*Libera me, Domine, de morte aeterna.*

*Tremens factus sum ego et timeo,  
dum discussio venerit atque ventura ira:  
quando coeli movendi sunt et terra.*

*Dies irae, dies illa, calamitatis  
et miseriae, dies magna et amara valde,  
dum veneris judicare  
saeculum per ignem.*

*Libera me, Domine, de morte aeterna  
in die illa tremenda,  
quando coeli movendi sunt et terra,  
dum veneris judicare  
saeculum per ignem.*

Deliver me, O Lord, from eternal death.

I am seized with fear and trembling  
until the trial shall come, and the wrath:  
when the heavens and earth shall be shaken.

Day of wrath, that day, of calamity  
and misery, a great day and very bitter,  
when Thou shalt come to judge  
the world by fire.

Deliver me, O Lord, from eternal death  
in the awful day, when the heavens  
and earth shall be shaken,  
when Thou shalt come to judge  
the world by fire.

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